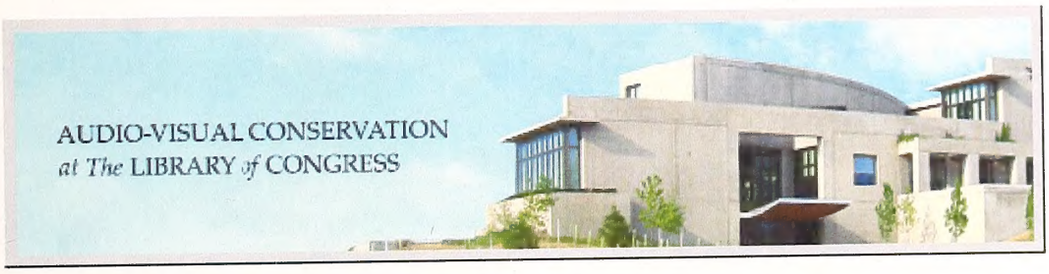
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SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

Announcement . . .

A strike by members of New York Typographical Union No. 6 having affected a section of the plant where SHOWMEN'S TRADE REVIEW is printed, it is necessary for this publication to use substitute methods in certain operations and curtail space.

Every endeavor is being made to render complete service, and we wish to assure subscribers that any deficiencies in the continuing file of data, news and information regularly provided, are temporary and will be compensated for later.

Pending settlement of the difficulties, over which SHOWMEN'S TRADE REVIEW has absolutely no control (the paper is printed under contract with a printing company and we therefore have no direct dealings with the unions) we ask your indulgence and hereby express thanks for your understanding cooperation.

REVIEWED IN THIS ISSUE:

Tarzan and the Mermaids . The Arizona Ranger . The Enchanted Valley . Ruthless To the Victor . Man From Texas . Spring in Park Lane . Return of the Whistler . The Pirate . The Lost One . Money Madness . Escape

INCLUDED IN THIS ISSUE:

Short Subjects Product Guide

Metro-GOLDEN-Mayer



APRIL SHOWERS BRING MAY FLOWERS

THE PIRATE
(TECHNICOLOR)

M-G-M presents JUDY GARLAND • GENE KELLY in "THE PIRATE" • WALTER SLEZAK • Gladys Cooper • Reginald Owen • Songs by COLE PORTER • Color by TECHNICOLOR Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

HOMECOMING

M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell • A MERVYN LeROY PRODUCTION • Original Story by Sidney Kingsley Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN A Metro-Goldwyn-Mayer Picture

SHOWER of HITS!

MAY FLOWERS BRING JUNE HAPPINESS

BIG CITY

M-G-M presents "BIG CITY" starring MARGARET O'BRIEN ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS and introducing to the screen BETTY GARRETT and LOTTE LEHMANN • Screen Play by Whitfield Cook and Anne Morrison Chapin • Additional Dialogue by Aben Kandel • Based on a Story by Miklos Laszlo • As Adapted by Nanette Kutner • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK A Metro-Goldwyn-Mayer Picture

ON AN ISLAND WITH YOU
(TECHNICOLOR)

M-G-M presents ESTHER WILLIAMS • PETER LAWFORD RICARDO MONTALBAN • JIMMY DURANTE • CYD CHARISSE • XAVIER CUGAT and his orchestra • "ON AN ISLAND WITH YOU" • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm • From an original story by Charles Martin and Hans Wilhelm • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

JUNE HAPPINESS BRINGS JULY CELEBRATIONS

EASTER PARADE
(TECHNICOLOR)

M-G-M presents IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD ANN MILLER • Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

A DATE WITH JUDY
(TECHNICOLOR)

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN MIRANDA • XAVIER CUGAT and his orchestra • ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the characters created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

JULY CELEBRATIONS BRING THE AUGUST HARVEST

JULIA MISBEHAVES

M-G-M presents GREER GARSON • WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO ELIZABETH TAYLOR • Lucile Watson • Nigel Bruce • Mary Boland • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

A SOUTHERN YANKEE

M-G-M presents RED SKELTON • BRIAN DONLEVY in "A SOUTHERN YANKEE" • ARLENE DAHL • George Coulouris Lloyd Gough • John Ireland • Minor Watson • Screen Play by Harry Tugend • From an Original Story by Melvin Frank and Norman Panama • Directed by S. SYLVAN SIMON • Produced by PAUL JONES • A Metro-Goldwyn-Mayer Picture

Everybody goes for "Millie"!

A TRULY GREAT FAMILY PICTURE!



IT'S MATING TIME FOR MILLI

"Ford and Miss Keyes make a sock team. Should click with all types of theatre-goers, particularly the younger set." *VARIETY*

"Great boxoffice potential. Every earmark for successful runs." *FILM DAILY*

"Mark this one for brisk business all down the line." M. P. HERALD • "A natural for women. Should do well." SHOWMEN'S TRADE REVIEW • "A neat film package." M. P. HERALD "Busts out all over with rare good humor. Just a case of keeping route between box office and bank well guarded." DAILY VARIETY • "Aimed for profit." HOLLYWOOD REPORTER

COLUMBIA PICTURES presents

GLENN FORD · EVELYN KEYES

The Mating of Millie

with RON RANDELL · WILLARD PARKER

Screenplay by Louella MacFarlane and St. Clair McKelway

Directed by HENRY LEVIN · A CASEY ROBINSON PRODUCTION

AND DATING TIME FOR YOU!

COLUMBIA PICTURES

THIS IS WHY —

Bing Crosby says



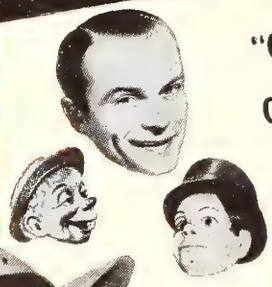
"Thanks, Ken, for letting me see 'Bill and Coo!' It won't be beaten. It won't be tied. It's the greatest."

Bob Hope says



"The grandest entertainment I've seen in ages. So different I could hardly believe my eyes."

Edgar Bergen says



"Charlie thinks 'Bill and Coo' is great. Mortimer says it's wonderful. And I speak for both of them."

Everybody says

"You've never seen anything like it!"
"Most unusual picture ever filmed!"
"An entertainment thrill you'll never forget."





KEN MURRAY'S **BILL and COO**

A FULL LENGTH FEATURE in **TRUCOLOR!**

500 LEADING EXHIBITORS

THROUGHOUT THE COUNTRY

ARE JOINING THE GREAT

BILL and COO

EASTER PARADE!





featuring
BURTON'S LOVE BIRDS
and Curley Twiford's
JIMMY THE CROW

Directed by DEAN RIESNER
Screen Play by Royal Foster and Dean Riesner
Based on an Idea from Ken Murray's Blackouts
Produced by KEN MURRAY

A REPUBLIC PRODUCTION

EDITORIAL

CURRENT OBSERVATIONS

It is most heartening the way the visiting exhibitors and circuit executives are sounding off on a high note of optimism over the prospects for good business in the months to come.

Many of them are confident that wherever receipts have gone off, the bottom had been reached and for the balance of the year -- barring some unforeseen development -- the trend will be upward until it reaches something resembling normal again.

Most of them feel that the picture companies have also reached the bottom of their economy activities and, once again, will be shouting the praises of their product from the house tops and the trade papers.

* * *

The industry appears to be getting more and more public relations conscious. Which is a very encouraging sign. If any industry needs outstanding public relations, it is ours.

Ted Gamble and the TOA organization are taking aggressive steps to put something into action on this in the immediate future. How effective it will be remains to be seen. If this most worth-while effort does not include the support and cooperation of the theatremen around the country, it must fall far short of its goal.

No group is closer to the local newspapers and radio than the theatremen in their respective towns and cities. Through them a tremendous job can be done. Without them, it can only be a token gesture and one that cannot bring the story of our industry directly to the movie-going public.

For this important reason we sincerely hope all groups in other branches of the industry will co-ordinate any efforts they plan with the program of the exhibitor organization. The producers and distributors certainly should look into the subject of public relations and do a better job in the future than has been done in the past. But in setting up any activities or in executing any ideas we do hope they will use care to avoid conflict with efforts by the exhibitor group or groups.

This writer first advocated a public relations job, to be done through theatremen, as far back as 1929 and many times since. Yet, such effort as has been made in the past either by-passed the theatremen or ignored his importance altogether.

If any organization or group would like the original formula suggested by us in past years, we would be happy to give it to them.

* * *

Speaking of public relations. The Variety Clubs International will hold their annual convention in Miami Beach from April 12th to the 17th

On the occasion of every previous national convention, the many tents of the Clubs have given their year's charity reports and the net result has been a great credit to the men of the motion picture industry.

Last year in Los Angeles, the 33 tents reported that they had raised and expended, for aid to under-privileged children and other charitable activity, the tremendous sum of $1,600,000. At that same convention the delegates pledged themselves to raise over two million dollars in the ensuing year.

How close they came to that figure or whether they exceeded it will be revealed at the heart report meeting of the convention in Miami. And how this money was spent also will make interesting news for the newspapers of the country.

Thus far, and to the best of our knowledge, the best public relations of the motion picture industry has been done by and through the Variety Clubs. Therefore, the industry can do itself a lot of good by supporting the Clubs in every possible way.

The sooner this fact is recognized, the sooner will the industry achieve the goal of its long-needed public relations job.

* * *

More and more it becomes apparent that picture-buying is something that calls for a talent in showmanship as well as a shrewd business sense.

Gone for a long time are those days of blanket contracts with a year's product signed up in advance and a routine playing out of contracts from that point on.

For one thing, Old John Law is having a lot to say about the way pictures may be sold and bought. For another, the trend is unmistakably in the direction of a broader market in this country than has existed in earlier years of the film industry. The product from many quarters of the globe is coming into the competition and in the foreseeable future the native film producers and distributors are going to find that screen time has its limitations and that the job of getting playdates for their films has intensified appreciably since the "good old days."

---- Chick Lewis

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NATIONAL NEWSREEL

EXHIBITION

Film pick-up and delivery is one thing the average exhibitor always contends will give him trouble. This week a more pleasant view was on the horizon in Kansas City at least as the Exhibitors Film Delivery Service, after conferring with the Kansas-Missouri Allied Independent Theatre Owners over their beef about increased rates, proposed a new schedule which delivery company president E. E. Jameson said would be submitted to the Interstate Commerce Committee. The new rates would drop the "pick-up charge," would reduce the return charge about 50 per cent and would seek to consolidate shipments into lots which could take advantage of the 100-lb. rate when possible. If approved, it should mean a saving of $2.00-$4.00 weekly for the average exhibitor. Jameson will seek to regain the reduced revenue from the cut rates by procuring permission to establish a new route in southwestern Kansas which is now served by trucks.

***

In the northeast of New York's Paramount building, on the 2nd floor (which has a wonderful view of the dust and newspapers blowing about Times Square and is serenaded by the toots of complaining taxis) are the offices of the Theatre Owners of America. This week, executives in that office were going about with their usual geniality, but once in a while a word would drop that indicated that the lovely cooperation President Ted Gamble had thought would exist between TOA and the distributors in an all-industry program to sell the public on the idea that Hollywood's much publicized economy did not mean cheaper pictures, was a wee bit strained. The reason: One of the stunts the TOA plans is to select a number of pictures based on exhibitor reaction to quality and use these as glowing examples to the public of what Hollywood is doing. TOA definitely had the idea of doing its own picking, and one TOA executive even said that if distributors thought they were going to jam any pictures past on them, they were a bit daft -- or words to that effect. Shortly after, the Motion Picture Association of America advertising and publicity committee came out with its plan for boosting movies based on the slogan "Great days are ahead for the moviegoers of America." The rub was that in a release announcing this campaign, the committee listed 34 pictures indicating quite clearly that as far as the MPAA was concerned these were the pictures that would be used to ballyhoo Hollywood. Of the 34, 32 could be identified by company, and these they broke down as follows: Columbia 3, MGM 4, Paramount 4, Warner Brothers, 4, Universal International 4, RKO 6, 20th-Fox 6, United Artists 1. All MPAA members excepting Republic apparently were represented. The MPAA claims that it has been continually working out a public program for the industry. TOA reportedly considered the release of the pictures by titles as an effort to make it accept the same list inasmuch as it had asked the advertising and publicity committee of the MPAA to prepare a list from which it may choose.

The momentary irritation apparently subsided, and TOA continued outlining a plan for its campaign which is to be captained by Earl Hudson of United Detroit Theatres, who arrived in New York to take charge. On the sub-committee working with Hudson are Bob Weitman, Charles Winchell, Dave Jones, Sen Lawler, Harry Browning, and Edward Levin.

In connection with this campaign, TOA president Gamble stated: "Producer-distributors have not been doing a good job informing the industry of the forthcoming product." He added that the program would be long-range and pointed to the importance of the trade press declaring: "The industry leans pretty heavily on its trade press. It's the only way some exhibitors have of getting information..You're going to have to sell the exhibitor before you sell the public."

Earlier, Charles Skouras' TOA committee which is to work on the juvenile question had met and laid the ground work for a campaign which the TOA said would seek to have all exhibitors participate "regardless of affiliation." The campaign will take a line to keep kids off the streets.

And, speaking of attendance, Gamble had something to say about the kids who go to shows: "Child attendance has fallen off badly. There's a possibility that children's admissions are too high."

Meanwhile, Hollywood was in high gear on its program to give the movies a build-up in the public mind. Five shorts on the subjects are being produced under the Industry Film Committee, headed by RKO President N. Peter Rathvon. They are, Coordinator-producer Grant Leenhouts said, "Let's Go to the Movies," "This Theatre and You," "Movies are adventure," "Film Actors," "The Art Director." A second series of nine already is in the planning stage.

"There is a need for industry documentary shorts," Rathvon stated. We plan 50 of them, eventually, to cover all phases of the business, including distribution and exhibition. The films will be sold through RKO exchanges on a cost-of-prints basis.

* * *

When the Pacific Coast Conference of Independent Theatre Owners opens at the St. Francis Hotel in San Francisco April 5th, exhibitors will find plenty to think about with the talks ranging from the Ascap program, sales policies, Motion Picture Foundation, the Government suit, admission taxes, theatre insurance, drive-in theatres, construction, lighting, fraud suits and television. They'll also find a good deal of time to play for Convention Chief Rotus Harvey has fixed the business for the daytime and left the nights to play, adding a series of social events which include "A Night in Chinatown" and an "Alhoa Banquet." PCCITO will map

out its anti-Ascap strategy at the meeting with Attorney Robert Graham there to explain points.

St. Louis' use of daylight saving time this year threatens to spread to Granite City, Illinois. In Cleveland, Loy Ratener and Tony Stern, both formerly with Warners, have quit to form a new cooperative theatre to buy and book in its area. Name is the Ohio Theatre Service Corporation.

John Ford's "Fort Apache" got its world premiere in Chicago this week to a sold-out house. United Artists has moved the premiere of "Arch of Triumph" from April 17 to April 20 at the Globe, New York.

LITIGATION

"and/or" is a quaint little phrase which the legal fraternity evolved either in a humorous moment or with the more practical thought of giving a circuitous meaning to a statement without the need of exercising painful precision. For years laymen have expressed themselves about it --emphatically. For years judges, too, have expressed themselves-- with more dignity. Last week "and/or" came into the motion picture spotlight as New York State Supreme Court Justice Null ruled on a motion which attorneys for Defendant Harry Brandt had made in the suit in which Paramount claims that Brandt, a New York exhibitor and booking outfit head and an army of associates had indulged in percentage frauds amounting to $563,265.

Brandt's attorney had petitioned the supreme court,which in New York State is a court of first recourse and not the final authority,to strike out "evidentiary matter" which he claims Paramount Attorney Louis Nizer had inserted unnecessarily. The "evidentiary matter" described the way in which the alleged fraud was purported to have been carried out. Brandt Attorney Milton Weisman also sought to have Paramount Attorney Nizer's complaint clarified.

Justice Null, after consideration, ordered Nizer to drop the phrase which is so dear to the considerate legal heart and gave him the choice to resubmit the complaint without any "and/ors." Justice Null also ordered Nizer to clarify six paragraphs of the 351-paragraph complaint. These were "information and belief" paragraphs.

Ruled the justice: "'and/or' makes equivocal the allegations of the complaint and renders difficult the establishment of the meaning."

Commented the justice: "Much of the matter contained in the other allegations to which objection has been made might well have awaited a bill of particulars. However, it is not violative of the rule that evidence shall not be pleaded."

Both sides viewed the importance of the decision differently. To balding, slightly be-paunched Harry Brandt, who likes a horse race and who has been prominently connected with the charitable activities of the industry, it was "a victory" as he told folks at Dinty Moore's restaurant. To Brandt's Attorney Weisman, the judge spoke for himself and there would be no comment. To a spokesman for Paramount Attorney's Nizer,the judge's ruling did not affect the nature of the case and merely required a few changes--the fraud charges stayed.

Meanwhile the defendants named with Brandt in the complaint had quietly dropped from 162 to 160. Attorney Nizer last week and attorneys for Lanroc Operating Company and Moe Goldman, agreed to eliminate these two defendants from the case through stipulations.

Nizer's office would give no reason for dropping the complaint against Goldman, who operates the New Delancey Theatre among others, except to say that they did not want Goldman in the suit and to insist that the stipulation had not been entered into because Paramount didn't have a case against Goldman or Lanroc. A slightly different story comes from Moe Goldman's partner in the Studio Theatre who, in the absence of Goldman, explained that the New Delancey had originally belonged to Brandt and a partner and that Goldman had bought it from them, but that Goldman had not bought pictures through Brandt. Goldman books through the Liggett-Stiefel outfit.It just goes to show you how involved things can get.

* * *

In Washington the major distributors in their appeal against the anti-trust decision in favor of Philadelphia Exhibitor William Goldman declared in a brief to the Supreme Court that Goldman sought to take away pictures from Warner houses in the City of Brotherly Love...In Wilmington, Del., Cinema Amusements, which runs the Broadway at Denver, Col., asked postponement of the trial in its anti-trust suit against Loew's, RKO, 20th-Fox pending the U.S. Supreme Court's decision in the Government anti-trust decree appeal...I. B. Adelman of the Delman, Houston, filed suit in the federal court at Wilmington against 8 majors and Interstate and Texas Consolidated Theatres--Damages asked: $2,438,000.

LEGISLATION

Federal restrictions on theatre building passed out of the picture Wednesday with Washington reporting that ground will be broken within the next few weeks for $50 million worth of new stands. The sudden reversal of a move which had compelled restoration of building controls on theatres cane as the Senate Committee members did not support their version of the bill, which restored the controls, when they met with the House to work out a joint rent bill. The rent law,as the House prepared it, had no theatre controls. Meanwhile the law expired automatically at midnight, March 31st.

In Washington also the Lewis copyright amendment, which would have required anyone offering a film for rent to own and offer the public performance rights at the time of the rental, seemed dead, as the committee with the exception of Chairman Earl Lewis, who wrote the bill, voted not to recommend it. Lewis was conducting a last ditch fight to get reconsideration of the measure which was supported by National Allied and opposed by the Theatre Owners of America amidst some tossing of oral brickbats.

A TOA spokesman, who considered the bill dead,said he had always considered it "red herring" and that testimony by some of those supporting it had established that they were under the incorrect impression that if the Lewis bill became law,they would not have to pay any public performing royalties at all.

Allied said it would continue its fight against Ascap and did not give details, though Joe Uvick of Detroit, who had appeared as an Allied witness in support of the Lewis amendment, indicated that it might take the form of supporting state measures against Ascap. This type of legislation so far has cost Ascap money and irritated it,but still does not obviate royalty payments.

TAXATION

Heads of American cities, meeting at the U. S. Conference of Mayors in Chicago this week,declared that admission taxes on amusements should be abandoned by the federal government and the cities should be allowed to take over the field. This sentiment, which won't be received with any too much enthusiasm in government taxing circles,has been cordially received and acted upon by communities which in the past slapped on a tax on amusements in addition to any federal levies.

This week operators of the 6 theatres in Moline,Ill., were up in arms and had threatened to close if they had to pay the 4 percent tax levied by the city council. The tax, intended to meet a $35,000 city deficit, was termed as discriminatory by the exhibitors since it sought to make them alone cover the deficit and left other business unaffected. And in Sandusky, Ohio, the city council has voted a 3 per cent amusement tax patterned after Cleveland's.

And speaking on the subject of admission taxes, those collected by the Federal government on theatre admissions during January reached the lowest level in 2 years--only $25,410,738 compared with almost $29 million for both a year earlier and a month earlier.

GENERAL

Any effort to keep actors out of political activity would be "paltry, shoddy Americanism," Motion Picture Association of America President Eric Johnston wrote to the Pacific Coast Conference of Independent Theatre Owners in reply to a letter on the subject of actors taking open political stands.

"Motion picture stars are not a class apart," Johnston wrote. "They must be as free as all other loyal Americans to express their views in any manner they see fit. If it is within my power to prevent it, this industry will not set a dangerous national example by limiting, curtailing or denying any of the sovereign rights of anyone connected with it." This is March, 1948.

In late November, 1947 the MPAA voted not to hire any communists and to discharge 10 "hostile" witnesses whom the House Committee on Un-American activities had cited for contempt. Washington Wednesday foresaw the House committee would resume its Hollywood hunt, possibly in Hollywood but there was considerable doubt as to when this would be, since it now has yet to hold hearings on Dr. Edward Condon, head of the Bureau of Standards.

The MPAA Monday reelected the following directors--Cecil B. De Mille, Edgar B. Hatrick, Joseph H. Hazen, Hal Roach, Herman Robbins, Steve Broidy, Jack Cohn, Nick Schenck, Joseph R. Vogel, Barney Balaban, Austin C. Keough, Ned. E. Depinet, John W. Whitaker, Spyros Skouras, W. C. Michel, Nate J. Blumberg, John O'Connor, Albert Warner, Sam Schneider. Eric Johnston this week was in San Francisco at the bedside of his seriously-ill mother, Ida Ballinger Johnston.

Nine motion picture companies spent a total of $6,383,752 on magazine advertising during 1947, a study made by Leading National Advertisers, Inc. published in Advertising Age shows. Top spender was RKO, with $1,951,583 followed by United Artists with $1,048,232 and Paramount with $908,877.

John Jenkins and O. K. Bourgeois, who operate in Dallas, Oklahoma City, and Atlanta, have bought veteran Jack Austlet's Dixie Filmsin New Orleans and will act there also as the Astor outlet.

Britain's J. Arthur Rank, again expressing dissatisfaction with the return of British films in America, brought out that he expected much greater revenue now that the Americans stood to profit by the distribution of his product here.

And as he was saying this, Rocky Mountain Independent Theater owners, an allied unit, advised its members: "If you can get away with playing British films, they buy them. But if they are poison to you don't buy," indicating one phase of exhibitor opinion.

Meanwhile, it was revealed that distributors had broken all records for weekly air shipment of films to Britain when in a six-day period they had sent 5,000 pounds of reels and advertising material over Pan American Airways.

DEATHS

CHARLES K. STERN, past 70, assistant treasurer of Loew's, Inc. at his home on Riverside Drive, New York. He entered the film business with Alco Films, helped organize Metro in association with Richard A. Rowland William Atkinson, Edward M. Saunders. He was treasurer until that company merged with Loew's when he became assistant treasurer,a post he retained when Loew's-Metro became MGM. Survivors: His widow, Helen, two sisters, and three nephews.

WARREN HYMER, 42, in Hollywood, actor (motion pictures "Little Miss Marker," "Born Reckless," "Up the River," "Goldie," "Meet John Doe. ") He has been seriously ill for over a year.

LEONARD S. SCHLESINGER, 42, president of Warner Bros. Service Corp. died Sunday night in a Philadelphia hospital. He started in the game as usher in a neighborhood theatre and worked his way to booker and buyer for Warner's and later to assistant to Harry Kalmine. Surviving is his widow, Rose Coyle.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

A TIMELY WARNING TO EXHIBITORS

By Jack Jackson

Try this one for size, Mr. Theatre Executive, and if it fits, back up and start over!

I've just had a short telephone conversation with a theatre manager whose charge is a really minor operation of a fairly large chain. It's a cheaply constructed house in a down-in-the-dumps neighborhood playing cheap pictures at moderate admissions. Maintenance, service and accommodations are all sub-standard. To the manager I put forth this innocuous and cunningly phrased query: "How's business?"

This chap had spent a liberal lifetime in show business and knew all the ropes, backstage and front holdout, and I found him more than willing to throw open the flood gates and let his experiences pour forth. In short, I found myself trading 60 minutes of listening for three minutes of information. but it was worth it. To my opening query he responded with "Who's opinion do you want, mine or my boss's?

Then he continued: "I think it's damn fine, but the 'brass' is raising hell. I haven't been around here long, but I believe I know when a joint like this is "high on the take," and this one is all of that. The trouble with most of these owners nowadays is that they've been dipping their noses in the pork barrel so long they're too smeared with easy money to know good business when they see it. They just can't realize that the Gravy Train has passed and that things have leveled off to a pretty steady grind, with some damn hard sledding not too far ahead. They show me figures that look like they were filched right out of the Marhall Plan and seem to think I'm the owner of some Aladdin's Lamp that will bring former patrons back again."

There was more of the same, but the above constitutes a pattern that I've found repeating itself with unwonted regularity in my recent confabs with exhibitors and exhibitor executives. Extravagant adjectives are inadequate when it comes to describing the receipts of many theatres during war boom years as compared to brightest expectancies of normal times. During the war our Uncle Sam, through bureaucratic edict and legislative restriction, had given theatre owners free passage on a Gravy Train whose diamond-studded head-lighted beams gilded the fronts of big and little theatres alike. The golden whistle of the Gravy Train fairly shrieked the location of our box-offices, and the crowds packed in till the walls bulged. Every day was Sunday and Sunday was out of this world.

Everybody knew it could't last. They just grabbed big spoons and got all they could off the Gravy Train. But how many will admit they had a swell free ride? How many began taking bows for outstanding business ability and attributing their prosperity to personal acumen bordering genius rather than to the pure accident of having owned a place of business when the lightning happened to strike? Few were willing to kiss the feet of Fortune for her favors. Those who did have picked up where Fortune left off and tackled the job of attracting business with the same drive and intelligence that marked their pre-war effort. The others—the very great majority—sit bewailing their lot and grumbling about "the drop in business." For these any business, regardless of how small, is more than they deserve.

We must admit that the cost of operation advanced. But to what degree was this advance in keeping with good sound business practices, and how much of it was extravagance following in the wake of profit surfeit? Ushers are still earning less than messenger boys or news vendors. There has been no raise for the cashiers or other members of the highly essential service staffs. How much of the excess couldn't be trimmed if the owners got down to careful analysis of leaks? And, while we're about it, how much of the Gravy Train revenue was diverted to elevating the living and playing conditions of the owners? How many owners have become so used to the Gravy Train's gifts of yachts and hunting lodges that their theatres are run on a catch-as-catch-can basis? And finally, how much of the unreasonable complaint about the business drop is brought about through the necessity of curtailing personal and family expenses?

It is time that everybody, and particularly executives and owners, became conscious of the fact that the Gravy Train was fired by a giant-sized wage dollar in a price-controlled food and clothing mart. Now that the dollar has shriveled to practically the value of an under-sized 50-cent piece in any grocery store, the Gravy Train has departed. The time is at hand when every owner and executive must readjust the "profit-scope" to the almost forgotten range of reasonable business expectancy. Running expenses should be studied under a magnifying glass and pared, not hacked, to fit the potential patron pattern. Constructive ideas for promotion of business, the winning and holding of patronage, should be presented to the manager and conscientiously pursued by him. But as much confidence as possible must be reposed in the house executive. The more effort expended to make him conscious of complete responsibility, with guidance rather than direction coming from superiors, the better he will do his job. But unreasonable complaint about failing current grosses are ridiculous to a fellow wrestling with the multiple problems of theatre management.

Theatre business, despite grumblings and flamboyant lamentations, is still good. Not the kind of good that augers complacency for those who persist in the practice of playboy capers acquired during the ride on the Gravy Train, but plenty good to guarantee an exceptional if not flattering amount of revenue to the normal, well established show shop. And business can be better if we put the play togs in mothballs, stack the toys in the closet, jettison expensive personal habits and gets down to the essential work of going after business with the same verve and energy prevalent in pre-war years. The Golden Flood has just about dried up and grosses must be scraped and dug for in an ever-thinning customer pool. Owners and executives must be overly aware of this condition and common sense should tell them that throwing rocks at the fellows manning the rakes and shovels hampers rather than helps the job.

From what I've seen of the average theatre manager today there is little question as to who is doing the most worrying over the decline in box-office visitors. Nearly every manager I've talked with is struggling to find ways to bring back the halcyon days of bulging bank bags. Practically all have well conceived ideas for business promotion but find themselves blocked in carrying them out by the don't-spend-anything rule. Others are kept so busy writing excuses in answer to home office complaints about last week's business that the time left to plan activity for the coming attraction is insufficient. Still others are being buffeted by the it's-been-done-before waves with which some executives are wet-blanketing sincere attempts to bolster waning attendance. Last, but by no means least, among the menaces from within is the business-is - lousy - why - don't - you - do - something - about - it - but - don't - do - anything - without - seeing - me - and - don't - spend - anything boss who, with that smart bit of operational advice off his chest, says that "things will have to get better or heads will start falling" then leaves for the golf course.

Back when Selective Service was "putting the finger" on so many managers that circuits were beginning to beat the bushes for 4-F replacements, I cornered the late Charles Koerner, then head of RKO's theatre department, and asked what slide rule of characteristics he applied to measure managerial material. After jokingly declaring that managers must be able to "read with the aid of bifocals and walk with the aid of crutches," he became serious and gave me what, at the time, I considered writing under the title, "Charlie Koerner's 5-I's for 4-F's". The chronology of their order escapes me, but his "Intelligence, Integrity, Interest, Introspection and Intrepedity" rates in my book as the most laconically comprehensive summary of essential qualifications ever coined.

Today's good managers possess the entire quintette of requisites; stagnant and inert, perhaps, from the long ride on the Gravy Train, but nevertheless an integral part of their man-

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The night was too still...

the beat of their hearts

too fast ... it was a

time of waiting

... the time before

the end!...





VIVIAN LEIGH
RALPH RICHARDSON
with
KIERON MOORE
SALLY ANN HOWES

By permission of the
J. Arthur Rank Organization

Directed by
JULIEN DUVIVIER

A London Film Production
Released by 20th Century-Fox

to match the unsurpassed power of Tolstoy's most famed and fascinating story!

ANNA KARENINA . . . whose one great love was everything . . . heartbreak, laughter, violence, destruction!

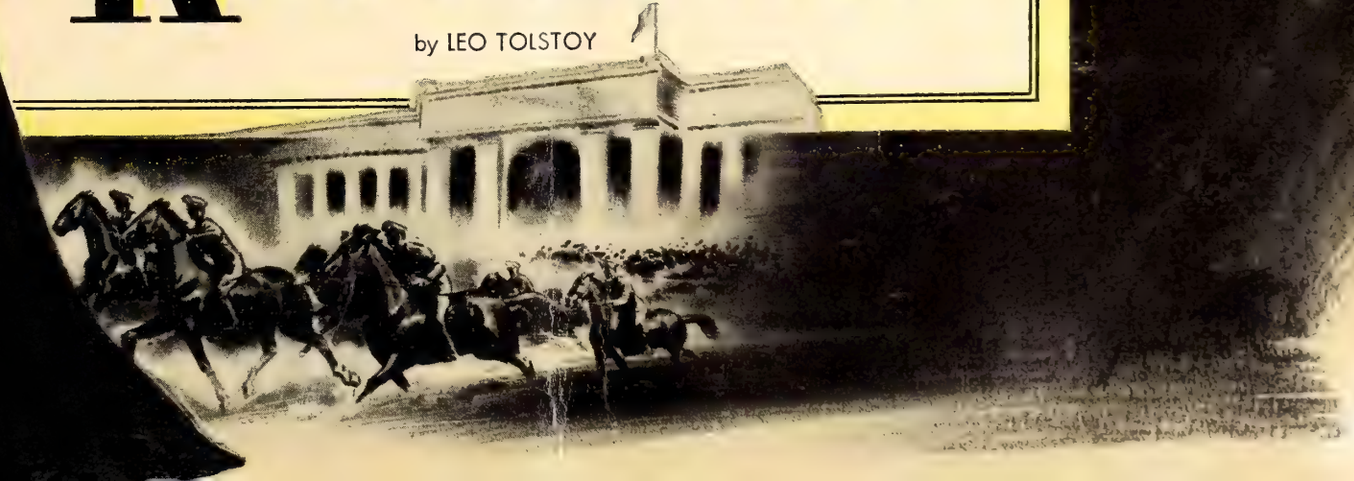
VIVIEN LEIGH . . . her portrayal breathes new passion and emotion into the most magnificent love story ever penned!



in Alexander Korda's production

Anna Karenina

by LEO TOLSTOY



COMING FROM ALEXANDER KORDA FOR

20th CENTURY-FOX



DAVID NIVEN in BONNIE PRINCE CHARLIE

Color by TECHNICOLOR

Produced by EDWARD BLACK • Directed by ANTHONY KIMMINS
Screen Play by Clemence Dane



ORSON WELLES in CYRANO DE BERGERAC

From a script by ORSON WELLES
Based on an adaptation by Humbert Woolf
From the play by Edmond Rostand



A CARY GRANT Starring Production

Produced and Directed by CAROL REED



THE LOST ILLUSION

Starring

Ralph Richardson · Michele Morgan

Directed by Carol Reed • Based on a story by Graham Greene

PRINTED IN U.S.A.

agerial makeup. Virtues such as these wither in the atmosphere of disapprobation and discommendation being currently implied by the thoughtless outbursts and morose demeanor of owners and executives. Managers thrive and flourish on sympathetic understanding, sincere guidance and a modicum of restriction.

Any boosting of theatre grosses—or even holding at present levels—is certain to depend largely upon the scope of application of the five I's. They can be completely rescued from their moribund state and reactivated for needed duty if those at the top will candidly acknowledge to themselves and their subordinates the existence of current patron-retarding conditions and openly evidence complete confidence in the ability of managers to concoct schemes of remedial or palliative possibilities. The removal of other than indispensable restraints and the substitution of constructive suggestion for unmerited complaint and fault-finding is mandatory.

One more thought before heading for the showers: Personal example is the surest way of emphatically emphasizing the urgent need of economy in operation to employes. It's not human nature for folks to wear themselves out scraping, skimping and saving for a fellow who's living the "life of Reilly." So tighten up your own belt and trim your personal expenses to conform to the current gross and profit expectancy. And, until you've tried your own hand at devising and executing schemes to reach the unreasonable gross goal you set for others, stop complaining.

No telling when the Gravy Train will be back, so roll up your own sleeves and start digging for the customers you need.

New Stunts Arranged for Sat-R-Day Camp Shows

Century Theatres' managers continue to devise stunts for the Sat-R-Day Camp Shows for boys and girls. Manager Jack Dieber of the Marine in Brooklyn, N. Y., devised an orange-passing relay race in which two teams, boys against girls, place an orange between the chin and the neck, the trick being to pass it on to the next person in the relay race without using his hands. If the orange is dropped, it must be replaced before the camper can continue with the relay. First team to finish is the winner.

Dieber also contrived a water-carrying race in which the campers must carry a thimbleful of water from a bucket on one side of the stage and pour it into a paper cup at the other side of the stage. The game is played for a short time, the winner being the one with the most water in his cup.

Manager Mike Hudish of the Mayfair Theatre in Brooklyn has a snatch-the-prize contest in which two teams are used. Each member of one team is given a number and a member of the opposing team has the same number. The prize is placed in the center of the stage. When the counsellor calls a number, opposing players with that number run to the prize and attempt to snatch it without being tagged by the other. Points are scored for each team.

Manager Lou Hartman of the Floral Theatre in Floral Park, L. I., has a paper relay for girls in which the camper must stand on two pieces of cardboard and shuffle along the stage.

Cigarette Ad Tieup

Twentieth Century-Fox has concluded a deal with Chesterfield Cigarettes whereby the cigarette company will run a tie-up ad in all college newspapers during April featuring Mark Stevens and crediting Stevens' latest film, "The

LONDON OBSERVATIONS

By JOCK MacGREGOR

Many (too many) British producers are more interested in collecting a worthless "Oscar" for the mantle shelf than attracting the masses with their films.

Having been bored by more alleged artistic masterpieces than honest-to-goodness box-office pictures, I argue that the producer, other than the documentary worker, should entertain, not educate the public. Unless the film regains its cost, the financiers are not happy, and without the financiers there is unemployment.

The producers and their assistants should forget the highbrow critics and art theatres and, instead of sneering at Hollywood pictures, study them and decide why these offerings make dollars and their own do not.

One producer who really revels in satisfying the ordinary cinegoer is Herbert Wilcox, whose each successive picture has drawn more to the box-office than its predecessor. Last year "The Courtneys of Curzon Street" did terrific business, and now with "Spring in Park Lane," he promises to do even better.

* * *

Under the existing quota act, films of over 3,000 feet count as features. Now the Government's Crown Film Unit apparently respects the law in letter rather than spirit, for its latest offering, "Voices of Malaya" is only 3,006 feet. What's a couple of yards, anyway?

* * *

Looking into Denham one spring morning, I found three productions currently on the stages. Roy Baker has just started directing "Martha." Formerly on the publicity staff, Mark has recently been working in Hollywood on RKO's "Race Street," and was very impressed with the extensive planning that precedes actual shooting.

A Paris railway had been built for "Sleeping Car to Venice," which John Paddy Carstairs is directing. On the next stage, an English country house had been constructed for "Woman Hater," which Terrence Young is directing with Stewart Granger starring.

* * *

In view of the dollars remittances to the U.S. being based on the total earnings of companies in this country, it is believed that rentals may be reduced to insure the maximum bookings being attained, but on an "under the counter" block basis, which actually is illegal. Meanwhile, many exhibitors are dropping immediate action regarding British films terms in the belief that they will right themselves.

* * *

Sydney Wynne has completed a re-shuffle of J. Arthur Rank Organization publicity. John Dennett becomes director of publicity in charge of day-to-day activities and John B. Myers has joined Wynne at South Street to handle special developments. Several juniors get well-earned promotions.

* * *

For the record: Both GFD and Pathe will put out special shorts to celebrate the Royal Silver Wedding this month . . . Peter Ustinov has been bragging to Manchester Cinematurians that his "Vice Versa," budgeted for $160,000, was only $120,000 over . . . A change in the managing directorship of a major distributor is imminent . . . Exteriors for Sam Goldwyn's "Take Three Tenses," are being shot in London by Gainsborough Pictures . . . Joan Davis is the efficient standin for Publicist Stuart Chant, who is ill, on Cineguild's "Passionate Friends," which is to be re-titled for the U.S. . . . 20th-Fox employes who backed "Skouras" for the Grand National only heard their horse mentioned when he fell.

Ballet Slipper Shop Contest Exploits 'Dance'

A number of blowups for window displays, which cost $19, netted several hundred dollars' worth of free advertising, as estimated by Manager John Kohler of Read's Paramount Theatre, Plainfield, N. J. for his showing of MGM's "The Unfinished Dance."

One of the blowups was placed in Lion's shoe store which saw a chance to promote its line of ballet slippers and instituted a letter-writing contest on "Why I Like to Dance." Ballet slippers were offered for the best letters. Lion's devoted an entire window to the contest and the picture, paid for 41 inches of advertising in the Plainfield dailies, and paid all bills for a lobby display of the slippers and 40 x 60 posters. The store also mailed out 1,000 postcards and sent letters to every dance school in the city and for 25 miles around.

Additional publicity was promoted by Kohler, at no cost to the theatre, over the Plainfield FM station.

Magazine Campaign Set

A four-month national magazine advertising campaign embodying full-page and double-spread insertions in color in 19 top magazines has been set by Paramount on its Technicolor film, "The Emperor Waltz." The campaign, scheduled to get under way in May, is expected to hit a peak in midsummer and will be followed by additional insertions.

Schenectady Theatre In Freedom Plea Tieup

Believed to be the first time such an idea has been undertaken by any theatre, Fabian's Proctors Theatre and the Schenectady *Union Star* joined hands in an undertaking to permit local citizens who have friends and relatives living in Italy to send cablegrams free of charge imploring them to save their freedom by voting against Communism in the coming election.

Thousands of dollars to pay for cablegrams were contributed by citizens, especially those of Italian descent. A booth was set up in the lobby of the theatre, with a cable company representative in charge, and the campaign had the active backing of both the press and radio.

"If this idea was followed by every city and theatre in the country,' declared Fabian City Manager Guy A. Graves, "what a tremendous effect it would have on the people of Italy."

Plans Community Sings At Sunday Family Matinees

As a stimulant to attendance at the Sunday family matinees at Century's Linden Theatre in Brooklyn, N. Y., Manager Bob Levy is holding community sings, in addition to the regular film attractions. Another project is to place a dozen guest tickets under certain seats.

The Sunday family matinees are promoted by announcements from the stage, a 40 x 60 lobby piece and a trailer. Two thousand heralds, paid for by cooperating restaurant, are distributed.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Hecht Finds Cooperative Ads Potent Means of Reaching a Large Audience

For his situation in Tampa, Fla., Manager Elmer Hecht of the Park Theatre finds merchant cooperative ads one of the best means of reaching his potential audience, and points to MGM's "Tenth Avenue Angel" and Universal-International's "Secret Beyond the Door" as two recent examples.

"These newspaper tieups pay good dividends," says Hecht, "because they give you such a tremendous splash that everyone who takes the paper and is sufficiently interested in the theatre to look at the amusement page, can't help but see the spread. . . . I feel it is a worthwhile publicity avenue because, in the case of Tampa, it reaches in one stroke approximately 100,000 people. The merchants also benefit . . . because of the glamor associated with the movies and movie starts. Incidentally, the merchants pay the entire costs of these ads."

In the case of "Tenth Avenue Angel," the tieup was with the Princess Boot Shop, which devoted the lower half of its half-page ad in the Tampa *Daily Times* to its footwear for young girls, while the upper half was given over to Margaret O'Brien, the picture and the theatre. For "Secret Beyond the Door" the cooperating merchant was the famous Columbia Spanish Restaurant, which also took a half-page ad plugging the film in the upper half and the restaurant below. Tie-in copy was as follows: "Hundreds of thousands from coast to coast agree that 'The Secret Beyond the Door' of the success of the world famous Columbia, gem of Spanish restaurants is no secret.'

While the newspaper publicity for Columbia's Gene Autry western, "The Last Roundup," was of an entirely different character, Hecht found it also very profitable. To Miami, 300 miles away, he journeyed to try to persuade Autry, who was making a personal appearance there, to include Tampa in his itinerary. Naturally, Hecht had in mind the value of the newspaper publicity that would ensue should Autry accept. The cowboy star was unable to include Tampa but posed with Hecht for a photo which found a prominent position in the Tampa *Times,* with an account of his trip and his invitation to the star.

"This little stunt," says Hecht, "while it does not amount to much, paid terrific dividends among the children. In the theatre lobby, and even on the streets, kids would stop me to ask questions about Gene. There was even a lady who called and asked me to visit her child who was in the hospital and tell him all about Gene."

A different approach was employed for Universal-International's "The Magic Bow" because of its musical character. The campaign was channeled to organizations and music lovers. Contact with the director of the music department of the University of Tampa resulted not only in special announcements of the picture but also in a special review and study of the life and music of Paganini by the students. Music department heads of all city high schools were aproached, and they announced the coming of the film to all music classes.

The director of the Tampa Symphony Orchestra made announcements at each rehearsal a week in advance of playdate, and permitted an advertising display to be set up in the rehearsal hall. All music teachers in the city were reached by telephone and asked to inform their pupils of the playdate.

Burkhardt Promotes Roses

When Columbia's "To the Ends of the Earth" opened at Loew's Midland in Kansas City, Mo., Manager Howard C. Burkhardt had the engagement well covered with excellent newspaper publicity. For a topnotch stunt, he promoted 500 American Beauty Roses to be given away to the first 500 women attending the opening.

Fur Company Sponsors Contest on 'Relentless'

The Crawford Fur Company of Indianapolis sponsored an air contest over station WIBC for Columbia's "Relentless" at Loew's Theatre. Manger Boyd Sparrow promoted as prizes for the winners a valuable fur neckpiece, a radio, 10 Decca record albums and gave 10 pairs of guest tickets. WIBC's program director, Ed Mason, and Bernie Cramar arranged the station's show which was emceed by its top disc jockey, Easy Gwynn. The station's four daily announcements kept the picture before the public.

Eye-arresting window displays on "Relentless" were obtained in numerous Indianapolis downtown shops.

Tie-ins with Miller's Jewelry store resulted in a co-op ad in the *Times* and with Wasson's Department Store in the *Star.*

The Haag chain of counter restaurants featured 5,000 "Relentless" doilies in all its 29 shops.

Exploitation Contest On 'Secret Beyond Door'

A contest to select the best campaigns on Universal-International's "Secret Beyond the Door" has been launched by Schine Theatres, with prizes to be awarded on the basis of the best showmanship ideas utilized in promoting the picture in the individual theatres.

Points to be considered in judging entries will be tieups and stunts away from the theatre that will attract the public's attention; unusual and unique promotions created and executed by the theatre; radio and newspaper co-op ads and free publicity co-op merchant advertising in either theatres or street mediums and the most exceptional stunt or contest of the entire circuit.

Fox-Motorola Tieup

The 20th Century-Fox studio has completed a tieup whereby the Motorola Company will feature Linda Darnell and credit her latest picture, "The Walls of Jericho" in advertisements in several national magazines.

Blouse Emblem Giveaways

A hundred "I Love Trouble" blouse emblems were promoted by Manager Lou Hartman of Century's Floral Theatre in Floral Park, L. I., for the Columbia picture, to be awarded the first 100 women to attend the opening matinee performance. Employes also wore them.

Bridal Stunts Ring Up 'Had to Be You' Cash

Cash register of the J. P. Harris Theatre in Pittsburgh, Pa., jingled up extra coin for the showing of Columbia's "It Had to Be You" through two "bridal" stunts that Manager Sam DeFazio and his assistant, Ken Hoel, utilized in their promotional campaign.

First stunt was a street ballyhoo in which a boy and a girl student at Carnegie Tech paraded the city's main thoroughfares, the girl in formal bridal attire, similar to that worn by Ginger Rogers in the film, and the boy in fireman's togs like those worn by Cornel Wilde. Their outfits were promoted free of charge. The pair was the center of much amused comment, and the credits they carried drew attention to the picture, theatre and playdate.

Second bridal stunt was a tieup with the Marlane Shop, outfitter of brides, which put on a contest with a bridal outfit as the prize. A store dummy, dressed in the gown. was the centre of an attractive lobby display which was put up prior to announcement of the contest and remained in the lobby throughout the film's run. The store plugged the picture and the contest in its windows. Radio stations gave the stunt good publicity in addition to that obtained by word of mouth.

Syracuse Dailies, Radio Put Over 'Northside'

An editorial in the Syracuse *Post-Standard* commending 20th Century-Fox's "Call Northside 777" for its authenticity and general excellence, and recommending that the city's moviegoers see it, was a highlight of the campaign staged for the film by Manager Richard Feldman of the Paramount Theatre.

Radio station WOLF came through with 20 free plugs during the playdate, and foreign-anguage newspapers tied in with material on the picture's theme. Regular dailies devoted an unusually large amount of space to the picture.

Feldman was assisted in the campaign by Wally Allen, 20th-Fox exploiteer.

Dart-Throwing Stunt

Placing a large map of the state of Louisiana in the lobby of Schine's Palace Theatre, Oneonta N. Y., Manager Gil Scouten furnished darts and offered theatre patrons passes if they could hit the state capital, indicated by a large red dot.

Scouten also sent a telegram to Governor Jimmy Davis of Louisiana, who appears in the picture, asking him to send an official telegram to Oneonta welcoming local people who were visiting the Mardi Gras.

Turner Stores 'Henry V' Print in Bank Vault

A news-column-breaking exploitation stunt was arranged by Arthur Turner, city manager in Eugene, Ore., for the Western Amusement Company, for the showing of United Artists' "Henry V" at the Mayflower Theatre.

The stunt consisted of having a reserve print of the production flown out from New York City, escorted to a local bank and placed in a vault for safekeeping from Friday to the Wednesday opening date. A two-column photo of the reception of the reels at the bank, showing two police guards, a bank and a theatre representative, broke in both Eurene dailies—as it was the intention in planning the stunt. Turner was assisted by Manager George Northam of the Mayflower and United Artists Exploiteer Sam Nathanson.

The trio made early contact with the heads of the drama and literature departments of the University of Oregon and of the high schools with the result that the picture was made an assignment and classes were dismissed for the afternoon so the pupils could see it. University and high school bulletin boards carried cards on the film. The critic on the *Oregon Daily Emerald,* the University newspaper, gave advance plugs to "Henry V" for five consecutive days.

Newspaper ads started small a week in advance with space being increased daily. Five days in advance 500 postcards were mailed to the theatre's preferred list. The public library used a 2x5 display. Radio station KORE plugged the picture on its man-in-the-street program, at the cost of a pair of passes good for any film except "Henry V". Station KASH gave it a gratis five-minute plug the Tuesday before the opening.

Reviews were excellent and business was near capacity throughout the run.

'Verdoux' Florist Tieups

Tieups of stills and posters in San Francisco florist shops, based upon the daily order of flowers in the courting of a rich widow in the Charles Chaplin-United Artists picture, "Monsieur Verdoux," was utilized by Lawrence Lash, student assistant manager of San Francisco Theatres' deluxe Alexandria, to bring the coming of the film to the attention of the Alexandria's clientele.

Who Has THE Pearls?

Twelve strings of pearls, one of them a cultured oriental set valued at several thousands of dollars, were promoted by Manager Clem Perry from Leo Nathan, president of the Victoria Pearl Company, for his 12 usherettes to wear during the engagement of RKO Radio's "The Pearl," at the Sutton Theatre, New York. Story of the film revolves about the finding of a valuable pearl by a Mexican and the havoc it wrought in his life. Taking a hint from that fact, Manager Perry ordered cultured pearls to be worn by a different usherette every night, for the sake of fair play.

Sheet Music Covers as 'Variety Girl' Teasers

Tieing up with two song publishers, Manager Bob Albino of Century's Rialto Theatre in Brooklyn, N. Y., promoted a pile of sheet music, the covers of which he used as teasers in the restrooms, mezzanine and on stairways to promote his showing of Paramount's "Variety Girl." Then he constructed a lobby board, using the sheet music, stills, press book cover, etc., and framed the display in gold paper tape. Copy called "Variety Girl" the "musical of musicals, with a story as big as its stars." The board was then sniped with "Don't look up to see the stars —they are all in 'Variety Girl'," followed by playdate.

For another lobby stunt Albino and his assistant, Joe Jackson, rigged up a "Variety Girl" album, set up on a music stand, and crammed it with stills, press book material, etc., with a card inviting the public to take a looksee. Also in the lobby was a lounge chair "reserved for the Variety Girl."

The old umbrella stunt again proved its usefulness as street ballyhoo with credit material on its top. When not in use on the streets it was placed on top of the box-office, with a spotlight playing on it.

Merchant Co-op on 'Rose'

By plugging the tie-in value of Warners' "My Wild Irish Rose," Manager Joe Burns of Schine's Van Wert, in Van Wert, O., promoted a full-page newspaper ad

Music via P. A. System

By means of a public address system, music from MGM's "Good News" was blared forth from the marquee of Loew's Orpheum Theatre, St. Louis, Mo. Wayne Shepler is manager.

'Bishop's Wife' Boston Campaign Takes to Air

Radio played the major role in the exploitation campaign for the RKO-Samuel Goldwyn picture, "The Bishop's Wife" at Boston's new deluxe Astor Theatre, under the guiding hand of its publicity director, Al Margolian, aided by RKO's New England field man, Ralph Banghart. All the local stations were tied up in some manner to the showing.

WEEI gave theatre passes to winners in an audience participation contest; WNAC Disc Jockey Verne Williams awarded passes to those who could name the writer of the tune played on a mystery record; WEMS used the recording by the Mitchell Boy Choir, which appears in the picture, giving theatre and playdate credits; WMEX in a tieup with the Boston *Record American* invited the newsboys to see the picture after which they discussed it on their own radio show. Each newsboy was given a coupon good for two bottles of a soft drink by the manufacturer, and the *Record American* published a picture of the stunt.

Margolian won added air publicity for "The Bishop's Wife" through an interview over WHDH, and another on WBZ. Boston's exclusive retailer in the Bishop's Wife's bonnet placed a 450-line ad, illustrated with stills of Loretta Young and Cary Grant, in the *Sunday Herald.*

Bongo Color Contest 'Fun, Fancy Free' Stunt

A coloring contest on Bongo, the bear in the RKO Radio-Walt Disney "Fun and Fancy Free," formed a very successful exploitation stunt for the Capitol Theatre in Vancouver, B. C., in cooperation with the Vancouver *Daily Province.* The paper ran daily teaser ads for a week, and then reproduced a picture of the bear, Bongo, almost half a page in size, thus lending itself to color treatment, even by children of four to eight years who formed the first group of entrants. Second group covered the ages of nine to 13, and the third group, 14 to 18. More than 500 entries were received.

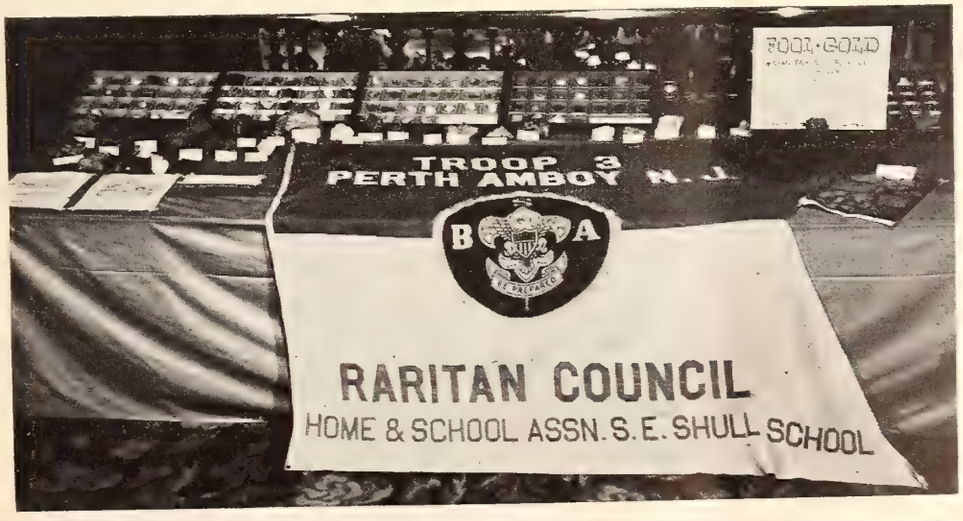
Winners were announced five days prior to opening date. Prizes were six colored prints of the Bongo scene autographed by Walt Disney which went to two winners from each group. Free admissions were other prizes.

Record Dealer Tieup

Manager Eddie Di Resta of Schine's Rialto Theatre, Amsterdam, N. Y., persuaded a local record dealer to buy the back page of the theatre herald on MGM's "Good News" to plug the album of songs from the picture.

Live Interview

Tillie Pysyk of Loew's Poli Broadway in Norwich, Conn., arranged an eight-minute live interview for MGM's "If Winter Comes" over radio station WNOC. She prepared the interview from press book material.—HFD.



INSTITUTIONAL AND FEATURE TIE-IN DISPLAY. A Boy Scout troop's collection of rocks and minerals furnished this unusual exhibit for the lobby of the Walter Reade Majestic Theatre in Perth Amboy, N. J. And the specimen of iron pyrites, better known as "fool's gold," provided a natural tiein for the gold-hunting theme of Warners' "Treasure of Sierra Madre." The exhibit was arranged by City Manager Julius Daniels.

THIS IS MR. BLANDINGS (whom you may remember as Mr. Grant)



THE BLANDINGS

From coast to coast America's top Builders and Department Stores are tying in with MR. BLANDINGS DREAM HOUSE... look at the list of cities below, see if they are building in your city... It provides for the first time a *three-way tie-up* between Real Estate Builders... Department Stores and Theatres ... Building and Real Estate Editors of many papers are going for it big... Many national advertisers are planning separate campaigns to tie-in, both national and local... a new hospital being built in

The CITIES

Birmingham, Alabama
Little Rock, Arkansas
Fresno, California
Los Angeles, California
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Baltimore, Maryland
Boston, Massachusetts
Springfield, Massachusetts
Worcester, Massachusetts
Detroit, Michigan
Grand Rapids, Michigan
Minneapolis, Minnesota
St. Paul, Minnesota
Kansas City, Missouri
St. Louis, Missouri
Omaha, Nebraska
Albuquerque, New Mexico
Albany, New York
Utica, New York
Rocky Mount, North Carolina
Cleveland, Ohio
Toledo, Ohio
Tulsa, Oklahoma
Portland, Oregon
Pittsburgh, Pennsylvania
Providence, Rhode Island
Chattanooga, Tennessee
Knoxville, Tennessee
Nashville, Tennessee
Amarillo, Texas
Dallas, Texas
Houston, Texas
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45 OF THE 61 CITIES WHERE DREAM HOUSES WILL BE BUILT

THIS LIST IS STILL GROWING

is your city here?

The BUILDERS

Jackson Securities & Investment Co.
Little Rock Builders, Inc.
Taylor & Wheeler
Bel Air Land Co.
Carlos Travares
Joe DePaolo
W. C. & A. N. Miller Development Co.
Stockton, Whately & Davin
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Irwin E. Blietz
Wm. L. Bridges & Son
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Homes, Inc.
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Seale Realty Co.
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L. E. Fite
A. E. Brockbank
Alfred L. Blake & Sons
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THE HOUSES IN MOST CASES ARE NEARLY EXACT REPLICAS OF THE HOUSE USED IN THE PIX

Do you know your local builder?

NOW PLAYING AT THE ASTOR THEATRE NEW YORK CITY
★ ★ ★ ★
The rest of the country, June and July.

THIS IS MRS. BLANDINGS (whom you may remember as Miss Loy)



AND THIS IS THEIR GOOD (?) FRIEND BILL.. (whom you no doubt remember as Mr. Douglas) HE FIGURES STRONGLY IN THE

BUILD-UP IS ON!

Los Angeles is planning to buy the BLANDINGS DREAM HOUSE in Bel Air and raffle it off to raise money... the American Legion in Omaha is also using the house for a special promotion... the Heart Association in New York City is tying in... Keep in touch with the SRO office for daily developments. If you want further details on what's going on in your city, write or wire at once to SRO, Beverly Hills, California.

The FURNISHERS

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Gus Glass Co.
McMahan Furniture Co.
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Walker's Dept. Store
Brown-Thomson, Inc.
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Crescent Dept. Store

THESE TOP STORES ARE DECORATING THE HOUSE JUST ABOUT THE WAY IT APPEARS IN THE PIX

If you want details write S.R.O. Selznick Studios Culver City Calif.

The ADVERTISERS

General Electric—Appliance Division
General Electric — Air Conditioning & Heating Division
General Electric—Electronics Division
American Radiator & Standard Sanitary Corp.
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The Upson Company
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Birds Eye Food (General Foods)
Kelloggs'

THESE ARE SOME OF THE NATIONAL ADVERTISERS TYING IN WITH THE PRODUCTION

many are planning local campaigns - FIND OUT ABOUT IT!

FACTS re the pix:

1. A Dore Schary production.
2. The title, "MR. BLANDINGS BUILDS HIS DREAM HOUSE."
3. Produced and written for the screen by Norman Panama & Melvin Frank.
4. Directed by Henry Potter.
5. An RKO production, to be released by SRO.

SELZNICK RELEASING ORGANIZATION

An STR Showmanalysis

REG. U. S. PAT. OFF.

Campaign Material for COLUMBIA's 'The Lady From Shanghai'

GENERAL APPROACH: The story of a reckless and notorious woman whose wealthy husband knew she was falling in love with another man. An exciting adult tale of illicit love, violence and murder!

NEWSPAPER ADS: Just the fact that Rita Hayworth is gowned in some of the most seductive clothing seen in pictures was jumped upon by Columbia's ad crew to set up a superb, ticket-selling series of ads that should steal attention on newspaper amusement pages. Miss Hayworth is the center of attention in each of the series' 27 displays, plus one utility ad mat containing all of the elements necessary to delight those who like to create their own layout. If ever a star looked to be "no better than she should be," as the expression has it, it is Miss Hayworth in the character of the "notorious Mrs. Bannister" in a gown that clings to every curve . . . curves that have been emphasized by a few artistic touches of the Columbia advertising artists. There is no question that this series of ads will do the job they set out to do: sell tickets to "The Lady From Shanghai."

NATIONAL ADVERTISING: Ads similar in design and text to those described above are being seen by millions of readers in 14 national magazines, several of them more than once.

DISPLAY MATERIAL: The 24-, one-, three- and six-sheets are superb, with each poster designed for two uses. Firstly, for outdoor use they'll attract plenty of attention. Secondly, for use on theatre false fronts, marquee toppers, lobby setpieces, they're particularly adaptable. There's a front, topper and cut-out lobby display suggested on page 14 of the pressbook that'll show managers just how to use this material. The other accessories are just as effective in their own way.

NEWSPAPER PUBLICITY: There is nothing outstanding about the publicity section, except for the profuse supply of exciting illustrations, mostly of the beauteous Miss Hayworth. There are sufficient stories for every kind of use, however, and merely require careful reading for correct selection for local planting.

EXPLOITATION: Columbia has supplied seven full pages of exploitation ideas, and all of them are practical, depending upon the size of the theatre, its budget, and other aspects of its requirements. But there is not a theatre in the country that cannot find at least one or two ideas that will fit into its own situation, and that will help it sell tickets for "The Lady From Shanghai." This is one of Columbia's BIG pictures, and the ideas given to exploit it are BIG, too. But they'll fill the bill, and will suggest other exploitation ideas to experienced showmen, which they can adapt to their own situation and which will add plenty to ticket sales.

RADIO: Columbia offers no special group of ideas for radio promotion, except for music tieups, but several stunts suggested for planting in newspapers are equally good for radio. The "Find the Lady from Shanghai" stunt outlined on Page 11, can easily be switched to a "raffles" hunt, by which a girl could be sent into various department stores at stated times, with clues to her location given via radio at specified times. Prizes promoted from the various stores in which the girl is to appear could be given.

Theatremen Are Urged to Buy Wisely, Economically

The theatre manager is a business man who has much to do in the way of buying necessities for his house, even though his own merchandise is that intangible asset—entertainment. It is as a buyer that he is considered here. Let him buy and spend wisely and economically and his theatre will return profits—profits that careless spending will speedily undermine, putting him in the "red" and, if it continues, into bankruptcy or the loss of his theatre.

As a business man it behooves the theatreman to think before laying out money for new equipment and the small items he needs in his operation. He must shop with the same eye to economy as does the householder and the merchant, wisely to get the best value, economically to get necessities at the lowest possible price. At all times he should think before he spends, as does a business man, for by thinking he saves money. A theatre, no more than a store, can continue in business if there is no profit.

Extravagance in the purchase of supplies must be guarded against, for extravagance in buying is just as bad as a carelessness and will eat as big a hole into the profits. There are numerous supplies for a theatre that must be bought locally, particularly when the operator owns his theatre. If it is a part of a chain of theatres, the circuit's headquarters frequently makes arrangements to buy supplies at considerable saving due to its wider purchasing power. If his theatre is one of a chain, the manager should take advantage of any such arrangement made by the home office. It will represent a goodly saving.

The manager must consider expenses as carefully as any other business man—changes in prices, in freight charges, delivery costs, etc. He cannot afford to be negligent in these matters, yet on the other hand, he must consider his patrons. Many small expenses are necessary to keep his theatre clean and inviting—its equipment in repair and in smooth running order. There is a penalty attached if he fails in these respects: the loss of dissatisfied patrons who will seek their entertainment at the opposition theatre or from other sources. Maintenance of equipment in good repair, with proper supplies for keeping the house clean and comfortable are necessities from which he cannot escape, yet the money earmarked for them must be spent intelligently. Intelligent spending encourages better profits.

The manager who has serviced an apprenticeship as a merchant is aware of the many spending "leaks" by which profits are dissipated and knows how to guard against them. The manager without such experience must find these leaks through the trial-and-error system, but once mastered he is on the way to be a successful theatreman.

Odeon Showmen Trot Out Fine Selling Angles for 'Always Rains on Sunday'

Faced with a quality picture without real stars, but with countless exploitation angles, Odeon Director of Publicity Charles Young previewed Michael Balcon's "It Always Rains on Sunday," presented by the J. Arthur Rank Organization, in all areas for his managers to see it in advance of playdate.

Besides the many possibilities offered by the title, the showmen found that this story of a working class family involved in a manhunt for an escaped convict, provided many simple exploitation ideas from such angles as the father's enthusiasm for a game of darts and the son's interest in his motor bike.

Among the more elaborate and novel schemes was that of Manager E. H. Meadows of the Manchester Odeon. He tied in with the Corporation on its water economy drive and it provided a practical display for the lobby illustrating the phenomenal increase in water consumption since 1938. This comprised a large and a small tap which were running continuously without any apparent link with the water supply. Suitable copy covering statistics and the film surrounded the display which aroused much interest and was written up in the evening paper.

Arthur S. Lovely of the Bognor Odeon placed a display at the meteorological station on the sea front reading: "These instruments record today's weather, but don't forget 'It Always Rains on Sunday' at the Odeon, etc." In addition, members of the staff carried about the district umbrellas on which the title was painted.

The theatre umbrella was painted up with title and playdate by F. A. Healy of Bury St. Edmunds Odeon and carried around the ground at two football matches.

A Stockton store with an enormous sign bearing the slogan. "We shall have rain," provided C. H. Dracott of the local Odeon with a natural.

J. F. Walker of the Littlehampton Odeon concentrated on the quality and acting with a film criticism contest, for a week and previous to playdate made announcements at every performance. A novel tieup was a store window with roller skates and a card reading: "A whole lorry load for five pounds. That's what they sold them for in 'It Always Rains . . . ' at the Odeon, etc."

The darts angle inspired E. Bromley of Oldham Odeon to arrange tieups with six large factories and organize a competition. Both J. C. Elliott of Gateshead and G. Bernard of Bury worked on similar lines and arranged displays in clubs and hotels.

C. E. Miller of Colwyn Bay Odeon went for the woman's angle and tied in with the manufacturers of electric washing machines who paid for extra newspaper space and hundreds of hanging cards giving the film and the machines equal billing. The gas and electricity showrooms cooperated with a full window display.

A book tieup with W. H. Smith and Sons was arranged by C. W. Firth for the screening at the Streatham Odeon. By following photographs and plans of studio sets he created some excellent models to round off an interesting display.

Extensive window displays were arranged in all cases, mainly tieing in with national savings campaigns, raincoats, motor cycles and books.

This exploitation has resulted in top returns, and for the London area alone it has broken all existing records for any picture played by Odeon by $4,000.

"TO THE VICTOR" IS VERY BIG TRADE NEWS!



With national trade showings just completed and public showings to follow immediately, the motion picture industry again is demonstrating how excitingly it can tell a story.....and how spectacularly up-to-the-minute that story can be.

"TO THE VICTOR" is the picture for which stars, cast, director and complete production unit were sent to France.

Warner Bros.

DENNIS MORGAN

AS THE MAN WHO SOLD HIMSELF TO THE HIGHEST BIDDER

VIVECA LINDFORS

THE NEW STAR FROM SWEDEN—1948's MOST IMPORTANT DEBUT!



"TO THE VICTOR"

with VICTOR FRANCEN · BRUCE BENNETT · DOROTHY MALONE · TOM D'ANDREA · Directed by DELMER DAVES · Produced by JERRY WALD · Written by Richard Brooks

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Arizona Ranger

RKO Radio Drama 63 mins.

AUDIENCE SLANT: (Family) Double-barreled treat for the action fans, with two Holts in one picture—Jack and Tim. Lots of excitement.

BOX-OFFICE: Better-than-average western should do well at the action houses.

Casts Tim Holt, Jack Holt, Nan Leslie, Richard Martin, Steve Brodie, Paul Hurst, Jim Nolan, Robert Bray, Richard Benedict, William Phipps, Harry Harvey. Credits: Produced by Herman Schlom. Directed by John Rawlins. Original screenplay by Norman Houton. Photography, J. Roy Hunt.

Plot: A son of a large ranch-owner returns from the Civil War to find a small Arizona town overrun by rustlers. Father and son quarrel when the son decides to take the job offered by the Governor, of cleaning up the territory. But they make up when the thieves are captured.

Comment: There are two Holts in this picture—Jack and Tim—and that should not only provide double-barreled entertainment for the action fans but should also prove an attractive selling point. Both men are splendid, and they have a better-than-average story to back them up. The picture has an exciting pace and there are plenty of fisticuffs. Should do well at the action houses.

The Lost One

Columbia Opera 84 Mins.

AUDIENCE SLANT: (Adult) Primarily for the music lovers but not exclusively so, because of the adroit treatment of opera in terms of the motion picture. The leading roles are most effectively portrayed and the lyrical charm of the Verdi arias are rendered in melodic voice and with excellent style.

BOX-OFFICE SLANT: With proper advance build-up this can be made a well-paying attraction—lots of talking points in beauty and accomplished acting of Nelly Corradi playing the "Camille" roe and also in the handsome bearing and vocal accomplishments of Gino Mattera as Alfredo.

Cast: Nelly Corradi, Gino Mattera, Manfredi Polverosi, Flora Marino, Carlo Lombardi, Massimo Serato, and Nerio Bernardi. The singers: Onella Fineschi, Gino Mattera, Tito Gobbi, Francisco Albanese, Arthuo La Porta and others. Credits: Based on the opera "La Traviata." Music by Giuseppe Verdi, Libretto by F. M. Piave, dialogue by Hamilton Benz Musical adaptation by Luigi Ricci. Directed by Carmine Gallone. Produced by Gregor Rabinovitch for Columbia Pictures.

Pot: Camille, beautiful and most celebrated courtesan of the Paris of her days, falls in love with a young man of fine family but relatively poor in comparison to the men who shower attentions on her. She leaves her glamorous and influential circles in Paris to go with Alfredo to a country villa, where the two find great happiness—until the young man's father persuades Camille to give up her lover to spare his family from scandal. Pretending she no longer loves him, she returns to Paris, where her frail health fails. She finds a few moments of blissful reunion when Alfredo, now informed of her sacrifice, comes to her a few moments before she dies.

Comment: This seems the first successful attempt so far to present opera from the screen. Certainly it is the most effective dramatically from the standpoint of acting, direction and screen treatment of the drama and music of Verdi's opera based on the "Camille" of Alexander Dumas, Jr. While "The Lost One" is primarily for opera enthusiasts, here is an offering the theatremen can exploit as a significant motion picture in which the delights of fine music and distinctive vocal artistry and beauty are blended in terms of screen entertainment. The entire opera is sung in Italian, but the device of using a first-person narrative in English—spoken off-screen presumably by the heroine—clarifies the action in a way far superior to the superimposed titles so commonly used in foreign pictures presented here. The "Camille" role is played with great effectiveness by Nelly Corradi—an actress of singular beauty, compelling charm and notable histrionic resource. Extraordinarily adept synchronization makes it most convincing that the actress is singing whereas the voice is that of a soprano of fine vocal gift and good training in the art as well as in the tradition of opera. The hero, Gino Mattera, is a handsome fellow and a good actor as well as the possessor of a pleasing and resourceful tenor voice. The settings and costumes are handsome; the dramatic interest well pointed by good direction. "The Lost One" is a credit to Columbia Pictures and their producer, Gregor Rabinovitch. It can be employed to good profit by theatremen with the flair for showmanship that will put it over for profit at the box-office.

The Return of the Whistler

Columbia Mystery 61 mins.

AUDIENCE SLANT: (Family) A satisfactory release in the "Whistler" series for average audiences.

BOX-OFFICE SLANT: Good as supporting fare, especially to balance a feature comedy.

Cast: Michael Duane, Lenore Aubert, Richard Lane, James Cardwell, Ann Shoemaker, Sarah Padden, Wilton Graff, Olin Howlin. Credits: Produced by Rudolph Flothow. Directed by D. Ross Lederman. Screenplay by Edward Bock and Maurice Tombragel. Story by Cornel Woolrich. Suggested by the CBS radio program, "The Whistler." Photography, Philip Tannura.

Plot: The family of a dead U.S. Army aviator abducts his French-born widow in order to keep the fortune she had inherited. Her finance unravels the mystery after he finds her in a mental institution, where she had been confined by her deceased husband's relatives.

Comment: This is a satisfactory release in the "Whistler" series for average audiences. Michael Duane does a nice job as the hero and Lenore Aubert is properly fetching as the French girl around whom the plot revolves. D. Ross Lederman's direction maintains a neat pace and production values are up to par. The picture is good as supporting fare, especially to balance a feature comedy.

The Enchanted Valley

(Cinecolor)

Eagle Lion Drama 77 mins.

AUDIENCE SLANT: (Family) Best for family audiences in average communities; picture's faults may be too glaring in big cities.

BOX-OFFICE SLANT: Might stand alone in small towns and get by as a supporting feature in metropolitan centers.

Cast: Alan Curtis, Anne Gwynne, Charles Grapewin, Donn Gift, Joseph Crehan, Joseph Devlin, Al LaRue, John Bleifer, Rocky Cameron, Jerry Riggio. Credits: A Jack Schwarz Production. Directed by Robert Emmett Tansey. Original screenplay by Frances Kavanaugh. Photography, Ernie Miller. Cinecolor supervisor, Arthur Phelps.

Plots: Two fugitives from the law break into the peaceful valley life of a lame boy and his grandfather. Under the spell of the quiet existence, the trio undergo a change of character, and when the grandfather dies, they take charge of the boy. The law catches up with them, but there is hope that all will get together again.

Comment: Despite a somewhat trite and unimaginative script, this picture should find favor with family audiences in average communities. It boasts some beautiful Cinecolor photography and some amusing trained animals. In metropolitan centers, however, the plot may prove too saccharin, and other faults may be too glaring. Direction is hasty and uninspired and performances are little more than adequate.

Money Madness

Film Classics Drama 73 mins.

AUDIENCE SLANT: (Adult) A moderately entertaining crook story.

BOX-OFFICE SLANT: Can play alone in some spots but better as support for a stronger feature on double bills.

Cast: Hugh Beaumont, Frances Rafferty, Harlan Warde, Cecil Weston, Ida Moore, Danny Morton, Joel Friedkin, Lane Chandler. Credits: Original story by Al Martin. Produced by Sigmund Neufeld. Directed by Peter Stewart. Photography, Jack Greenhalgh.

Plot: A hold-up man with $200,000 loot coerces a girl into marriage, poisons her aunt, hides the money in a trunk in the aunt's house and contrives to have his wife inherit the money. A lawyer friend suspects the crook and exposes him, but the girl is convicted of harboring the crook, even though her silence was obtained under duress.

Comment: This is so loaded with coincidences as to make the story incredible. The performances are good, however, with Hugh Beaumont and Frances Rafferty delivering most convincing portrayals as the crook and his easily led wife. Production is fair, direction adequate. Can play alone in some few spots but best as support for a strong feature in double-bill situations.

Tarzan and the Mermaids

RKO Drama 67 mins.

AUDIENCE SANT: Extra entertainment in this Tarzan film to attract new followers,

and the regulars will find it one of the series' best.

BOX-OFFICE SLANT: Should do better-than-usual business.

Cast: Johnny Weissmuller, Brenda Joyce, Linda Christian, George Zucco, Andrea Palma, Fernando Wagner, Gustavo Rojo, John Laurenz, Edward Ashley, Matthew Bolton, Cheta. Credits: Produced by Sol Lesser. Directed by Robert Florey. Original screenplay and story by Carroll Young. Based on characters created by Edgar Rice Burroughs. Photography, Jack Draper, Gabriel Figuroa and Raul Martinez Solare.

Plot: Two white men take over the Temple in a small village, with one masquerading in the clothes of the Goddesses. In this way, the villagers, in their ignorance, keep turning over to the Temple all the pearls they find—until Tarzen discovers the crooked scheme.

Comment: Filmed in one of Mexico's most colorful coastal towns, this new Tarzan film is one of the series' best and should attract new followers, in addition to the regulars. Sol Lesser has given it fine production values and seen to it that there is abundant entertainment. Direction by Robert Florey takes advantage of the colorful background, and the photography is splendid.

Spring in Park Lane

(Reviewed in London)

London Films Romantic Comedy 115 mins.

AUDIENCE SLANT: (Family) This lighthearted, romantic comedy has a spontaneous gaiety rarely seen in British films. Should entertain everyone.

BOX-OFFICE SLANT: In Britain this will make box-office history and with streamlining it should fit most programs in the States.

Cast: Anna Neagle, Michael Wilding, Tom Walls, Peter Graves, Marjorie Fielding, Nigel Patrick, Nicholas Phipps, G. H. Mulcaster, Lana Morris, others. Credits: Adapted from Alice Duer Miller's novel by Nicholas Phipps. A Wilcox-Neagle Production directed by Herbert Wilcox. UK distribution, British Lion.

Plot: Believing the check he received in New York for the sale of the family portraits was worthless, Michael Wilding, a peer, avoids his brother on returning to London and dejectedly takes a job as a footman. Anna Neagle, with whom he falls in love, realizes he is cultured and tries to discover his secret. When his brother hires an agent to find him, Anna insists that he clear himself. Subsequent investigation reveals that the check was always valid.

Comment: Lighthearted, gay and delightfully amusing, "Spring in Park Lane" is a modern romantic comedy about charming people and is destined to make box-office history in Britain. Herbert Wilcox has gone all out for wholesome entertainment that will appeal to the whole family. The Anna Neagle-Michael Wilding team are solid favorites here and there seems no reason why they should not repeat this success in the U.S. The supporting cast is admirable, production values are good and the gaiety of spring has been most certainly captured.

Escape

(Reviewed in London)

20th Century-Fox Drama 79 mins.

AUDIENCE SLANT: (Adult) With strong suspense values, this exciting drama should satisfy most audiences.

BOX-OFFICE SLANT: With Rex Harrison and Peggy Cummins for the marquee, this class production should do well in most situations.

Cast: Rex Harrison, Peggy Cummins, William Hartnell, Norman Wooland, Jill Esmond, Frederick Piper, Marjorie Rhodes, Betty Ann Davies, Cyril Cusack, others. Credits: Adapted from John Galsworthy's play by Philip Dunne. Produced by William Perlberg. Directed by Joseph L. Mankiewicz.

Plot: Sentenced to prison for a crime he did not commit, Rex Harrison escapes, meets Peggy Cummins, who befriends him, first for a thrill and later because she loves him. She has a plane waiting for him, but it crashes at the take off. Getting away from the wreckage, he finally seeks sanctuary in a church where the parson reasons with him to forsake his crusade against justice and give himself up, knowing that Peggy will wait for him.

Comment: Although slow in starting, this builds to a corking climax, which combines suspense with the philosophy of good, spiritual living, and will send audiences out in a satisfied, happy frame of mind. Shorn of the complications of John Galsworthy's play, this free adaptation is a straightforward manhunt story which holds the interest well. Much of the picture was filmed on location. Rex Harrison is excellent as the fugitive and Peggy Cummins is credible as the girl who befriends him. Small parts are equally well handled. With good star values, "Escape" is a class production which should do well in most situations.

Man From Texas

Eagle Lion Western Drama 71 mins.

AUDIENCE SLANT: (Family) A fairly good western drama. A bit better than the usual rootin', shootin' horse opera in production and casting.

BOX-OFFICE SLANT: Good for the action houses and good as supporting feature for weekend bills.

Cast: James Craig, Lynn Bari, Johnnie Johnston, Una Merkel, Wally Ford, Harry Davenport, Sara Allgood, Vic Cutler, Reed Hadley, Clancy Cooper, Bert Conway, King Donovan, Glen Arthur, Susan O'Connor. Credits: Screenplay by Joseph Fields and Jerome Chodorov, based on the stage play by E. B. Ginty. Produced by Joseph Fields. Directed by Leigh Jason. Musical score, Earl Robinson. Folk songs by Earl Robinson and Joseph Fields. Photography, Jackson J. Rose.

Plot: The El Paso Kid decides to go straight and earn an honest living for his family. But members of his old gang talk him into one more hold-up. He is betrayed and captured. On his way to the penitentiary, the train is held up and his marshal-captor wounded. The Kid takes the Marshal's gun, foils the hold-up men and because of this, the law reduces his sentence.

Comment: This is more or less a glorified western, with some folk songs sung by Johnnie Johnston. It is reminiscent of some of the James Brothers escapades, without the thrills that went with the Jameses. There is the usual amount of hard riding, shooting etc., but the picture just drags along for the most part. It is okay for the action houses and will do all right as a supporting feature on week end bills.

The Pirate

(Technicolor)

MGM Musical Comedy 102 mins.

AUDIENCE SLANT: (Adult) Delightfully humorous, warmly romantic Technicolor musical comedy that should prove thoroughly entertaining.

BOX-OFFICE SLANT: On all counts, this picture has everything to point to top-flight box-office grosses.

Cast: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Reginald Owen, George Zucco, Nicholas Brothers, Lester Allen, Lola Deem, Ellen Ross, Mary Jo Ellis, Jean Dean, Marion Murray, Ben Lessy, Jerry Bergen, Val Setz, Gaudsmith Brothers, Cully Richards. Credits: Produced by Arthur Freed. Directed by Vincente Minnelli. Screenplay by Albert Hackett and Frances Goodrich. Based on the play by S. N. Behrman as produced by The Playwrights Producing Company and The Theatre Guild. Photography, Harry Stradling. Technicolor color director, Natalie Kalmus. Associate, Henri Jaffa. Musical direction, Lennie Hayton. Dance direction, Robert Alton and Gene Kelly. Songs by Cole Porter.

Plot: On an island in the Caribbean a young girl is about to be married to the new mayor—middle-aged, fat and bald, but rich. Along comes a handsome young actor who impersonates a pirate in order to win her. By a ruse, he forces the mayor to admit that he, himself, was formerly the outlaw pirate.

Comment: With Judy Garland and Gene Kelly in a musical comedy played against the glamorous Technicolor setting of an island in the Caribbean, "The Pirate" should thoroughly entertain nearly everyone, for the story is delightfully humorous, warmly romantic and interspersed with exciting dance numbers and songs, the latter by Cole Porter. Judy Garland is lovely and appealing, while Gene Kelly, as the "pirate," is a handsome and dashing figure whose romancing and dancing will win wide feminine acclaim. Walter Slezak is outstanding in the supporting cast. On all counts, this picture has everything that points to topflight box-office grosses.

To the Victor

Warner Bros. Drama 101 mins.

AUDIENCE SLANT: (Adult) Except for a few drawbacks, this is a worthwhile offering that should please most adults.

BOX-OFFICE SLANT: The picture's timeliness, plus favorable word-of-mouth comment, should make it a box-office winner.

Cast: Dennis Morgan, Viveca Lindfors, Victor Francen, Bruce Bennett, Dorothy Malone, Tom D'Andrea, Eduardo Ciannelli, Douglas Kennedy, Joseph Buloff, William Conrad, Luis van Rooten, Konstantin Shayne, Anthony Caruso. Credits: Produced by Jerry Wald. Directed by Delmer Daves. Written by Richard Brooks. Photography, Robert Burks.

Plot: A French traitor and collaborationist, on trial in Paris, instructs two of his former agents to kill his Swedish-born wife because she is expected to testify against him. An ex-Major engaged in blackmarket operations protects the wife, although he has to expose her to danger. When the trial opens, she takes the stand with the ex-Major by her side.

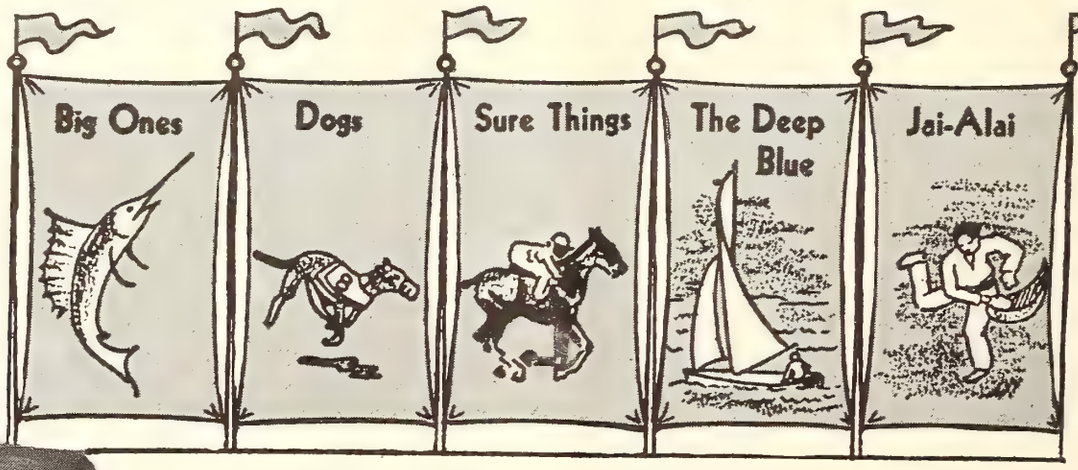
Comment: Except for a few drawbacks, this is a worthwhile offering that should please most adults. The performances of Dennis Morgan and Viveca Lindfors are commendable, but it is Victor Francen as the lame French inspector, and Joseph Buloff as a blackmarketeer, who stand out. Some moviegoers may question the idea of whitewashing a collaborationist, regardless of her motives. Then, too, some of the characters are hazy and superflous. For the

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most part, however, the picture presents a worthwhile message against war and has been handled intelligently. Its timeliness, plus favorable word-of-mouth comment, should make it a box-office winner.

Ruthless

Eagle Lion Drama 104 mins.

AUDIENCE SLANT: An interesting drama but a bit long and occasionally talky and slow. Good entertainment.

BOX-OFFICE SLANT: A strong cast and entertainment values should bring average business and possibly better than average in most situations.

Cast: Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Lucille Bremer, Martha Vickers, Edith Barrett, Dennis Hoey, Raymond Burr, Joyce Arling, Charles Evans, Bob Anderson, Arthur Stone, Anne Carter, Edna Holland, Fred Worlock, John Good, Claire Carleton. Credits: A Producing Artists Production. Produced by Arthur S. Lyons. Associate Producer, Joseph Justman. Directed by Edgar G. Ulmer. Screenplay by S. K. Lauren and Gordon Kahn. Based on the novel, "Prelude to Night," by Dayton Stoddart. Photography, Bert Glennon. Musical supervision, Paul Dessau. Musical score, Kerner Janssen, conducting the Janssen Symphony Orchestra of Los Angeles.

Plot: Having gained wealth and power by using his friends and the information they could give him, a man comes to the climax of his career. His best friend has broken with him, and when he tries to take the friend's fiancee, there is a threat of murder. An industrialist he had nearly destroyed attacks him, and they are both killed.

Comment: Although the plot development is a bit slow, this is essentially good entertainment, largely because of the fine performances of the principals, plus the competent direction of Edgar G. Ulmer. Production values are lavish. In spite of a few shortcomings, this is good entertainment.

Buy 'Poisoned Paradise'

Eugene Frenke and Robert Cummings, through their United California Productions, have acquired "Poisonous Paradise," an original story by Genevieve Nosseck and Arnold Phillips. Mrs. Nosseck and Phillips will write the screenplay, with Max Nosseck directing. George Marton will act as associate producer.

Hecht to Script 'Trilby'

Jesse L. Lasky and Walter MacEwen have signed Ben Hecht to write the screenplay of George DuMaurier's classic, "Trilby," which may be the Lasky-MacEwen unit's next production at RKO Radio.

Caulfield Leaves Paramount

By mutual agreement Joan Caulfield has been released from her exclusive contract with Paramount. The studio retained the rights to one picture to be selected later.

Arnold Story Bought

Producer Jack Wrather has purchased Jesse Arnold's "The Man Who Cured the Common Cold," and plans to make the picture for Allied Artists release. Story will appear shortly in the Saturday Eving Post.

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COMPARE AND SAVE! Simplex rear shutter mechanisms, latest type, rebuilt, $302.50; Powers, $114.50; Simplex front shutter mechanisms, good, $79.50; RCA sound system, $495.00; 2 Unit ticket machines, rebuilt, $71.55; Thousand other bargains. Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.

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REGIONAL NEWSREEL

ST. LOUIS

Monogram Southern Illinois Salesman Charles Conrad died of a heart attack as he walked into the company's St. Louis exchange on arrival from his home in Alton, Ill. His widow and a married daughter survive.

Orchestra Leader Jimmie Downey was defeated at the elections in Richmond Heights, St. Louis County, where he ran for mayor; Republic Manager Nat Steinberg ran head-on into the tail-end of the tornado that hit near Harrisburg, Ill.—had to drive through three feet of water but came through safely. World premiere of RKO's "Fighting Father Dunne" will be held at the St. Louis Fox during mid-May.

The New Dallas Theatre, Dallas, Ill., damaged by smoke and water from a fire next door, has reopened. Johnny Perkins and Roy Bruder have bought the East St. Louis (Ill.) Palladium from Publix Great States for $83,000.

Herman Gorelick and George Phillips have acquired the Realart franchise for the St. Louis area; Jacob M. Lashly, attorney for many motion picture companies, will receive the annual award of the Lawyers Ass'n of St. Louis; Extensive remodeling is under way on the Frisina Elks Theatre in Olney, Ill.; A. D. Magarian will install a 50-ton refrigeration unit in the East St. Louis DeLuxe.

The Senate-approved bill to permit cities to impose a one-half per cent tax on earnings and income is to come up in the House this week at Jefferson City.

BOSTON

Warner Publicist Art Moger's two children, ill with scarlet fever, are recovering; 20th-Fox Publicist Al Fowler is looking over the New England territory while RKO Publicist Ralph Banghart took a fiier to New York and New Haven; Joan Mansfield, publicity aid at Warners, was ill at her home last week.

Marcia Peasee, former pubicist, will marry David Droste Frank April 10; M&P Division Manager John Carroll of Portland, called at the home offices here this week; Fred E. Beck of 20th-Fox in New Haven, was another visitor.

Irving Shapiro and William Koster of Boston's Variety Club staged a special show for the inmates of the Children's Hospital Easter week. Big competition of the year—Ringling Bros.-Barnum and Bailey Circus, May 2, which comes heralded by escapists from motion picture publicity—Roland Butler and Frank Braden.

TORONTO

Work will start shortly on Variety Village near here which will serve as a vocational school and camp for crippled children. It is bieng built with $90,000 raised by the Toronto Variety Tent.

J. Arthur Rank may pass up his Canada visit but is scheduled to confer with Canadian Bank Organization President J. Earl Lawson in New York.

Col. John A. Cooper, secretary of the 16-mm. Motion Picture Distributors, went to Ottawa to confer with government officials on the ban against importing 16-mm. lamp projectors in an effort to save dollars; Al Perly is manager of the B. S. Okun Biltmore which opens April 15th. He was formerly at the Midtown, which post will be filled by John Kurk, manager of the Ottawa Imperial.

Canadian Paramount's Gordon Lightstone has been re-elected president of the Canadian Motion Picture Distributors Association with David Griesdorf of International Film Distributors, vice president.

Neil McNeil, manager of the Regent at Sturgeon Falls, won first prize in Odeon's quota competition for the sale of gift ticket books during Christmas—Brent Kelly of the Oak at Brunaby took second and Elliott Brown of the West Vancouver Odeon, third; Odeon has two openings scheduled for April—the Odeon at Brampton and the suburban house in Toronto's east end.

KANSAS CITY

Paramount Western Division Sales Manager George Smith an Assistant Harold Wirthwein visited the local exchange; Walt Lambader is in charge of the new quarters of Masterpiece and Albert Dezel Productions; Allied General Manager Jack Stewart brought Mrs. Stewart back with him from Detroit to take up residence here; Richard F. Walsh, IATSE president, attended the party given by inspection and shipping room locals here.

During the absence of Manager Babe Cohn, of the Paramount, at an industry meeting in New York, Gladys Green took over; Second regional meeting of the new Kansas-Missouri Allied organization will be held at the Lassen Hotel, Eldorado, Kansas, April 7th—other regionals will be held in Moberly, Missouri, April 20th and in Cameron, Missouri Apr. 21st. First annual convention is set for Kansas City, May 12-13.

CINCINNATI

Variety Clubs here hope to add 100 new members with Nat Kaplan and Maury White in charge of the drive started April 1.

Warner District Manager Charles Rich was a local visitor; Jack Finberg of United Artists has re-allocated sales territory with Ross Williams assigned to West Virginia; Manny Trautenberg, formerly of Kentucky, moving into Williams' spot as city salesman; Mort Perlman, formerly of West Virginia, transferring to Kentucky and Lloyd Kraus staying in Columbus.

The West Virginia Theatre Managers Ass'n is soliciting contributions to buy a station wagon for the Morris Memorial Hospital for crippled children.

Carbon Fuel Company, Charleston, is building a new theatre May or June with H. M. McHaffie booking.

The J. J. Grady testimonial dinner has been postponed from April 5 to April 26 due to Variety Clubs International Convention; Eagle Lion's W. G. Carmichael is the father of a boy.

Theatre Owners Corp. has added the Lyric, Lexington, Ky., new Negro house, to its books. Theatre opens in 2 months.



SALT LAKE CITY

Film Classics District Manager Tom Bailey was here from Denver arranging with Branch Manager Dave McElhinney for a booking of "Discovery" at one of the Joseph Lawrence houses. Paramount Branch Manager Frank H. Smith is covering the local area and salesman C. F. Rose is back from a trip over outlying territory; Universal Manager C. R. Wade is back from a business jaunt through Montana.

The remodeled Star Theatre will re open on a first-run policy.

Utah Theatre Manager Charles Pincus is back from a California trip; Eagle Lion District Manager Beverly Miller was here conferring with Branch Manager Art Jolely.

Joe Narcission and Harry Kerrer, local distributors for Screen Guild, Associated Films, Masterpiece Productions, and Premiere and Embassy Films respectively, who slid off the road in a snowstorm while traveling to Denver, are back on the job, little the worse for the accident.

MILWAUKEE

When the Lester Hendrickson family at La-Crosse, Wisconsin got burned out last March, the incident started a series of benefit moves which to date have brought in $3,702.41 and still going strong. Latest move is that of the Rivoli Theatre which will put on a special performance with admission to be whatever the moviegoer cares to give. Sponsored by the theatre, the La Crosse Tribune, and radio station WKBH, the event has the full cooperation of the house staff which is donating its services.

The Hustisford Amusement Company, owner of the new Quonset-hut theatre called the Hustisford, is pushing to get the house opened by early April. At the moment the floor is being painted and 500 seats are being installed. Total ppoulation of the town, which the air-conditioned theatre will serve, is 565, but its draw extends beyond the town limits into the country.

COLUMBUS

Harry H. Young who used to peddle film for Universal but now heads Colonial Television in Ohio, Kentucky and West Virginia and southeastern Indiana, has announced appointment of Don Foster as engineer and Don C. Fosgate as salesman.

Frank Yassenoff and Harold Schwartz of the Riverside and Eastern drive-ins, are preparing to open their theatres shortly. Easter services were conducted at the Livingstone Theatre through the courtesy of Exhibitor Fred Rowands, who loaned the theatre to the Hope Lutheran Church.

LOS ANGELES

Hal Glainfield is in charge of the New Favorite Films exchange here; Republic is using a window display showing the Life magazine spread on "Bill and Coo." Alx Cooperman is the new head booker at Eagle Lion; Ex-Warner salesman Joe Rosenberg replaces Jack Lawrence at Film Classics; Paul Heedwohl was out for a week at Ad-Art, with Ray Johnson and Secretary Dorothy Johnson doing some fast pinch hitting in the bookkeeping department; Earl Peterson is the new manager of the Huntington Park Lyric, transferring from the Inglewood Seville.

The television committee of the Southern California Theatre Owners Ass'n has arranged 3 demonstrations March 31 at the Picfair theatre.

NEW YORK

Film row's Easter parade got off Easter Monday as the girls came out for the first time to work in their new finery.

Over at Film Classics John McKenna steps in as exchange manager after an apprenticeship as salesman, replacing Sidney Weiner who remains as office manager; Harry Decker, formerly with Warner Bros., will set up headquarters in the office to handle circuit deals; Ed Gabriel, head of Philadelphia's Capitol Film Exchange, has wound up sales talks with Astor Picture's President Bob Savini; Lee Herbst, who for years was assistant to J. J. Circuit Booker Harold Kelin, leaves this week to join the Walter Reade Circuit where she will handle the RKO houses and the Reade Houses in Trenton and New Brunswick. Herbie Reichek, U.S. office manager, announced his engagement to Hilda Marx.

United Artists District Manager Jack Ellis is vacationing in Florida; Worker Janet Moses is back after a 10-day illness; Violet Fucci succeeds Josephine Chaplin as assistant telephone operator.

ATLANTA

George Roscoe, formerly with Columbia at Charlotte as branch manager, has been moved to a similar post in Atlanta; C. H. Roebuck, quit Eagle Lion to join Tom ones in Exhibitor Service Co.; Charlie Clark, who recently resigned from Universal-International as sales manager to join Kay Pictures at New Orleans, has quit there; Ann Mayo, formerly with Monogram is now with U-I.

Leon Manyard has been appointed assistant manager at Loew's Grand; Wendell Welch, owner of the Strand at Dallas, Ga., not Texas, will start work to rebuild his 600-seater, which was destroyed by fire.

(*More ATLANTA News on Page* 24)

OMAHA

The Orpheum was host to daily Lenten services during Holy week, loaning the house to church and ministerial groups; The building housing the Elma Theatre at Elma, Ia., was destroyed by fire with total damages estimated at $40,000; Mrs. C. J. Kremer, whose husband operates the house at Stanton, Neb., is in the Norfolk hospital with a broken leg caused by an ice fall.

Howard Clark, former Film Classics booker, succeeded Norman Neilsen as RKO office manager. Neilson, who is now an RKO salesman, received a brief case from the gang before setting out; Replacing Clark at FC is Eagle Lion Shipper J. J. Sparks and replacing Sparks is Mark Rogers; RKO Brandies Manager Will Singer screened "I Remember Mama" for the Scandinavians in Omaha. Paul Back replaces John Natis as RKO salesman with Natis becoming general manager of the R. D. Goldberg Theatres in the post formerly filled by Eddie Shafton, resigned.

CLEVELAND

A heavy Sunday rain closed the Shaker, deluxe neighborhooder, for 4 days and handed the management of the house a $35,000 damage bill. Water was 10 feet at the stage level.

Joe Krenitz, former film salesman has turned exhibitor, joining Irving Gross in operation of the Quincy and Cedar Co-operative Theatres; Ohio Booker Ruth Gardiniere is vacationing in New York; Glenn Jerome, NTS office manager, will marry Marilyn Batemen April 17; Charles Deckman, who has theatre interests, bought an island off Key West which he plans to convert into a resort for weary Cleveland film men. George H. Bidinger has bought the Grand, West Lafayette; Harold Greenberger, son of Community Circuit's president, is the father of a boy; Mildred Gross sister of circuit owner Roy Gross was married last Sunday to Joseph Polacheck; John J. Bowers has bought the Grand at West Mansfield from Philip Canady; Mrs. Nate Bigelson, wife of the Union Theatre manager, is ill in the hospital.

H. H. McCrone, formerly with Skyways Equipment Co. has joined Drive-in Theatres Equipment Co as general sales manager; Republic Salesman Arthur Isaacs, Jr. will marry Florence Rabinovitz; Benjamin H. Crane, 22, son of RKO Palace Projectionist William J. Crane and veteran of the Normandy invasion and the "Bulge" was killed when a plane in which he was crop-dusting crashed at Eagle Lake, Texas.

NEW HAVEN

Candy which costs less than 25 cents won't be taxed in Connecticut under the new sales tax. Old tax put a penny on 13 to 35 cent purchases two cents on 36 to 70 cents.

Bob Carnery of Loew's Poli Lyric, Bridgeport, has been moved to the post of temporary manager at the circuit's Poli, Waterbury, managed, until his death, by Ed Fitzpatrick; Sam Horowitz, assistant manager of the Hartford Poli, will be replaced by Al Lessow, assistant at the Palace, during his leave; Howard Padowitz, student assistant at the New Haven Bijou moves to the Palace temporarily; Mrs. Marie Hanraty, matron of the New Haven Bijou, passed away after a brief illness.

HARTFORD

Roger Mahan Theatres, Inc., with the following officers—President John R. Mahan; Treasurer Marie F. Mahan; Vice-President Edward J. Clifford; Secretary, Peter Flynn, all of whom with Margaret M. Mahan are directors, was incorporated this week. Home office is Waterbury.

Seventy-year old Andrew Johnson, doorman at the Center, died last week; The old Lyceum at New London may be converted into an apartment house; James Wynn has been named stage manager at the Colonial; E. M. Loew's drive-ins at Newington and Milford have reopened.

Warners New England zone shifted the following duties around: District Manager John Hesse has taken over advertising as well and the supervision of the Bridgeport-New Haven houses; Henry L. Needles of the Hartford district has added the Strand and Regal and the Capitol and Art at Springfield to his string. These added duties were formerly handled by Daniel Finn, who quit to become [illegible] of the B&Q circuit at Boston.

DALLAS

Phil Isley will open two new suburban theatres shortly—the 1,200-seat Crest in association with L. N. Childress, and the 1,000-seat Avenue in association with the C. B. Caver. T. N. Childress will manage the Crest and Caver, who operated the Rita for years, the Avenue.

Doak Roberts replaces Don Woods at Warner Bros. (Woods has been transferred to Detroit); Paramount District Manager Duke Clark is reported recovering from a throat infection which kept him at home.

Film Row visitors: Don Donaldson of the Fort Worth Porter; E. B. Wharton of the Rule; Glen Stauts of the Marshall Loma; C. R. Ballenger of the 5-Point Drive-in at Lubbock; Donald L. Murray of the State and Stude, Houston; Jack Holman of the new operation in Monahans; Jack Adam and Sam Lucchese of the Century and State in Dallas.

DES MOINES

This city's first drive-in is scheduled to open May 1 on a 5-acre tract which can accommodate 500 cars. Tri-States and Midwest Drive-In Theatres will operate. Harry Pace announced work will start shortly on his new theatre at Summer, Ia.

Madge Clark has resigned as Secretary to Tri-States General Manager G. Ralph Branton with Gladdene Mason replacing her; Margaret Ann Niemann has succeeded Elam Chacey as secretary in the company's ad and promotion department.

The What Cheer Theatre, destroyed by fire last November, will be opened shortly as the Tic-Toc with Richard and Mrs. Fritz of Oxford Junction managing.

SAN FRANCISCO

The Rita on Church Street, which has changed hands more than any other theatre in northern California so 'tis said, is showing exclusive Spanish and Argentine films now. Morry Swartz, who runs the house, also operates the Rio with Italian films and the Rex with Filipino product.

New theatres going up are the Goden State's 1500-seater at Millbrae, Calif., the Blumenfeld circuit's deluxer in San Mateo and the Menlo which has been closed during the past month for remodeling, will reopen April 4.

Louis B. Mayer was guest of honor at the Friday Gang Dinner in the Press Club speaking "Vaudeville, Movies or Television?" Art Caylor of the News and Kevin Wallace of the Examiner were co-hosts.

Fox West-Coast Northern Division Manager Richard Spier is back from a meeting at Los Angeles; Phil Sernovitz, who runs the Novato at Novato, will open the new Crest at Daly City shortly. The Blumenfeld Circuit Downtown will switch from grind to vaudefilm.

The Center in Market street is running grind with the sixth week of an all cartoon

show; Charles Harris has sold his Courtland and is now managing the Center.

Emmett Keefe of 20th-Fox is ill in the hospital; the exchange, incidentally, will end its booking drive this month; S. H. Levin of San Francisco Theatres, Inc., was in town this week. He also operates a hotel at Palm Springs.

WASHINGTON

More than 10,000 kids flocked to Magruder Park at Hyatsville, Md. on March 29th for the 13th Annual Easter Egg Hunt sponsored by Sidney Lust Theatres and the Kiwanis Club of Prince Georges County

Nat Bord walked off with the grand prize of the Variety Club's gin rummy tournament—a television set; other winners, all receiving radios: Jules Rendelman, Harry Racoosin, Nathan D. Golden.

K-B Theatres held Easter parties at the Apex, Naylor, Senator and Atlas, with bunnies and Easter outfits as gifts for children. Gordon Contee, 20th-Fox branch manager, will attend the division meeting at Pittsburgh. He recently returned from visiting accounts in Richmond, including Morton Thalheimer and Sam Bendheim.

Timothy John Lawless is the name of Warner Bros. Assistant General Zone Manager George Crouch.

INDIANAPOLIS

Verne Jenkins has acquired the Monroe Theatre, Monroe City, Ind. formerly operated by Robert L. Perry. L. B. Goulden has acquired the Regent here. He formerly operated the ancient Tower, condemned by city officials and now being razed.

Dr. E. Hamond, part owner of the English Theatre, English, Ind. is a patient at the Baptist Hospital, Louisville, Ky.; Don LeBrun, who operates the Kent Theatre, South Whitley, Ind. has recovered from a recent fall in his theatre, which kept him confined at home for 30 days; Wayne Goodwin, operator of the Butler Theatre, Butler, Ind. is convalescing after an attack of undulant fever; Harry Kornblum, operator of the Rosedale Theatre, who has been confined at an Evansville Ind. Hospital under observation, is planning a trip to Florida for his health as soon as his condition permits; John Schwin, operator of the Wigton Theatre, La Grange, Ind. was chosen to present awards to the winners in the Indiana State Champion Hereford Association to be held at Angola, Ind.

Frank F. Hanley, 68 years old, sales clerk at Universal-International died March 20, in his home here. He was one of the remaining pioneers on Filmrow, having served the industry for more than 30-years, mostly with the Universal company.

Mrs. Ruth Strickler, accountant at Republic exchange, has resigned her post to care for her invalid mother. Employes at the Warner Bros. exchange contributed 100 per cent to the Red Cross drive.





ATLANTA

(*Other ATLANTA News on Page* 23)

Eagle Lion Manager Nelson Towler is back after a trip to Birmingham; Monogram's Charlotte Salesman J. E. McElory visited his family here during the Easter holidays; Eagle Lion Exploiter Addie Addison is on the road again; Columbia District Manager R. J. Ingram is home after a trip to Charlotte and New Orleans.

It's girls at the homes of the Charlie Durmeyers and the Otis Shermans; Mrs. Cora Roberts has been added to Monagram's staff here; Mrs. Betty Cole, same office, is off to Macon for several months; Rhodes Theatre Manager Joe Finch is back from a trip to Barnesville; Republic Tampa, Fla., Manager H. Laird returned home after a trip here; William Miller (Snake) Richardson was in Florida fishing but came back so disgusted about his luck that he couldn't even whip up a good story about the big ones.

Visitors: P. L. Taylor of the Columbus Dixie; Carl Floyd of Florida's Floyd and Stein Theatres; Roy Benjamin, who runs a Negro house in Jacksonville.

LOUISVILLE

William J. Allen is remodeling his Caneyville, Ky., Mary Jane Theatre with re-opening scheduled soon. Another opening will be A. O. Perkins' Lynn at Woodbine, and Walter L. Campbell's remodeled Bell at Ravenna. The Stearns at Stearns is also undergoing the "new look" treatment.

Film row visitors: Russell Phillips of the Greensburg Franklin; Lewis Baker of the West Point Star; R. L. Gastrost, of the Vine grove Victory; E. L. Ornstein of the Ornstein at Marengo, Indiana; Louis Chowning of the New Washington at New Washington, Indiana; C. D. Arnold, the Arco, Bardstown, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Joseph Brauer, the Strand, Paoli, Ind.

MINNEAPOLIS

Federal admission taxes in Minnesota during February were nearly 17 per cent higher than those for the same month last year.

Moviegoing rated third in Minnesota adults' spare time interests according to the Minneapolis Star and Tribune; radio rated first, reading second. Burglars entered the Royal Theatres' St. Paul neighborhood house and took $45.00 in cash and an undetermined amount of candy.

Eagle Lion Producer Charles F. Riesner married Mrs. Emilie M. Russel here and the couple left for Hollywood. Riesner was originally from this city.

Fred Nelrich of Wyndmere, N. D., was a recent film row visitor; Saul Lebedoff, former exhibitor here, is now operating the neighborhood Washington, at Los Angeles.

Harry J. Shumow, former MGM branch manager in Omaha and Milwaukee, was killed in San Francisco last week. Shumow, who was 53, had switched to the building business. He was killed when a plank fell on his head as he inspected a model building. Surviving are his widow, a son, a brother, Jack who managers MGM in Chicago, his mother, three other brothers and two sisters.

North Central Allied held its annual convention at the Minneapolis Nicollet Hotel March 22-23 and heard Ted Bolnick, manager of the Berger Amusement Co., charge that "affiliated" theatres were still getting better buying terms. The organization condemned Paramount for its selling practices at Fairbault, Minn., re-elected President Benjamin Berger and elected E. L. Peaslee and Martin Lebedoor vice-presidents, Jack Wright, secretary, and Ted Mann, treasurer.

PHILADELPHIA

William Goldman will re-open his Erlanger April 9 with "I Remember Mama"; MGM Booker Dave Titleman is showing pictures of his new son.

Condolences to Censor Chief Edna Carroll, who lost her mother. Other deaths—Independent Publisher Moe Wax's mother; 20th-Fox Booker Sylvan Katz.

The new 5-day week in front offices and back rooms went into effect last week with exchanges cut down to skeleton crews.

RKO Chief Exploiter Terry Turner sent Harry Reiners and Alan Wieder here to help Doug Beck with the "Miracle of the Bells."

VANCOUVER

RKO Exchange Manager Jimmy Davis will marry Marge Spencer of the MGM exchange next summer; Esther Keen, cashier of the Rex, will Mendelssohn it with John Batchelor in June; Elsie Kranonchuk, formerly at the Plaza, is now head usher at the Famous Players Strand, while Ruth Holm, formerly of the Orpheum, is at the Plaza.

Fire destroyed Fred Heibner's Vanguard at Saskatchewan. Loss, covered by insurance, is $17,800 and theatre will be rebuilt.

Mrs. L. Warren has bought the Qualicum Beach resort on Vancouver Island and will build a 355 seater there, which will be the town's first movie. Mrs. Sam Custovich, wife of the owner of Sam's Theatre in Maillardville, B. C., is now managing the house after Pat Paterneau resigned.

Contracts between Local B-72 and the Odeon and Famous Players circuits covering doormen, ushers, cashiers and candy counter girls have been completed.

Empire Universal Booker Larry Katze has resigned to enter the furniture business. Mable Grant is the temporary replacement. Park The-

atre Manager Jerry Sutherland is the father of a 7 lb. boy, his first; Bill Howell, Eagle Lion shipper, has resigned to go to London to work as a cutter for the Rank studios; Harry Thornton succeeds him.

The new $250,000 Avon Shopping Center, which includes an 800-seat theatre, will be the first theatre in Vancouver with room for standees. Checik interests will operate.

PITTSBURGH

RKO's Joseph McCormick is the proud father of a daughter, born this week in Mercy Hospital.

Mr. and Mrs. Mike Shapiro, of the Hazelwood and Grand Theatres in this city, returned from Florida where they have been spending the winter this week end to attend the wedding of a close relative, after which they will return to Florida to remain until the end of April.

A Testimonial dinner will be held in the Hotel William Penn April 5th, by his many friends in the motion picture industry for Paramount Salesman Lou Averbach, who was promoted to assistant to Mideastern Division Manager, Earle Sweigert.

Mr. and Mrs. M. A. Silver left this week end for Miami Beach, Florida, where they will remain until the end of the Variety Convention. Silver, who is Zone Manager for Warner theatres here, is convalescing from the flu.

PRODUCTION PARADE

Philip Krasne, who has owned the "Cisco Kid" properties since 1943, has signed a releasing deal with United Artists calling for a series of eight pictures a year for the next three years. The first will start some time this summer.

* * *

Gar Moore, an American boy from Oklahoma, had to make good in Italy before he was recognized here. Now that he is Italy's current matinee idol, David O. Selznick has signed him to a long-term contract.

* * *

Warner Baxter will depart from his "Crime Doctor" characterization to play a dual role in Columbia's "Gentleman From Nowhere," which Rudolph Flothow will direct. Then back to the "Crime Doctor."

* * *

Shelley Winters, the waitress-victim in "A Double Life," has been signed to a long-term exclusive contract by Universal-International. Her first assignment will be in "Larceny."

* * *

RKO Production Chief Dore Schary has borrowed Valli from David O. Selznick for the co-starring role opposite Joseph Cotten in "Weep No More."

* * *

Because their first picture for Film Classics, "The Argyle Secrets," received fine comment, Producers Alan H. Posner and Sam X. Abarbanel will make "Return to Treasure Island" as a large budget color production.

* * *

Additions to the cast of Warners' Technicolor musical, "Silver Lining," include Charles Ruggles, Rosemary DeCamp, Ray Bolger and Gordon MacRae. Picture goes into production shortly with David Butler directing and William Jacobs producing.

* * *

James Tinling has been signed by Sol Wurtzel to direct "Big Dan," a story dealing with the detraining of a paratroop dog. Picture is Wurtzel's next for 20th Century-Fox.

—Ann Lewis

PICTURES STARTED LAST WEEK

MONOGRAM
Partners Of The Sunset—Principals: Jimmy Wakely, Cannonball Taylor. Director, Lambert Hillyer.

ENTERPRISE
No Minor Vices—Principals: Dana Andrews, Lilli Palmer, Louis Jourdan. Director, Lewis Milestone.

20TH CENTURY-FOX
That Wonderful Urge—Principals: Tyrone Power, Gene Tierney, Reginald Gardiner. Director, Robert Sinclair.

UNIVERSAL-INTERNATIONAL
Rogues' Regiment—Principals: Dick Powell, Marta Toren, Vincent Price. Director, Robert Florey.

WARNER BROS.
My Dream Is Yours (Technicolor)—Principals: Doris Day, Jack Carson, Adolphe Menjou. Director, Michael Curtiz.

TITLE CHANGES

"The Long Grey Line" (Para) now BEYOND GLORY.
"Four Faces West" (UA) now WANTED.
"The Judge's Wife" (U-I) now I STAND ACCUSED.
"Sunburst" (WB) now THIS SIDE OF THE LAW.

STUDIO ROUNDUP

Michael Curtiz has started his independent production at Warners, "My Dream Is Yours," a Technicolor musical starring Jack Carson and Doris Day. Curtiz is directing, and Harry Kurnitz, who penned the screenplay, is producing. Curtiz' brother, David, heads the second unit on location.

While Universal-International was completing "The Saxon Charm" and "One Touch of Venus," two other pictures were going before the lenses at the same studio: Producer-Writer Robert Buckner's "Rogue Regiment" and the Westwood Production, "The Countess of Monte Cristo," Starring Sonja Henie.

"No Minor Vices," starring Louis Jourdan, Dana Andrews and Lilli Palmer, started March 29 at Enterprise, with Lewis Milestone producing and directing. At 20th-Fox "That Wonderful Urge" started on April 1, starring Tyrone Power with Gene Tierney, Reginald Gardiner and Lucille Watson. With "The Boy With Green Hair" completed, RKO has only two pictures going. Second unit of "Blood on the Moon" was trapped by a snow avalanche in Colorado, but the players escaped injury.

Jimmie Wakely finished "Partners of the Sunset" at Monogram, then planned to start "Arizona Sunset" April 5. "A Palooka Named Joe" (tentative title) started April 1. Five hundred extras were used for Yankee Stadium grandstand scenes in Allied Artists' "The Babe Ruth Story," and Mrs. Ruth arrived to be technical director.

Recovered from a rehearsal accident last summer, Cyd Charisse resumed her dancing career at MGM when she went through a routine for "The Kissing Bandit."

—Jay M. Goldberg

'Joe College' Series

President Irving Goldstein has announced that East-West Pictures will produce a "Joe College" series for Screen Guild release.



THE SHORT SUBJECT BOOKING GUIDE

Published Monthly — Next Printing: May 1, 1948

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

COLUMBIA

ALL-STAR COMEDIES (10)

8431 Society Mugs 16
Rel 9/19 STR 12/28/46
8432 So's Your Antenna.....16
Rel 10/10 STR 11/18/46
8433 Slappily Married 16½
Rel 11/28 STR 12/7/47
8434 Moron Than Off.....18
Rel 11/28 STR 2/8/47
8435 Andy Plays Hookey.....18
Rel 12/19 STR 3/15/47
8436 Meet Mr. Mischief.....17½
Rel 1/23 STR 5/10/47
8437 Scooper Dooper 18
Rel 2/27 STR 5/10/47
8438 The Good Bad Egg.....17
Rel 3/20
8439 Bride and Gloom.....16
Rel 3/27
8440 Two Jills and a Jack.....18
Rel 4/17

ASSORTED COMEDIES (7)

8421 Pardon My Terror.....16½
Rel 9/13
8422 Honeymoon Blues 17
Rel 10/17 STR 11/16/46
8423 Reno-vated 17
Rel 11/21
8424 Hot Heir 18
Rel 2/13 STR 4/5/47
8425 Cupid Goes Nuts.....16
Rel 5/1
8426 Nervous Shakedown 15½
Rel 5/8
8427 Training for Trouble.....15½
Rel 7/3

3 STOOGES COMEDIES (7)

8401 G.I. Wanna Home.....15½
Rel 9/5
8402 Rhythm and Weep.....17½
Rel 10/3 STR 11/2/46
8403 Three Little Pirates.....18
Rel 12/5 STR 3/15/47
8404 Half-Wit's Holiday 17½
Rel 1/9 STR 3/29/47
8405 Fright Night 17
Rel 3/6 STR 5/10/47
8406 Out West 17½
Rel 4/24 STR 5/10/47
8407 Hold That Lion.....16½
Rel 7/17

COLOR RHAPSODIES (5)

8501 Loce Lobo 6
Rel 1/9 STR 12/6/46
8502 Cockatoos for Two..... 6
Rel 3/13
8503 Big House Blues..... 7
Rel 3/6
8504 Mother Hubba-Hubba-Hubbard 6
Rel 5/29
8505 Up'n Atom 6
Rel 6/5

COLOR PHANTASIES (5)

8701 Fowl Brawl 6
Rel 1/9 STR 4/5/47
8702 The Uncultured Vulture... 5½
Rel 2/6 STR 5/10/47
8703 Wacky Quacky 6
Rel 3/20 STR 8/2/47
8704 Leave Us Chase It..... 6½
Rel 5/15
8705 Tooth or Consequences.... 6½
Rel 6/5

COMMUNITY SINGS (10)

8651 No. 1 The Gypsy..... 9½
Rel 9/12
8652 No. 2 It's a Pity to Say Goodnight 10
Rel 10/10 STR 11/2/46
8653 No. 3 Surrender..... 9½
Rel 11/14 STR 11/16/46
8654 No. 4 Pretending 9½
Rel 12/19
8655 No. 5 Rumors Are Flying..10
Rel 1/23 STR 3/25/46
8656 No. 6 Ole Buttermilk Sky..10
Rel 2/27 STR 5/10/47
8657 No. 7 The Coffee Song..... 9½
Rel 3/13 STR 5/10/47
8658 No. 8 I'll Close My Eyes...10½
Rel 4/17
8659 No. 9 For Sentimental Reasons 10
Rel 5/22
8660 Managua Nicaragua 10
Rel 7/19

THRILLS OF MUSIC (8)

8951 Jerry Wald & Orch.....10
Rel 9/12
8952 Machito & Orch.....10½
Rel 10/17 STR 11/16/46
8953 Les Elgart & Orch.....10
Rel 11/28 STR 1/25/47
8954 Ray McKinley & Orch..... 9½
Rel 12/19
8955 Shorty Sherock & Orch.... 8½
Rel 1/23 STR 5/3/47
8956 Buddy Morrow & Orch.... 9½
Rel 2/27
8957 George Towne & Orch.....10
Rel 3/27
8958 Ray Anthony & Orch.....10½
Rel 5/22

SCREEN SNAPSHOTS (12)

8851 No. 1 Radio Characters...10
Rel 9/5
8852 No. 2 Looking Down on Hollywood 10
Rel 10/3 STR 11/16/46
8853 No. 3 Rodeo 10
Rel 11/7 STR 2/8/47
8854 No. 4 Skolsky Party 9½
Rel 12/26
8855 No. 5 Movie Columnists... 9
Rel 1/23 STR 3/25/47
8856 No. 6 Behind the Mike..... 9
Rel 2/6 STR 3/29/47
8857 No. 7 Holiday in Las Vegas.10
Rel 3/13
8858 No. 8 Smiley Burnette....10
Rel 4/10
8859 No. 9 Hollywood Mothers..10
Rel 5/1
8860 No. 10 So This is 'Olly-wood 10
Rel 6/12

SPORTS REELS (10)

8801 Army Football Champions.11
Rel 9/19 STR 11/2/46
8802 Ten Pin Magic.....10
Rel 10/24 STR 11/16/46
8803 Hi-Li 11
Rel 11/21 STR 12/28/46
8804 Best in Show..... 9
Rel 12/12
8805 Polo 9
Rel 1/30 STR 5/10/47
8806 Cue Tricks 9
Rel 2/20
8807 Tennis Wizards 9
Rel 3/20
8808 Goofy Golf 8
Rel 4/24 STR 8/28/47
8809 Grappling Groaners 10
Rel 5/29
8810 Valley-oop 8
Rel 7/29

SERIALS

8120 Son of the Guardsmen (15 chapters)
8140 Jack Armstrong (15 Chapters)
8160 The Vigilante (15 Chapters)

METRO-GOLDWYN-MAYER

TWO REEL SPECIALS

A-801 The Luckiest Guy in the World 21
Rel 1/25/47
A-802 Give Us the Earth.....21
Rel 6/21/47

TRAVELTALKS

T-811 Glimpses of California....10
Rel 10/26/46
T-812 Calling on Costa Rica.....10
Rel 3/15/47
T-813 Around the World in California 9
Rel 5/17/47
T-814 On the Shores of Nova Scotia 8
Rel 6/28/47
T-815 Glimpses of New Scotland. 9
Rel 8/30/47

THE PASSING PARADE

K-871 A Really Important Person 11
Rel 1/11/47
K-872 Tennis in Rhythm.....10
Rel 8/23/47
K-873 The Amazing Mr. Nordill.10
Rel 8/30/47

MGM CARTOONS

Technicolor

W-831 Henpecked Hoboes 8
Rel 10/26/46
W-832 Cat Fishin' 8
Rel 2/22/47
W-833 Part Time Pal..... 8
Rel 3/15/47
W-834 Hound Hunters 7
Rel 4/12/47
W-835 The Cat Concerto..... 7
Rel 4/26/47
W-836 Red Hot Rangers..... 8
Rel 5/31/47 STR 5/31/47
W-837 Dr. Jekyll and Mr. Mouse 7
Rel 6/14/47
W-838 Salt Water Tabby..... 7
Rel 7/12/47
W-839 Uncle Tom's Cabana..... 8
Rel 7/19 /47
W-840 Mouse in the House..... 8
Rel 8/30/47

PETE SMITH SPECIALTIES (10)

S-851 Football Thrills No. 9..... 9
Rel 9/7/46
S-852 Sure Cures 11
Rel 11/2/46 STR 10/5/46
S-853 I Love My Husband—But.10
Rel 12/7/46
S-854 Playing By Ear..... 9
Rel 12/28/46
S-855 Athletiquiz 9
Rel 1/11/47
S-856 Diamond Demon 9
Rel 2/1/47 STR 3/1/46
S-857 Early Sports Quiz..... 9
Rel 3/1/47
S-858 I Love My Wife—But..... 9
Rel 4/5/47
S-859 Neighbor Pests 9
Rel 5/3/47
S-860 Pet Peeves 8
Rel 7/5/47

PARAMOUNT

NOVELTOONS

Technicolor

P6-1 Spree for All 8
Rel 10/18/46 STR 10/26
P6-2 The Stupidstitious Cat 7
Rel 4/25/47 STR 5/10/47
P6-3 The Enchanted Square ...10
Rel 5/9/47 STR 5/10/47
P6-4 Madhattan Island 9
Rel 6/27/47
P6-5 Much Ado About Mutten... 8
Rel 7/25/47
P6-6 The Wee Men .....t...10
Rel 8/8/47
P6-7 The Mild West 7
Rel 8/22/47
P6-8 Naughty But Mice..... 7
Rel 10/10/47

PACEMAKERS (6)

K6-1 Brooklyn I Love You.....11
Rel 10/4/46 STR 10/26/46
K6-2 Love In Tune 10
Rel 1/31/47 STR 3/7/47
K6-3 Radio Take It Away.....11
Rel 1/31/47 STR 3/7/47
K6-4 Try and Catch Me.....10
Rel 2/14/47
K6-5 Brains Can Be Beautiful..10
Rel 5/30/47 STR 7/9/47
K6-6 Everybody Talks About It.10
Rel 8/1/47

POPULAR SCIENCE (6)

Magnacolor

J6-1 No. 1 11
Rel 11/1/46 STR 11/16/46
J6-2 The Sponge Divers 11
Rel 1/17/47 STR 1/25/47
J6-3 Air-Borne Pastures 11
Rel 2/28/47 STR 2/8/47
J6-4 Marine Miracles 10
Rel 4/4/47 STR 5/3/47
J6-5 Moon Rockets 10
Rel 6/6/47 STR 7/9/47
J6-6 20th Century Vikings 11
Rel 7/25/47

SPORTLIGHTS (10)

R6-1 Race Horses Are Born..... 9
Rel 10/4/46 STR 10/26/46
R6-2 Dive-Hi Champs 10
Rel 10/11/46 STR 11/16/46
R6-3 Queens of the Court.....10
Rel 11/15/46 STR 1/25/47
R6-4 Like Father—Like Son.....10
Rel 12/13/46 STR 1/25/46
R6-5 Jumping Jacks 10
Rel 1/10/47 STR 3/15/47
R6-6 Selling the Sun.....11
Rel 1/31/47 STR 2/8/47
R6-7 Under White Sails 10
Rel 2/28/47
R6-8 Iced Lightning 10
Rel 4/18/47 STR 5/10/47
R6-9 Making the Varsity.....10
Rel 6/13/47 STR 7/26/47
R6-10 Diamond Gals 10
Rel 7/18/47

UNUSUAL OCCUPATIONS

Magnacolor

L6-1 No. 1 10
Rel 12/13/46 STR 11/16/46
L6-2 Swedish Glass Makers.....10
Rel 2/14/47 STR 2/5/47
L6-3 G. I. Hobbies 11
Rel 3/14/47
L6-4 Stunt Girl 11
Rel 5/2/47 STR 7/19/47
L6-5 Arctic Artisan 11
Rel 7/4/47
L6-6 Film Tot Fairyland.....11
Rel 9/5/46

SPEAKING OF ANIMALS (6)

Y6-1 Stork Crazy 9
Rel 10/18/46 STR 1/25/47
Y6-2 Pooch Parade 9
Rel 12/27/46 STR 1/25/47
Y6-3 Country Life 10
Rel 2/21/47
Y6-4 They're Not So Dumb..... 9
Rel 3/28/47
Y6-5 In Love 10
Rel 5/30/47 STR 7/26/47
Y6-6 As Our Friends.....10
Rel 6/27/47

MUSICAL PARADES (6)

FF6-1 Sweet and Low.....18
Rel 3/28/47
FF6-2 Champagne for Two.....20
Rel 6/13/47 STR 7/9/47
FF6-3 Smooth Sailing 20
Rel 8/8/47
FF6-4 Paris in the Spring.....19
Rel 9/26/47
FF6-5 Midnight Serenade 18
Rel 11/21/47
FF6-6 Jingle Jangle Jingle.....20
Rel 1/2/48 STR 1/17/48

GEORGE PAL PUPPETOONS (6)

Technicolor

U6-1 Wilbur the Lion.....10
Rel 4/18/47 STR 5/8/47
U6-2 Tuby the Tuba.....10
Rel 7/11/47
U6-3 Date With Duke..... 8
Rel 10/31/47
U6-4 Rhapsody in Wood..... 9
Rel 12/19/47 STR 11/22/47

POPEYE (6)

E6-1 Abusement Park 8
Rel 4/25/47
E6-2 I'll Be Ski-ing Ya..... 8
Rel 6/13/47 STR 8/30/47
E6-3 Popeye and the Pirates... 8
Rel 9/12/47
E6-4 Royal Four Flusher..... 7
Rel 9/12/47 STR 11/22/47
E6-5 Wotta Knight 7
Rel 10/24/47 STR 11/22/47
E6-6 Safari So Good 7
Rel 11/7/47 STR 11/22/47

TWO REEL SPECIAL

37 Two Decades of History...22½

LITTLE LULU

D6-1 Loose in the Caboose..... 8
Rel 5/23/47 STR 5/10/47
D6-2 Cad and Caddy 8
Rel 7/18/47
D6-3 A Bout With a Trout..... 8
Rel 10/10/47
D6-4 Super Lulu 7
Rel 11/21/47 STR 11/22/47
D6-5 The Baby Sitter..... 7
Rel 11/28/47 STR 12/20/47
D6-6 Dog Show-Off 7
Rel 1/30/48

RKO RADIO

EDGAR KENNEDY

73401 I'll Build It Myself.....15
Rel 10/18/46 STR 10/26/46
73402 Do Or Diet 18
Rel 2/7/47 STR 8/15/47
73403 Social Terrors 17
Rel 4/11/47
73404 Heading for Trouble.....18
Rel 6/20/47
73405 Host to a Ghost.....17
Rel 7/18/47
73406 Television Turmoil 18
Rel 8/18/47

FLICKER FLASHBACKS

74201 No. 1 9
Rel 9/13/46 STR 10/25/46
74202 No. 2 9
Rel 10/25/46 STR 11/16/46
74203 No. 3 8
Rel 12/6/46
74204 No. 4 10
Rel 1/17/47
74205 No. 5 8
Rel 2/28/47 STR 5/10/47
74206 No. 6 9
Rel 4/11/47
74207 No. 7 9
Rel 5/23/47

RAY WHITLEY RE-ISSUES

73501 Bar Buckaroo 16
Rel 9/6/46
73502 Cupid Rides The Range...18
Rel 10/11/46
73503 Bandits and Ballads 17
Rel 11/15/46

73504 Buckaroo Broadcast 18
Rel 12/20/46

SPORTSCOPES

74301 Skating Lady 8
Rel 9/20/46 STR 10/26/46
74302 Hail Notre Dame..... 9
Rel 10/18/46
74303 Bowling Fever 8
Rel 11/15/46 STR 12/16/46
74304 Kentucky Basketeers 8
Rel 12/13/46 STR 1/25/47
74305 College Climbers 8
Rel 1/10/47
74306 Ski Champion 8
Rel 2/7/47 STR 3/15/47
74307 Ice Skippers 8
Rel 3/7/47
74308 Wild Turkey 8
Rel 4/4/47
74309 Racing Sleuth 8
Rel 5/2/47
74310 Summer's Tale 8
Rel 5/30/47
74311 Ski Belles 8
Rel 6/27/47
74312 Chasing Rainbows 8
Rel 7/25/47
74312 Reading and Riding..... 8
Rel 8/22/47

THIS IS AMERICA

73101 Beauty For Sale.....17
Rel 11/15/46 STR 12/7/46
73102 Germany To-day.....16
Rel 12/13/46 STR 1/25/47
73103 A Nation is Born.....20
Rel 1/10/47
73104 Campus Boom 16
Rel 2/7/47 STR 3/15/47
73105 San Francisco—Pacific Gateway 16
Rel 3/7/47 STR 3/22/47
73106 Forgotten Island 18
Rel 4/4/47
73107 Big Party 17
Rel 5/2/47
73108 I Am An Alcoholic.....18
Rel 5/30/47
73109 Passport to Nowhere.....19
Rel 6/27/47 STR 7/12/47
73110 Whistle in the Night.....17
Rel 7/25/47 STR 8/2/47
73111 Treasure House 15
Rel 8/22/47 STR 10/4/47
73112 49th State 16
Rel 9/19/47
73113 Smoke Eaters 17
Rel 10/17/47

MUSICAL FEATURETTES

73201 Melody Time 18
Rel 11/29/46 STR 1/25/47
Very Good
73202 Follow That Music 18
Rel 1/31/47
73203 Let's Make Rhythm.....20
Rel 5/23/47
73204 Carle Comes Calling.....16
Rel 9/12/47

SPECIAL

73901 Football Highlights of 1946 20
Rel 12/9/46

LEON ERROL

73701 Borrowed Blonde 15
Rel 3/7/47 STR 3/28/47
73702 Wife Tames Wolf.....17
Rel 3/28/47 STR 5/10/47
73703 In Room 303.....17
Rel 4/25/47 STR
73704 Hired Husband 19
Rel 5/9/47
73705 Blondes Away 17
Rel 7/11/47
73706 The Spook Speaks.....19
Rel 12/5/47

WALT DISNEY CARTOONS

(Technicolor)

74101 Figaro and Frankie..... 7
Rel 5/30/47
74102 Clown of the Jungle.... 6
Rel 6/20/47
74103 Donald's Dilemma..... 7
Rel 7/11/47
74104 Crazy With the Heat..... 6
Rel 8/1/47
74105 Bootle Beetle 7
Rel 8/22/47
74106 Wide Open Spaces..... 7
Rel 9/12/47
74107 Mickey's Delayed Date... 7
Rel 10/3/47
74108 Foul Hunting 6
Rel 10/31/47
74109 Mail Dog 6
Rel 11/14/47 STR 12/20/47
74110 Chip An Dale 7
Rel 11/28/47 STR 12/20/47
74111 Pluto's Blue Note..... 7
Rel 12/26/47 STR 1/17/48
74112 They're Off 7
Rel 1/23/48
74113 The Big Wash..... 7
Rel 2/6/48

REPUBLIC

SERIALS

692 Jungle Girl (15 Chapters)
Rel 4/19/47—Re-Issue
74114 Drip Dippy Donald 7
Rel 3/5/48

SERIALS

691 Son of Zorro (13 Chapters)
Rel 1/18/47
693 Jesse James Rides Again (13 Chapters) .....
Rel 3/21/47
694 The Black Widow (13 Chapters) .....
Rel 6/10/47

20th CENTURY-FOX

TERRYTOONS

Technicolor

7501 Winning the West 7
Rel 8/16/46 STR 9/14/46
7502 The Tortoise Wins Again. 7
Rel 8/30/46 STR 8/17/46
7503 The Electronic Mouse Trap 7
Rel 9/6/46 STR 2/8/47
7504 The Jail Break..... 7
Rel 9/20/46 STR 10/5/46
7505 The Snow Man 7
Rel 10/11/46
7506 The Housing Problem.... 7
Rel 10/25/46 STR 9/21/46
7507 The Crackpot King..... 7
Rel 11/15/46 STR 1/25/47
7508 The Uninvited Pests..... 7
Rel 11/29/46
7509 Mighty Mouse and the Hep Cat 7
Rel 12/6/46 STR 1/25/47
7510 Beanstalk Jack 7
Rel 12/27/46
7511 Crying Wolf 7
Rel 1/10/47
7512 McDougal's Rest Farm.... 7
Rel 1/31/47 STR 3/28/47
7513 The Dead End Cats..... 7
Rel 2/14/47 STR 8/30/47
7514 Happy Go Lucky 7
Rel 2/28/47 STR 8/30/47
7515 Mexican Baseball 7
Rel 3/14/47
7516 Aladdin's Lamp 7
Rel 3/28/47
7517 Cat Trouble 7
Rel 4/11/47
7518 Sky is Falling 7
Rel 4/25/47
7519 The Intruder 7
Rel 5/9/47
7520 Mighty Mouse Meets Deadeye Dick 7
Rel 5/30/47

MOVIETONE ADVENTURES

7201 Fantasy of Siam 8
Rel 1/3/47 STR 2/8/47
7202 Royalty of the Range.... 8
Rel 3/7/47 STR 3/28/47
7203 Harvest of the Sea 8
Rel 3/4/47 STR 3/28/47

Following in Color

7251 Sons of Courage 8
Rel 8/2/46
7252 Jamaica 8
Rel 9/13/46 STR 10/26/46
7253 Historic Capetown 8
Rel 10/18/46 STR 9/21/46
7254 Girls and Gags 8
Rel 11/22/46
7255 The Cape of Good Hope.. 8
Rel 4/4/47 STR 5/10/47
7256 Zululand 8
Rel 6/6/47 STR 3/29/47
7257 Gardens of the Sea..... 8
Rel 6/20/47
7258 Bomance of Fjords 8
Rel 6/27/47
7259 Sweden 8

SPORTS REVIEWS

7301 Football Fanfare 9
Rel 8/23/46 STR 3/14/47
7302 Style of the Stars 10
Rel 2/7/47 STR 3/29/47
7303 Tanbark Champion 8
Rel 5/23/47
7304 Wings of the Wind..... 8
Rel 7/18/47

Technicolor

7351 Winter Holiday 8
Rel 9/27/46 STR 9/21/46
7352 Summer Trails 8
Rel 11/8/46 STR 1/25/47
7353 Playtime Journey 8
Rel 12/13/46

MARCH OF TIME

1 Is Everybody Happy 17
Rel 9/6/46
2 World Food Problem.....17
Rel 10/4/46 Excellent
3 The Soviet's Neighbor....17
Rel 11/1/46 STR 11/2/46
4 The American Cop.....18
Rel 11/29/47 STR 12/8/46
5 Nobody's Children 17
Rel 12/27/46 STR 12/28/46
6 Germany—Handle With Care 18
Rel 1/24/47 STR 2/8/47
7 Fashion Means Business..17
Rel 2/21/47 STR 3/1/47
8 The Teachers' Crisis.....16
Rel 3/21/47
9 Storm Over Britain.....18
Rel 4/18/47
10 The Russians Nobody Knows 19
Rel 5/16/47
11 Your Doctors—1947 19
Rel 6/13/47
12 New Trains for Old.....18
Rel 7/11/47 STR 7/12/47
13 Turkey's 100 Million.....18
STR 8/16/47

DRIBBLE PUSS PARADE

7901 Monkey-Tone News 9
Rel 1/17/47 STR 2/8/47
7951 Fisherman's Nightmare .. 8
Rel 5/2/47 STR 3/15/47

UNITED ARTISTS

DAFFY DITTIES

Choo Choo Amigo..... 8
Rel..... STR 8/7/46
The Lady Said No 8
Rel.....
Pepito's Serenade 8
Rel.....

MUSICOLORS

Fingal's Cave 10
Rel.....
Toccata and Fugue.....10
Rel..... STR 10/28/46
Engulfed Cathedral 7
Rel.....
Moonlight 7
Rel.....
Enchanted Lake 7
Rel Nov. 47 STR 1/17/48

WORLD TODAY

Wonder Eye 10
Rel..... STR 7/27/47

UNIVERSAL

NAME BAND MUSICALS

2301 Frontier Frolic 15
Rel 10/9/46 STR 12/28/46
2302 Champagne Music 15
Rel 11/20/46 STR 1/25/47
2303 Tumbleweed Tempos 15
Rel 12/4/46 STR 12/28/47
2304 Moonlight Melodies 15
Rel 12/18/46 STR 12/28/46
2305 Tex Beneke & Glenn Miller Orch. 15
Rel 3/26/47
2306 Melody Maestro 15
Rel 4/2/47
2307 Tommy Tucket & Orch....15
Rel 4/9/47
2308 Charlie Barnet & Orch....15
Rel 4/16/47
2309 Charlie Spivac & Orch.....15
Rel 5/14/47 STR 7/26/47
2310 Jitterumba 15
Rel 6/25/47
2311 Record Party 15
Rel 7/2/47
2312 Tony Pastor & Orch.....15
Rel 8/27/47
2313 Tex Williams & His Western Caravan 15
Rel 8/27/47 STR 11/22/47

SING AND BE HAPPY SERIES

2381 Bit of Blarney.....10
Rel 9/30/46 STR 10/12/46
2382 The Singing Barbers 10
Rel 2/17/47
2383 Let's Sing A College Song.10
Rel 4/14/47
2384 Let's Sing A Western Song 10
Rel 5/19/47
2385 Let's Go Latin 10
Rel 7/21/47
2386 Kernels of Korn 10
Rel 8/18/47
2387 Manhattan Memories.....10
Rel 8/25/47 STR 11/22/47

TECHNICOLOR CARTUNES

2321 Fair Weather Fiends..... 7
Rel 11/18/46 STR 12/28/46
2322 Wacky Weed 7
Rel 12/16/47 STR 12/28/46
2323 Musical Moments 7
Rel 2/24/47
2324 Smoked Hams 7
Rel 4/28/47 STR 5/10/47
2325 Coo-Coo Bird 7
Rel 6/9/47
2326 Overture to William Tell. 7
Rel 6/16/47
2327 Well Oiled 7
Rel 6/30/47 Funny
2328 Solid Ivory 7
Rel 8/25/47 STR 11/22/47
2329 Woody the Giant Killer.. 7
Rel 12/15/47

THE ANSWER MAN

2391 Answer Man No. 1.....10
Rel 10/21/46 STR 10/26/46
2392 Nature's Atom Bomb.....10
Rel 12/30/46 STR 12/28/46
2393 The Jungle Gangster 10
Rel 3/3/47 STR 5/10/47
2394 Red Fury 10
Rel 3/24/47 STR 5/10/47
2395 Storm Warning 10
Rel 6/9/47
2396 Here's Your Answer.....10
Rel 7/28/47
2397 Lights of Broadway.....10
Rel 8/18/47
2398 Hoop Skirt, Bustle & Skin.10
Rel 8/25/47

VARIETY VIEWS

2341 Bear Facts 9
Rel 2/24/47
2342 Pelican Pranks 9
Rel 2/24/47
2343 Wild West Chimp..... 9
Rel 3/17/47 STR 5/10/47
2344 Rhumba Holiday 9
Rel 4/21/47 STR 5/10/47
2345 Patio Museum 9
Rel 6/2/47
2346 Bronco Babes 9
Rel 6/23/47
2347 Brooklyn U.S.A. 9
Rel 8/4/47
2348 Play and Plenty 9
Rel 8/11/47

JUVENILE JURY SERIES

2361 Juvenile Jury No. 1.....11
Rel 12/16/46
2362 Juvenile Jury No. 2.....11
Rel 3/31/47 STR 5/10/47
2363 Juvenile Jury No. 3.....11
Rel 5/26/47
2364 Juvenile Jury No. 4.....11
Rel 6/2/47

SERIALS (13 Episodes)

2581 Mysterious Mr. M.....

SPECIALS

Harnessed Lightning.....
2201 Fight of the Wild Stallions

WARNER BROS.

BLUE RIBBON CARTOONS

3301 Fox Pop 7
Rel 9/28/46
3302 Wacky Worm 7
Rel 10/12/46
3303 You're an Education..... 7
Rel 10/26/46
3304 Have You Got Any Castles 7
Rel 2/1/47
3305 Pigs Is Pigs 7
Rel 2/22/47
3306 Cat's Tale 7
Rel 3/29/47 STR 8/16/47
3307 Goofy Groceries 7
Rel 4/19/47
3308 Doggone Modern 7
Rel 6/14/47
3308 The Sneezing Weasel..... 7
Rel 8/16/47
3310 Rhapsody In Rivets..... 7
Rel 8/16/47
3311 Sniffles Bells the Cat..... 7
Rel 9/20/47
3312 Cagey Canary 7
Rel 10/11/47
3313 Now That Summer Is Gone 7
Rel 11/22/47

FEATURETTES

3101 Okay for Sound 20
Rel 9/7/46
3102 Minstrel Days 20
Rel 11/30/46
3103 Alice in Movieland.....20
Rel 12/21/46
3104 Dog in the Orchard 20
Rel 11/11/47
3105 Keystone Hotel 20
Rel 2/8/47
3106 Remember When 20
Rel 4/5/47

MELODY MASTERS

3601 Desi Arnaz & Band.....10
Rel 10/12/46
3602 Melody of Youth.....10
Rel 12/14/46 STR 3/1/47
3603 Big Time Revue.....10
Rel 1/25/47 STR 3/29/47
3604 Stan Kenton & Orch.....10
Rel 2/22/47 STR 4/5/47
3605 Vaudeville Revue.....10
Rel 4/12/47 STR 8/16/47
3606 Zero Girl 10
Rel 7/19/47

MERRIE MELODIES

3701 Inki at the Circus..... 7
3701 Inki at the Circus (T)..... 7
Rel 6/21/47
3702 Crowing Pains (T)..... 7
Rel 7/12/47
3703 Pest in the House (T)..... 7
Rel 8/2/47
3704 Foxy Duckling (T)..... 7
Rel 8/23/47
3705 House Hunting Mice (T).. 7
Rel 9/6/47
3706 Little Orphan Airedale (T) 7
Rel 10/4/47
3707 Doggone Sats (T)..... 7
Rel 10/25/47
3708 Mexisan Joy Ride (T)..... 7
Rel 11/29/47 STR 12/20/47
3709 Catch as Cats Can (T)... 7
Rel 12/6/47
3710 Horse Fly Fleas (C)..... 7
Rel 12/13/47

BUGS BUNNY SPECIALS

3719 Easter Yeggs 7
Rel 6/28/47
3720 Slick Hare (T)..... 7
Rel 11/1/47 STR 12/20/47

THE SPORTS PARADE
3501 King of the Everglades...10
Rel 9/14/46
3502 Lazy Hunter 10
Rel 10/26/46 STR 11/16/46
3503 Battle of Champs 10
Rel 1/18/47 STR 5/3/47
3504 American Sports Album..10
Rel 3/8/47 STR 4/5/47
3505 Let's Go Swimming.....10
Rel 1/4/47 STR 3/1/47
3506 Arrow Magic 10
Rel 3/22/47 STR 8/23/47
3507 Harness Racing 10
Rel 5/3/47
3508 Flying Sportsman in Jamaica 10
Rel 5/24/47
3509 A Day in Hollywood Park.10
Rel 6/7/47
3510 Tennis Town 10
Rel 6/21/47
3511 Sportsman's Playground..10
Rel 7/5/47
3512 Carnival of Sports.....10
Rel 8/23/47
3513 Fishing the Florida Keys..10
Rel 9/27/47

ADVENTURE SPECIALS
Technicolor
3801 Star Spangled City.....10
Rel 10/19/46 STR 11/16/46
3802 Rubber River 10
Rel 11/16/46 STR 12/28/46
3803 Kingdom of the Wild....10
Rel 3/11/47
3804 Circus Horse 10
Rel 6/28/47 Fair
3805 Glamour Town 10
Rel 8/2/47
3806 Branding Irons 10
Rel 8/16/47

TECHNICOLOR SPECIALS
3001 Cinderella's Feller 20
Rel 9/21/46
3002 The Last Bomb.....20
Rel 11/2/46 STR 9/21/46
3003 A Boy and His Dog.....20
Rel 4/26/47
3004 Saddle Up 20
Rel 3/1/47
3005 Song of a Nation.....20
Rel 5/31/47
3006 Hollywood Wonderland...20
Rel 8/9/47
3007 Romance and Dance.....20
Rel 8/30/47
3008 Sunset in the Pacific.....20
Rel 11/8/47 STR 12/20/47

JOE McDOAKES COMEDIES
3401 So You Want to Keep Your Hair 10
Rel 12/7/46 STR 12/28/46
3402 So You Want to Play the Horses 10
Rel 10/5/46 STR 11/2/46
3403 So You Think You're A Nervous Wreck 10
Rel 12/28/46 STR 3/29/46
3404 So You're Going to be a Father 10
Rel 5/10/47
3405 So You Want to be in Pictures 10
Rel 6/7/47 Good
3406 So You're Going on a Vacation 10
Rel 7/5/47

1947-1948 RELEASES

ASTOR PICTURES
Jimmie Fidler's Personality Parade 20
Rel 12/20/47

COLUMBIA
SPECIAL MUSICAL FEATURETTE
9451 A Voice is Born.....20½
Rel 1/15/48

THREE STOOGES COMEDIES
9401 Brideless Groom.....16½
Rel 9/11/47
9402 Sing a Song of Six Pants.17
Rel 10/30/47 STR 12/20/47
9403 All Gummed Up.....18
Rel 12/11/47 STR 12/20/47
9404 Shivering Sherlocks 17
Rel 1/8/48
9405 Pardon My Clutch.....15
Rel 2/26/48
9406 Squareheads of the Round Table 18
Rel 3/4/48

ASSORTED & ALL-STAR COMEDIES
9431 Rolling Down to Reno....16½
Rel 9/4/47
9432 Hectic Honeymoon 17
Rel 9/18/47
9421 Wedding Belle 17
Rel 10/9/47 STR 1/17/48
9422 Should Husbands Marry?.17
Rel 11/13/47 STR 12/20/47
9423 Silly Billy 18
Rel 1/29/48
9424 Two Nuts in a Rut.....18
Rel 2/19/48
9425 Tall, Dark and Gruesome..
Rel 4/15/48
9433 Wife to Spare.....16
Rel 11/20/47 STR 12/20/47
9434 Wedlock Deadlock 16
Rel 12/18/47 STR 2/14/48
9435 Radio Romeo 17½
Rel 12/25/47
9436 Man or Mouse.....18
Rel 1/15/48
9437 Eight-Ball Andy .....
Rel 3/11/48
9438 Jitter Bughouse .....
Rel 4/29/48

COLOR RHAPSODIES
9501 Swiss Tease 6
Rel 9/11/47
9502 Boston Beany 6
Rel 12/4/47 STR 12/20/47
9503 Flora 7
Rel 3/18/48

COLOR PHANTASIES
9701 Kitty Caddy 6
Rel 11/6/47 STR 12/20/47
9702 Topsy Turkey 6½
Rel 2/5/48

COLOR FAVORITES
(Re-Issues)
9601 Dreams on Ice..... 6½
Rel 10/30/47
9602 Novelty Shop 6½
Rel 11/20/47
9603 Dr. Bluebird 8
Rel 12/18/47
9604 In My Gondola..... 7½
Rel 1/22/48
9605 Animal Cracker Circus.... 7
Rel 2/19/48
9606 Bon Bon Parade 8½
Rel 4/8/48

THRILLS OF MUSIC
9951 Boyd Raeburn & Orch....11
Rel 9/18/47
9952 Claude Thornhill & Orch..11
Rel 10/30/47
9953 Lecuona Cuban Boys.....10½
Rel 11/13/47 STR 12/20/47
9954 Skitch Henderson Orch..10
Rel 12/11/47 STR 2/14/48
9955 Charlie Barnet & Orch....10½
Rel 1/15/48
9956 Ted Weems & Orchestra..
Rel 3/25/48

SCREEN SNAPSHOTS
9851 Hollywood Cowboys 9½
Rel 9/4/47
9852 Laguna, U.S.A. 9½
Rel 10/9/47 STR 12/20/47
9853 Out of this World Series.. 9
Rel 11/27/47 STR 12/20/47
9854 Off the Air 10
Rel 12/18/47 STR 12/20/47
9855 Hawaii in Hollywood.....10
Rel 1/22/48
9856 Photoplay's Gold Medal Awards .....
Rel 3/18/48
9857 Smiles and Styles .....
Rel 4/1/48

WORLD OF SPORTS
9801 Cinderella Cagers 9½
Rel 9/25/47
9802 Ski Demons 9
Rel 10/23/47 STR 12/20/47
9803 Bowling Kings 10
Rel 11/13/47 STR 12/20/47
9804 Navy Crew Champions...10
Rel 12/25/47 STR 2/14/48
9805 Rodeo Thrills and Spills.. 9½
Rel 1/29/48
9806 Net Marvels .....
Rel 3/11/48

FILM NOVELTIES
9901 Aren't We All?.....10½
Rel 11/27/47

COMMUNITY SINGS
9651 No. 1—Linda 10
Rel 9/4/47 STR .....
9652 No. 2—April Showers..... 9
Rel 10/2/47
9653 No. 3—Pee O' My Heart.. 9
Rel 11/6/47 STR 12/20/47
9654 No. 4—When You Were Sweet 16 ..... 9½
Rel 12/4/47 STR 12/20/47
9655 Feudin' and Fightin'.....10½
Rel 1/8/48
9656 Civilization .....
Rel 2/12/48
9657 I'm Looking Over A Four-Leaf Clover .....
Rel 4/8/48

SERIALS (15 Chapters)
9120 The Sea Hound .....
Rel 9/4/47
9140 Brick Bradford .....
Rel 12/18/47 STR 1/17/48
9160 Tex Granger .....
Rel 4/1/48

METRO-GOLDWYN-MAYER
MGM TECHNICOLOR CARTOONS
W-931 Slap Happy Lion 7
Rel 9/20/47
W-932 The Invisible Mouse 7
Rel 9/27/47 STR 11/22/47
W-933 King Size Canary.....
Rel 12/6/47 STR 2/14/48
W-934 The Bear and The Bean.. 7
Rel 1/31/48
W-935 What Price Fleadom? ... 6
Rel 3/20/48

TRAVELTALKS
T-911 Visiting Virginia 9
Rel 11/29/47 STR 11/22/47
T-912 Cradle of a Nation.....
Rel 12/13/47

THE PASSING PARADE
K-971 Miracle in a Corn Field.. 8
Rel 12/20/47
K-972 It Can't Be Done.....10
Rel 1/10/48
K-973 Goodbye Miss Turlock...10
Rel 1/24/48
E7-3 Wigwam Whoopee .....
Rel 2/27/48
K-974 My Old Town..... 9
Rel 2/7/48

GOLD MEDAL CARTOONS
(Reissues)
W-921 Goldilocks and the Three Bears 11
Rel 11/22/47
W-922 The Fishing Bear..... 8
Rel 12/20/47
W1923 The Milky Way..... 8
Rel 2/14/48
W-924 The Midnight Snack 9
Rel 3/27/48

PETE SMITH SPECIALTIES
S-951 Football Thrills No. 10... 8
Rel 9/6/47
S-952 Surfboard Rhythm..... 8
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Know?..... 9
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered? 9
Rel
S-955 Bowling Tricks 10
Rel 1/10/48
S-956 I Love My Mother-In-Law But 8
Rel 2/7/48
S-957 Now You See It (Tech.)..
Rel

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND
M-981 Freddy Martin, Keenan Wynn 10
Rel 2/14/48
M-982 Tex Beneke .....
Rel 2/13/48

TWO REEL SPECIALS
A-901 Drunk Driving 21
Rel 3/27/48
A-902 Going to Blazes.....
Rel

PARAMOUNT
PACEMAKERS
K7-1 It Could Happen to You..11
Rel 10/3/47
K7-2 Babies, They're Wonderful.11
Rel 11/14/47 STR 11/22/47
K7-3 Bundle From Brazil.....11
Rel 1/2/48 STR 1/17/48
K7-4 Musical Miracle .....
Rel 3/12/48
K7-5 .....
Rel 5/14/48

POPULAR SCIENCE
J7-1 Radar Fisherman 10
Rel 10/17/47 STR 11/22/47
J7-2 Desert Destroyers 11
Rel 12/26/47 STR 12/20/47
J7-3 Streamlined Luxury 10
Rel 2/20/48
J7-4 .....
Rel 4/2/48
J7-5 .....
Rel 5/21/48

SPORTLIGHTS
R7-1 Riding the Waves.....10
Rel 10/3/47 STR 11/22/47
R7-2 Running the Hounds.....11
Rel 10/31/47 STR 11/22/47
R7-3 Five Fathoms of Fun.....10
Rel 11/28/47 STR 1/17/48
R7-4 Stop, Look and Guess 'Em.10
Rel 12/5/47 STR 1/17/48
R7-5 All American Swing Stars.10
Rel 1/16/48
R7-6 Double Barrelled Sport....
Rel 2/20/48
R7-7 Big Game Angling.....
Rel 3/26/48
R7-8 .....
Rel 4/30/48
R7-9 .....
Rel 6/11/48

UNUSUAL OCCUPATIONS
L7-1 Hula Magic 11
Rel 11/7/47 STR 11/22/47
L7-2 Bagpipe Lassies 11
Rel 1/2/48
R7-3 Modern Pioneers .....
Rel 2/13/48
L7-4 .....
Rel 4/16/48
L7-5 .....
Rel 5/4/48

SPEAKING OF ANIMALS
Y7-1 Dog Crazy 11
Rel 10/3/47
Y7-2 Ain't Nature Grand 10
Rel 11/14/47 STR 11/22/47
Y7-3 Monkey Shines 9
Rel 12/12/47 STR 1/17/48
Y7-4 Home Sweet Home.....10
Rel 2/6/48
Y7-5 'Tain't So and 'Tain't True
Rel 4/16/48
Y7-6 Headliners .....
Rel 7/2/48

NOVELTOONS
Technicolor
P7-1 Santa's Surprise 9
Rel 12/5/47 STR 1/17/48
P7-2 Cat O'Nine Ails..... 8
Rel 1/9/48 STR 1/17/48
P7-3 Flip-Flap 8
Rel 2/13/48
P7-4 We're in the Honey..... 8
Rel 3/19/48
P7-5 The Bored Cuckoo..... 8
Rel 4/9/48
P7-6 There's Good Boo's Tonite. 9
Rel 4/23/48
P7-7 Land of the Lost .....
Rel 5/7/48
P7-8 Butterscotch & Soda .....
Rel 5/4/48

LITTLE LULU
D6-6 Dog Show Off..... 7
Rel 1/30/48 STR 1/17/48

POPEYE
E7-1 All's Fair at the Fair..... 8
Rel 12/19/47 STR 12/20/47
E7-2 Olive Oyl for President.... 7
Rel 1/30/48 STR 1/17/48
E7-4 Pre-Hysterical Man .....
Rel 3/26/48

SCREEN SONG
X7-1 The Circus Comes to Clown
Rel 12/26/47 STR 1/17/48
X7-2 Base Brawl 7
Rel 1/23/48
X7-3 Little Brown Jug..... 8
Rel 2/20/48
X7-4 The Golden State.....
Rel 3/12/48
X7-5 Winter Draws On.....
Rel 3/19/48

MUSICAL PARADES
FF7-1 Samba-Mania 18
Rel 2/27/48
FF7-2 Footlight Rhythm .....
Rel 4/9/48
FF7-3 Gypsy Holiday .....
Rel 5/25/48

RKO RADIO
FLICKER FLASHBACKS
84201 No. 1 10
Rel 10/24/47 STR 12/20/47
84202 No. 2 9
Rel 12/5/47 STR 1/17/48
84203 No. 3 9
Rel 1/16/48
84204 No. 4 9
Rel 2/27/48

THIS IS AMERICA
83101 Border Without Bayonets.
Rel 11/14/47 STR 12/20/47
83102 Switzerland Today 18
Rel 12/12/47 STR 1/17/48
83103 Children's Village 19
Rel 1/9/48
83104 Operation White Tower..18
Rel 2/6/48
83105 Photo Frenzy 16
Rel 3/5/48

SPORTSCOPES
84301 Ski Holiday 8
Rel 9/19/47
84302 Golf Doctor 8
Rel 10/17/47
84303 Quail Pointers 8
Rel 11/14/47 STR 12/20/47
84304 Pin Games 8
Rel 12/12/47 STR 1/17/48
84305 Racing Day 8
Rel 1/9/48
84306 Sports Coverage 8
Rel 2/6/48
84307 Teen Age Tars 9
Rel 3/5/48

MUSICAL JAMBOREES
(Revivals)
84401 Enric Madriguera & Orch. 8
Rel 9/5/47
84402 Tommy Tucker Time 8
Rel 10/3/47
84403 Johnny Long & Orch..... 8
Rel 10/31/47
84404 Duke Ellington 9
Rel 11/28/47
84405 Jerry Wald & Orchestra.. 9
Rel 12/26/47
84406 Ray McKinley & Orch..... 8
Rel 1/23/48
84407 Dick Stabile & Orchestra.. 8
Rel 2/20/48

LEON ERROL
83701 Bet Your Life.....16
Rel 1/16/48
83702 Don't Fool Your Wife....18
Rel 3/5/48

EDGAR KENNEDY
83401 Mind Over Mouse.....17
Rel 11/21/47 STR 1/17/48
83402 Brother Knows Best.....17
Rel 1/2/48
83403 No More Relatives.....18
Rel 2/6/48

RAY WHITLEY REVIVALS
83501 Molly Cures a Cowboy....19
Rel 9/5/47
83502 Musical Bandit 16
Rel 10/10/47
83503 Corralling a School Marm.14
Rel 11/14/47
83504 Prairie Spooners 13
Rel 12/19/47

SPECIAL
83901 Football Highlights of 1947.20
Rel 12/12/47

WALT DISNEY CARTOONS
ReIssues
84701 Hawaiian Holiday 8
Rel 10/17/47
84702 Clock Cleaners 8
Rel 12/12/47 STR 2/14/48

84703 Little Hiawatha 9
Rel 2/20/48
84704 Alpine Climbers .....
Rel.....
84705 Woodland Cafe .....
Rel.....
84706 Three Little Pigs .....
Rel.....

REPUBLIC

SERIALS

791 G-Men Never Forget (12 Chapters) .....
Rel 1/31/48
792 Dangers of the Canadian Mounted .....
Rel 4/24/48

CARTOON

Trucolor

761 It's A Grand Old Nag....8.4
Rel 12/20/47 STR 12/20/47

20th CENTURY-FOX

MOVIETONE ADVENTURES

8201 Horizons of Tomorrow.... 8
Rel 9/12/47 STR 12/20/47
8202 The 3 R's Go Modern.... 9
Rel 11/7/47
8203 Sky Thrills 9
Rel Mar. '48
8251 Holiday in South Africa.. 8
Rel 8/22/47
8252 Home of the Danes..... 8
Rel 10/17/47
8253 Jungle Closeups 8
Rel 12/12/47
8254 Copenhagen Pageantry (T) 8
Rel Jan. '48

SPORTS REVIEW

8301 Gridiron Greatness 9
Rel 8/1/47
8302 Olympic Class 10
Rel Feb. '48
8351 Vacation Magic 8
Rel 9/26/47
8352 Aqua Capers (T)..... 8
Rel Jan. '48
8353 Playtime in Scandinavia (T) 8
Rel Apr. '48

TERRYTOONS

Technicolor

8501 One Note Tony..... 7
Rel Feb. '48
8502 Talking Magpies in Flying South 7
Rel 8/15/47
8503 Mighty Mouse in a Date for Dinner 7
Rel 8/29/47
8504 Talking Magpies in Fishing by the Sea 7
Rel 9/19/47 STR 1/17/48
8505 Mighty Mouse in the First Show 7
Rel 10/10/47 STR 1/17/48
8506 Talking Magpies in the Super Salesman 7
Rel 10/24/47 STR 1/17/48
8507 Mighty Mouse in a Fight to the Finish 7
Rel 11/14/47 STR 1/17/48
8508 The Wolf's Pardon.....
Rel 12/5/47 STR 1/17/48
8509 Mighty Mouse in Swiss Cheese Family Robinson. 7
Rel 12/19/47
8510 Talking Magpies in Hitch Hikers 7
Rel 12/12/47
8511 Mighty Mouse in Lazy Little Beavers 7
Rel 12/26/47
8512 Felix the Fox..... 7
Rel Jan. '48
8513 The Talking Magpies in Taming the Cat..... 7
Rel Jan. '48
8514 Mighty Mouse and the Magician 7
Rel Mar. '48
8515 Gandy Goose and the Chipper Chipmunk 7
Rel Mar. '48
8516 Hounding the Hares..... 7
Rel Apr. '48
8517 Mighty Mouse in the Feuding Hillbillies 7
Rel Apr. '48

DRIBBLE PUSS PARADE

8901 Album of Animals..... 8
Rel 11/21/47

FEMININE WORLD

8601 Something Old—Something New 8
Rel Feb. '48
8602 Fashioned for Action..... 8
Rel Apr. '48

MARCH OF TIME

1 Is Everybody Listening?..19
Rel 9/5/47 STR 9/6/47
2 T-Men in Action.....18
Rel 10/3/47 STR 10/4/47
3 End of an Empire.....18
Rel 10/31/47 STR 11/1/47
4 Public Relations . . . This Means You! .....
Rel 11/28/47 STR 12/20/47
5 The Presidential Year.....
Rel 12/26/47 STR 12/20/47
6 The Cold War.....
Rel Jan. 48
7 Marriage and Divorce....
Rel Feb., '48
8 March of Time.....
Rel Mar. '48
9 March of Time.....
Rel Apr. '48

UNITED ARTISTS

LANTZ CARTUNES

The Bandmaster 7
Rel Dec. 1947 STR 1/17/48
The Mad Hatter..... 7
Rel Feb. 1948
Banquet Busters 7
Rel.....
Kiddie Koncert 7
Rel .....

UNIVERSAL-INTERNATIONAL

NAME BAND MUSICALS

3301 Alvino Rey and Orchestra.15
Rel 10/22/47 STR 2/14/48
3302 Drummer Man 15
Rel 12/3/47 STR 2/14/48
3303 Carlos Molina & His Orchestra 15
Rel 12/13/47 STR 2/14/48
3304 Tex Beneke & Orchestra..15
Rel 3/3/48

TECHNICOLOR CARTUNES

3321 Woody the Giant Killer.... 7
Rel 12/15/47 STR 2/14/48

THE ANSWER MAN

3391 Wind, Curves and Trapped Doors 10
Rel 12/22/47 STR 2/14/48
3392 Hall of Fame.....10
Rel 1/19/48

VARIETY VIEWS

3341 Tropical Harmony 9
Rel 9/29/47 STR 11/22/47
3342 Chimp Aviator 9
Rel 11/17/47 STR 11/22/47
3343 Brooklyn Makes Capital.. 9
Rel 2/9/48

SING AND BE HAPPY SERIES

2388 Lamp Posts Favorites.....10
Rel 2/2/48

MUSICAL WESTERNS

3351 Hidden Valley Days.....27
Rel 2/5/48
3352 Powder River Gunfire....24
Rel 2/26/48

SPECIALS

3201 Snow Capers 19
Rel 2/18/48

WARNER BROS.

TECHNICOLOR SPECIALS

4001 Celebration Days 20
Rel 1/31/48 STR 2/14/48
4002 Soap Box Derby..... 20
Rel 10/18/47
4003 Teddy, The Roughrider...
Rel 2/21/48
4004 King of the Carnival.....20
Rel 4/3/48

MEMORIES FROM MELODY LANE

4201 Let's Sing a Song of the West 10
Rel 9/27/47
4202 Let's Sing An Old Time Song 10
Rel 12/27/47
4203 Let's Sing a Song About the Moonlight .....
Rel 1/24/48
4204 Let's Sing Grandfather's Favorites .....
Rel 3/13/48

BLUE RIBBON HIT PARADE

(Revivals)

Technicolor

4301 Dangerous Dan McFoo... 7
Rel 12/20/47
4302 Hobo Gadget Band.....
Rel 1/17/48
4303 Little Pancho Vanilla .....
Rel 3/20/48
4304 Don't Look Now..... 7
Rel 4/10/48
4305 Curious Puppy 7
Rel 4/24/48

JOE McDOAKES COMEDIES

4401 So You Want to Be a Salesman 10
Rel 9/13/47
4402 So You Want to Hold Your Wife 10
Rel 11/22/47 STR 12/20/47
4403 So You Want an Apartment .....
Rel 1/3/48
4404 So You Want to Be a Gambler .....
Rel 2/14/48

SPORTS PARADE

Technicolor

4501 Las Vegas, Frontier Town.10
Rel 11/1/47
4502 Action in Sports.....10
Rel 12/13/47
4504 Sun Valley Fun.....
Rel 2/14/48
4505 Trip to Sportland.....
Rel 3/6/48
4506 Ride, Ranchero, Ride.....
Rel 3/20/48
4507 Holiday for Sports.....10
Rel 4/17/48

MELODY MASTERS BANDS

4601 Freddy Martin & His Orch. 10
Rel 9/13/47
4602 Swing Styles 10
Rel 10/25/47
4603 Borrah Minevitch & Har. Sch. 10
Rel 12/6/47
4604 Rubinoff and His Violin..
Rel 1/10/48
4605 Artie Shaw & His Orchestra .....
Rel 2/7/48

MERRIE MELODIES

Cinecolor

3711 Two Gophers From Texas
Rel 1/17/48 STR 2/14/48
3714 What Makes Daffy Duck...
Rel 2/14/48
3716 A Hick, A Slick, and a Chick .....
Rel 3/13/48

MERRIE MELODIES

Technicolor

3712 Back Alley Oproar.....
Rel 3/27/48
3713 What's Brewing, Bruin?..
Rel 2/28/48
3715 Daffy Duck Slept Here...
Rel 3/6/48
3717 I Taw A Putty Tat..... 7
Rel 4/3/48
3718 Hop, Look and Listen..... 7
Rel 4/17/48

BUGS BUNNY SPECIALS

Technicolor

3721 Gorilla My Dreams.....
Rel 1/3/48 STR 2/14/48
3722 A Feather in his Hare....
Rel 2/7/48
3723 Rabbit Punch 7
Rel 4/10/48

ADVENTURE SPECIALS

Technicolor

4801 Land of Romance.....10
Rel 9/6/47
4802 Beautiful Bali 10
Rel 11/15/47 STR 12/20/47
4803 Dad Minds the Baby.....10
Rel 12/20/47
4804 What's Hatchin? .....
Rel 2/28/48
4805 Rhythm of a Big City.....
Rel 3/27/48

VIEWS ON NEW SHORT SUBJECTS

THE BEAR AND THE BEAN (MGM — W-934) Technicolor Cartoon, 7 mins. Barney Bear gets a Mexican jumping bean as a gift and is quite confused by the bean's erratic jumping. Release date, 1/31/48.

BASE BRAWL (Para. X7-2) Screen Song in Polacolor, 8 mins. Based on the song, Take Me Out to the Ball Game, the elephant team opposes a conglomerate team of other animals and gets the score up to 89 to 0. The mice, however, find a way to win. Release date, 1/23/48.

ALL-AMERICAN SWING STARS (Para.—R7-5) Grantland Rice Sportlight, 10 mins. Despite its title this is about various U. S. Ryder Cup Team golf stars, selected for their noted ability as drivers, putters, iron players, trick shot experts, etc. Release date, 1/16/48.

SAMBA MANIA (Para.—FF7-1) Musical Parade Featurette in Technicolor, 18 mins. A night club specializing in Samba music is the site of a conflict between a Samba dancer and a boogie-woogie hoofer. The Samba dancer wins out. Release date, 2/27/48.

LITTLE BROWN JUG (Para.—X7-3) Screen Song in Polacolor, 8 mins. Beavers get a cider mill so full that it overflows. The animals, drinking from a stream, all get slightly tight. The action swings into the song, Little Brown Jug. Release date, 2/20/48.

DOUBLE BARRELLED SPORT (Para.—R7-6) Grantland Rice Sportlight, 10 mins. Ralph Bellamy explains and demonstrates the sport to be had with a shot-gun and the safety precautions that should be taken by hunters using the weapon. Release date, 2/20/48.

GOODBYE MISS TURLOCK (MGM—K-973) John Nesbitt Passing Parade. 10 mins. Miss Turlock symbolizes the school teacher in the little red school houses of earlier days. Release date, 1/24/48.

BET YOUR LIFE (RKO Radio—83,701) Leon Errol. 14 mins. Errol gets in a jam because of his horse betting and promises to quit. He takes one more chance, however, on the Irish Sweepstakes, gets in the usual mixup which ends when a torn ticket worth $50,000 goes floating away on the breeze. Release date, 1/16/48.

THE BIG WASH (RKO Radio—74,113) Walt Disney Cartoon in Technicolor. 7 mins. Goofy has a job in the circus washing the elephants. He starts on the big elephant, Dolores, who doesn't want a bath. Release date, 2/6/48.

FLICKER FLASHBACKS No. 3 (RKO Radio—84,203) 9 mins. "Saved from Himself," starring the late Mabel Normand, and "Never Too Late to Mend," an L.M.P. Production, *circa* 1909 are the two oldies from which this was made. Release date, 1/16/48.

BROTHER KNOWS BEST (RKO Radio—83,402) Edgar Kennedy Comedy, 17 mins. Edgar loans his brother-in-law enough money to get married on condition that brother produce an equal amount. The usual complications ensue. Release date, 1/2/48.

MY OLD TOWN (MGM—K-974) John Nesbitt Passing Parade. 9 mins. Nesbitt takes a nostalgic trip back to the old town where boyhood days were carefree. Release date, 2/7/48.

BOWLING TRICKS (MGM—S-955) Pete Smith Specialty. 10 mins. Andy Varipapa gives an exhibition of tricks on the bowling alleys, accompanied by Smith's commentary. Release date, 1/10/48.

IT CAN'T BE DONE (MGM—K-972) John Nesbitt Passing Parade. 10 mins. Nesbitt tells the pictorial story of men throughout history who have selected seemingly impossible tasks, and proved that they can be done. Release date, 1/10/48.

Feature Booking Guide

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION or BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — *(C) Comedy*
(D) Drama — *(Doc) Documentary*
(G) Gangster — *(M) Musical*
(H) Horror — *(W) Western*
(My) Mystery — *(Wa) War*

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
1	**It Happened on Fifth Avenue (C)F**	Gale Storm-Don DeFore	115	4/19/47	b2/8/47
2	**Black Gold *C (D)F**	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	**Gangster, The (D)A**	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
4	**Song of My Heart (D)F**	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8	**Dude Goes West, The**	E. Albert-G. Storm-B. Barnes	86	5/30/48	
5	**Hunted, The (D)A**	Preston Foster-Belita	85	4/7/48	b2/7/48
7	**Panhandle (W)F**	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	**Smart Woman (D)A**	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Cheers for Miss Bishop	Martha Scott-Wm. Gargan	56	8/15/47	Reissue
Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Hollywood Bound	Betty Grable	51	4/15/47	Reissue
It Pays to Be Funny	Hope-Berle-Lahr-Howard	70	12/15/47	Reissue
Li'l Abner	O'Driscoll-Owen-Keaton-Catlett	70	2/20/48	Reissue
Road to Hollywood	Bing Crosby	56	1/15/47	Reissue
Stairway for a Star	Cornel Wilde	60	5/1/47	New Release
The Noose	Brown-Drake	78	2/1/47	Reissue
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
White Stallion	Dean-Maynard	57	5/1/47	New Release

Westerns (Coming)

Battling Marshal	Sunset Carson-Pat Starling				
Deadline	Sunset Carson-Pat Starling				
Six-Shooter	Sunset Carson-Pat Starling	64	4/15/48	New Release	
Sunset Carson Rides Again	Sunset Carson-Pat Starling				
Sunset Carson Strikes Back	Sunset Carson-Pat Starling				

COLUMBIA

CURRENT

	Adventures in Silverado (O-A)	W. Bishop-G. Henry-F. Tucker		3/25/48	a1/10/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20 48
	Blondie's Anniversary (C)F	P. Singleton-A Lake-L. Simms	67	12/18/47	b12/27/47
821	**Bulldog Drummond Strikes Back (My-D)F**	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	**Crime Doctor's Gamble, The (M)A**	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
9079	**Daring Young Man, The**	J. E. Brown-M. Chapman			Reissue
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
9076	**Doctor Takes A Wife, The**	Loretta Young-Ray Milland			Reissue
930	**Down to Earth *T (M-C)A**	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
9073	**Golden Boy**	B. Stanwyck-A. Menjou-W. Holden			Reissue
9074	**Good Girls Go to Paris**	J. Blondell-M. Douglas-W. Connolly			Reissue
838	**Gunfighters *C (W)F**	Randolph Scott-Dorothy Hart	87	July '47	b6/14/47
929	**Her Husband's Affairs (C)A**	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (M)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
803	**Keeper of the Bees (D)F**	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905	**Key Witness (D)A**	Gloria Henry-Michael Duane	67	7/10/47	b10/18/47
837	**Last of the Redmen *C (D)F**	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
9077	**Let Us Live**	J. Hall-M. O'Shea-E. Ankers	77	Aug. '47	b9/27/47
815	**Little Miss Broadway (M)F**	M. O'Sullivan-H. Fonda-R. Bellamy			Reissue
917	**Lone Wolf in London (M)A**	Jean Porter-John Shelton	70	6/19/47	b8/23/47
	Mary Lou (M)F	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
9075	**More Than a Secretary**	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
835	**Pacific Adventure**	J. Arthur-G. Brent-L. Stander			Reissue
	Prince of Thieves *C (D)F	Ron Randell-Muriel Steinbeck	95	July '47	
	Relentless *T (D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	b3/6/48
	Return of the Whistler (D)	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Rose of Santa Rosa	M. Duane-L. Aubert-R. Lane	63	3/18/48	b1/3/48
	She Couldn't Take It	Hoosier Hot Shots-E. Noriega	65	12/25/47	
9080	**Shut My Big Mouth**	G. Raft-J. Bennett-W. Connolly			Reissue
851	**Smoky River Serenade**	J. E. Brown-A. Mara-V. Jory			Reissue
813	**Son of Rusty, The (D)F**	P. Campbell-F. Terry-Hoosier Hotshots	67	Aug. '47	
811	**Sport of Kings (D)**	T. Donaldson-T. Powers-A. Doran	67	8/7/47	b8/16/47
918	**Sweet Genevieve (M)F**	Gloria Henry-Paul Campbell	68	6/20/47	a7/12/47
853	**Swing the Western Way**	J. Leonard-M. Dugan-Hoosier Hot Shots	68	10/23/47	b1/3/48
	Swordsman, The *T (D)F	Larry Parks-Ellen Drew-G. Macready	66	6/26/47	
9071	**Texas**	W. Holden-C. Trevor-G. Ford	81	1/9/48	b10/18/47
981	**The Last Round-Up (W)F**	Gene Autry-Jean Heather			Reissue
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	77	11/5/47	b10/11/47
919	**Two Blondes and a Redhead (F)M**	J. Porter-J. Lloyd-J. Preisser	109	2/27/48	b1/24/48
827	**When A Girl's Beautiful (C-D)F**	Adele Jergens-Marc Platt	70	11/6/47	b1/10/48
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	67	9/25/47	b10/25/47
	Wreck of the Hesperus (D)	Willard Parker-Patricia White	66	2/12/48	b3/6/48
				2/15/48	a10/25/47

COMING

	Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray			a3/13/48
	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			a2/21/48
	Coroner Creek (W)	Randolph Scott-Marguerite Chapman			a11/8/47
	Eternal Melody	Janis Carter-Marc Platt			
	Fuller Brush Man, The (C-D)	Red Skelton-Janet Blair			a2/28/48
	Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
	I Surrender Dear	Gloria Jean-D. Street-D. McGuire			
	Lady from Shanghai, The	Rita Hayworth-Orson Welles			a4/12/48
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			
	Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/48
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd		4/8/48	a1/10/48
	Port Said (D)	W. Bishop-G. Henry-S. Geray		4/15/48	a2/28/48
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Song of Idaho (D-M)	Kirby Grant-Ken Trietsch		3/30/48	a1/17/48
	Strawberry Roan *C (W)	Gene Autry-Gloria Henry			a7/26/47
	Sweetheart of the Blues	Gloria Jean-David Street			
	Thunderhoof	Preston Foster-William Bishop			
	Trapped by Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone			a2/21/48
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

961	**Buckaroo From Powder River**	Charles Starrett-Smiley Burnette	55	10/14/47	
964	**Last Days of Boot Hill (W)**	Charles Starrett-Smiley Burnette	56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	53	2/19/48	
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48	
869	**Stranger from Ponca City, The (W-M)F**	Charles Starrett-Smiley Burnette	55	7/3/47	b9/13/47
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette			
	Texas Sandman	H. Hot Shots-G. Henry-S. Hart			
	Trail to Laredo	Charles Starrett-Smiley Burnette			
	Whirlwind Raiders	Charles Starrett-Smiley Burnette			

EAGLE LION

	CURRENT		Time Mins.	Rel. Date	Refer to
812	**Adventures of Casanova (D)F**	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
807	**Blonde Savage (D)F**	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	**Bury Me Dead (My)A**	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
706	**Caravan (D)A**	Stewart Granger-Jean Kent	80	7/26/47	b9/13/47
733	**Corsican Brothers**	D. Fairbanks, Jr.-Tamiroff-Warrick	111	6/21/47	Reissue
711	**Gas House Kids Go West (C)F**	C. Williams-A. Switzer	62	7/12/47	b7/26/47
712	**Gas House Kids in Hollywood (C)F**	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
740	**Gentleman After Dark**	B. Donlevy-M. Hopkins-P. Foster	76	11/8/47	Reissue
802	**Green for Danger (My)A**	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
810	**Heading for Heaven (C)F**	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
704	**Heartaches (My)A**	Sheila Ryan-Edward Norris	71	6/28/47	b7/5/47
808	**Linda Be Good (C)A**	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
806	**Love From a Stranger (MY)A**	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
815	**Man From Texas (My-D)**	J. Johnston-J. Craig-L. Bari	71	3/6/48	a7/19/47
735	**Man in the Iron Mask**	L. Hayward-J. Bennett-W. William	110	11/8/47	Reissue
816	**October Man, The**	John Mills-Joan Greenwood	85	3/20/48	
813	**Open Secret (D)A**	J. Ireland-J. Randolph-R. Bohnen	70	2/14/48	b1/17/48
801	**Out of the Blue (C)A**	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
709	**Philo Vance Returns**	W. Wright-T. Austin-R. Ames	64	6/14/47	b4/26/47
710	**Railroaded (D)A**	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47	b10/11/47
707	**Red Stallion *C (D)F**	T. Donaldson-R. Paige-J. Darwell	82	8/16/47	b7/26/47
804	**Return of Rin Tin Tin (D)F (Color)**	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
811	**Smugglers, The *T (D)A**	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
736	**South of Pago Pago**	V. McLaglen-J. Hall-F. Farmer	84	6/21/47	Reissue
703	**Stepchild (D)A**	B. Joyce-D. Woods	70	6/7/47	b6/14/47
809	**T-Men (D)A**	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
814	**Take My Life (D)F**	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
05	**Whispering City (D)A**	H. Dantine-M. Anderson-P. Lukas	89	11/15/47	b11/15/47

COMING

	Assigned to Danger	Gene Raymond-Noreen Nash			
	Born to Fight	Scott Brady-Anabel Shaw			
	Canon City	S. Brady-C. Russell-S. Clements			
	Closeup	A. Baxter-P. Huston-J. Carradine			
820	Cobra Strikes	Sheila Ryan-Leslie Brooks	62	4/24/48	
817	Enchanted Valley, The (D)*C	A. Curtis-A. Gwynne	77	3/27/48	a10/4/47
	Hollow Triumph	Paul Henreid-Joan Bennett			
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel			
	Let's Live a Little	Hedy Lamarr-Robert Cummings			
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mickey *C(D)	L. Butler-B. Goodwin-I. Hervey			a2/21/48
	Mystic, The	T. Bey-C. O'Connell-L. Bari			
819	Noose Hangs High (C)	Abbott-Costello-Downs-Mazurki	85	4/17/48	a2/28/48
	Northwest Stampede *C (D)	J. Leslie-J. Craig-J. Oakie			a12/20/47
	Philo Vance's Peril	W. Wright-I. Belasco-R. Ames			b1/25/47
	Rampage *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Raw Deal	Dennis O'Keefe-Claire Trevor	104		
818	Ruthless	Z. Scott-L. Hayward-D. Lynn	104	4/3/48	
848	Seven Sinners	Marlene Dietrich-John Wayne	86	3/27/48	Reissue
	Shed No Tears	W. Ford-J. Vincent-F. Albertson			
849	Sutter's Gold	Edward Arnold	93	3/27/48	Reissue

Westerns (Current)

851	Black Hills (W-S)F	Eddie Dean-Roscoe Ates	58	10/25/47	b1/31/48
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
757	Cheyenne Takes Over (W)F	Lash LaRue-Fuzzy St. John	58	10/25/47	b12/13/47
756	Fighting Vigilantes (W)F	Lash LaRue-Fuzzy St. John	61	10/22/47	b12/6/47
755	Return of the Lash (W)F	Lash LaRue-Fuzzy St. John	53	10/11/47	b11/15/47
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
856	Hawk of Powder River	Eddie Dean-Roscoe Ates-J. Holt	54	4/10/48	
	Prairie Outlaw	E. Dean-R. Ates-J. Holt			
	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54		b3/20/48

FAVORITE FILMS CORP.

	CURRENT				
	Hangmen Also Die	Brian Donlevy-Dennis O'Keefe	110	Oct. '47	**Reissue**
	Hell Ship Morgan	George Bancroft-Victor Jory	67	Oct. '47	**Reissue**
	It Happened Tomorrow	Dick Powell-Linda Darnell	87	Jan. '48	**Reissue**
	Kelly the Second	Patsy Kelly-Maxie Rosenbloom	71	Jan. '48	**Reissue**
	Man They Could Not Hang	Boris Karloff-Lorna Gray	64	Nov. '47	**Reissue**
	Man With Nine Lives	Boris Karloff-Jo Ann Sayers	74	Nov. '47	**Reissue**
	Matinee Scandal	Brian Aherne-Constance Bennett	84	Jan. '48	**Reissue**
	Merrily We Live	Ida Lupino-Francis Lederer	90	Jan. '48	**Reissue**
	Murder Mob	Bruce Cabot-Marguerite Churchill	64	Oct. '47	**Reissue**
	Our Relations	Laurel & Hardy	70	Jan. '48	**Reissue**
	Revolt of the Zombies	Dean Jagger-Dorothy Stone	71	Oct. '47	**Reissue**
	Topper	Cary Grant-C. Bennett-R. Young	96	Jan. '48	**Reissue**
	Two Mugs From Brooklyn	William Bendix-Grace Bradley	73	Jan. '48	**Reissue**

FILM CLASSICS

	CURRENT				
	Blonde Ice	L. Brooks-R. Paige-R. Vincent		May '48	
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	Reissue
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/84
	Discovery	Rear Admiral Richard E. Byrd	74	Jan. '48	
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	77	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	78	Jan. '48	b10/25/47
	Ghost Goes West	R. Donat-J. Parker	83	Sept. '47	Reissue
	Henry the VIII	C. Laughton-R. Donat-M. Oberon	97	Jan. '47	Reissue
	I Was A Criminal	A. Basserman-Mary Brian	73	8/8/45	
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	Reissue
	Man Who Could Work Miracles	Roland Young-Joan Gardner	82	Sept. '47	Reissue
	Money Madness	Hugh Beaumont-Frances Rafferty	73	Apr. '48	
	Murder on Diamond Row	Edmund Lowe-Ann Todd	77	Sept. '47	Reissue
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	That Hamilton Woman	V. Leigh-L. Olivier	124	Sept. '47	Reissue
	The Argyle Secrets	W. Gargan-M. Lord-R. Byrd	63	May '48	
	Things to Come	Raymond Massey-Margaretta Scott	92	Sept. '47	Reissue
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

	CURRENT				
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47	b2/15/47
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. 48	b11/8/47
726	Cynthia (C-D)F	E. Taylor-G. Murphy-M. Astor	98	July '47	b5/17/47
724	Dark Delusion (D)F	L. Barrymore-J. Craig-L. Bremer	90	June '47	b4/12/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
727	Fiesta *T (D-M)F	Esther Williams-John Carroll	101	July '47	b6/14/47
3000	Gone With the Wind *T	Leigh-Gable-DeHavilland-Howard		Feb. '48	Reissue
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
723	Great Waltz, The (M)F	L. Rainer-F. Gravet-M. Korjus	110	July '47	Reissue
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
721	High Barbaree (D)F	Van Johnson-June Allyson	91	May '47	b3/15/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
725	Living in a Big Way (C-D)F	Gene Kelly-Marie MacDonald	103	June '47	b5/31/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
812	Ninotchka	Greta Garbo-Melvyn Douglas	112	Dec. '47	Reissue
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47	b7/5/47
720	Sea of Grass (D)A	Spencer Tracy-Katherine Hepburn	123	April '47	b2/15/47
708	Show-Off, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/46
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. '47	b7/26/47
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time For Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47	b8/2/47

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48	
	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl			
820	B. F.'s Daughter (D)A	B. Stanwyck-V. Heflin-C. Coburn	108	Apr. '48	b2 21/48
	Big City	M. O'Brien-G. Murphy-L. Lehmann		June '48	
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2 28 48
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48	
	Hills Of Home *T	Lassie-E. Gwenn-J. Leigh			a11 15 48
	Homecoming (D)	C. Gable-L. Turner-A. Baxter		May '48	a11/1 48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug '48	
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8 23/48
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15 48
	On an Island With You *T (C-M)	E. Williams-P. Lawford		June '48	a8/23 48

			Time Mins.	Rel. Date	Refer to
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
	Pirate, The *T	J. Garland-G. Kelly-W. Slezak		May '48	
	Search, The	Aline MacMahon-Jarmila Novotna	105		
	State of the Union	Spencer Tracy-Katharine Hepburn		April '48	
	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	Apr. '48	b3/13/48
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1 31/48
4706	Betrayed	R. Mitchum-K. Hunter-D. Jagger	66	12/27/47	Reissue
625	**Bowery Buckaroos**	Leo Gorcey-Bowery Boys-Julie Briggs	66	11/22/47	
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4402	**Dillinger**	Lawrence Tierney-Anne Jeffreys	70	7/5/47	Reissue
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
620	**High Conquest (D)A**	A. Lee-G. Roland-W. Douglas	83	6/21/47	b3/15/47
4701	**High Tide (D)A**	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	**Joe Palooka in the Knockout (D)F**	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
621	**Kilroy Was Here (C)F**	J. Cooper-J. Coogan-W. McKay	68	7/19/47	b7/5/47
624	**King of the Bandits**	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	**Louisiana (C-D)F**	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
3803	**Mutiny in the Big House**	Charles Bickford-Barton McLane	89	7/5/47	Reissue
622	**News Hounds (C)F**	Leo Gorcey-H. Ball-B. Jordan	68	9/13/47	b6/21/47
4707	**Perilous Waters (D)A**	D. Castle-A. Long	64	2/14/48	a12/13/47
617	**Queen of the Yukon**	Charles Bickford-Irene Rich	73	6/31/47	Reissue
623	**Robin Hood of Monterey (D)F**	Gilbert Roland-Evelyn Brent	56	9/6/47	b8/16/47
4705	Rocky (D)	Roddy McDowall-Gale Sherwood	76	3/7 48	a10/25/47
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14 48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/48
566	**Thunderbolt *T**	Documentary	44	7/26/47	
619	**Wolf Call**	John Carroll-Movita	62	6/7/47	Reissue

COMING

4713	**Campus Sleuth (MD)**	F. Stewart-J. Preisser-B. Sherwood		4/18/48	a2/14/48
4712	**Docks of New Orleans (M)**	R. Winters-V. Sen Young	70	4/4/48	a2/7/48
4714	**French Leave**	Jackie Cooper-Jackie Coogan		4/25/48	
4716	I Wouldn't Be In Your Shoes	Don Castle-Elyse Knox			
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay			
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin			
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck	Audrey Long-Kane Richmond			

Westerns (Current)

674	**Gun Talk (W)F**	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	**King of the Bandits (D)F**	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4751	**Overland Trail**	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
678	**Prairie Express**	J. M. Brown-R. Hatton	51	10/25/47	b12/13/47
685	**Ridin' Down the Trail (W)F**	Jimmy Wakely-Cannonball Taylor	62	10/4/47	b3/6/48
686	**Song of the Drifter**	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

	Arizona Sunset	J. Wakely-C. Taylor-C. Larson			
4752	Crossed Trails	Johnny Mack Brown-Raymond Hatton		4/11/48	
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton			
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor			

PARAMOUNT

CURRENT

4702	**Adventure Island *C (D)A**	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	**Albuquerque *C (WD)F**	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4706	**Big Town After Dark (D)A**	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	**Caged Fury (D)F**	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4612	**Calcutta (My)A**	A. Ladd-G. Russell-W. Bendix	83	6/10/47	b4/19/47
4623	**Danger Street (My)A**	J. Withers-R. Lowery	66	6/20/47	b3/1/47
4616	**Dear Ruth (C)A**	J. Caulfield-W. Holden-E. Arnold	95	7/18/47	b5/31/47
4617	**Desert Fury *T (D)F**	Lizabeth Scott-John Hodiak	98	8/15/47	b8/2/47
4703	**Golden Earrings (D)A**	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4624	**I Cover Big Town (My)A**	P. Reed-H. Brooke	63	7/25/47	b3/1/47
4708	**I Walk Alone (D)F**	B. Lancaster-L. Scott-K. Douglas	96	1/16/48	b12/2
4625	**Jungle Flight (D)F**	Robert Lowery-Ann Savage	60	8/22/47	b3/
4615	**Perils of Pauline, The *T (C-S)F**	B. Hutton-J. Lund	92	7/4/47	b5/3
4707	**Road to Rio (C)F**	B. Crosby-B. Hope-D. Lamour	101	12/25/47	b11/2
4710	**Saigon (D)A**	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2
4614	**Trouble With Women, The (C)A**	T. Wright-B. Donlevy-R. Milland	80	6 27/47	b5/2
4705	**Unconquered *T (D)F**	Gary Cooper-Paulette Goddard	146		b9/2
4618	**Variety Girl (C-M)F**	Mary Hatcher-DeForest Kelley	93	8/29/47	b7/1
4613	**Welcome Stranger (CD)F**	Bing Crosby-Barry Fitzgerald	107		b5/
4704	**Where There's Life (C)A**	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/1
4701	**Wild Harvest (D)A**	A. Ladd-D. Lamour-R. Preston	92	9/26/47	b8/

COMING

	Abigail, Dear Heart	Rains-Carey-Hendrix-King			
	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/3
	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund			a3/
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/2
	Big Town Scandal	Philip Reed-Hillary Brooke			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/2
	Disaster	R. Denning-T. Marshall-R. Williams			
	Dream Girl (C-D)	B. Hutton-M. Carey-V. Field			a6/
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T	Bing Crosby-Joan Fontaine	106	7/2/48	a7/1
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle	James Mason-Deborah Kerr	105	6/18/48	
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5 28/48	b3/2
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			
	Long Grey Line, The (D)	Alan Ladd-Donna Reed			a1/1
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/2
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/1
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/
	Paleface, The *T	Bob Hope-Jane Russell			a9/1
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield B. Fitzgerald	89	4/30 48	b3/1
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/
4717	Shaggy *C (D)	B. Joyce-G. Nokes-R. Shayne	72	6/11/48	a9/
	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	112		b3/1
	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5, 14/48	b3/1
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley			
4719	**Waterfront At Midnight**	W. Gargan-M. B. Hughes-R. Travis		6/25/48	
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/1

REALART PICTURES

CURRENT

1129	Black Cat, The	A. Ladd-B. Rathbone-H. Herbert	72	Oct. '47	Reis
1046	Black Friday	B. Karloff-B. Lugosi-A. Nagel	71	Oct. '47	Reis
1217	Butch Minds the Baby	V. Bruce-B. Crawford-D. Foran	77	Nov. '47	Reis
1212	Ghost of Frankenstein	L. Chaney-E. Ankers-L. Atwill	67	Jan. '48	Reis
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	Reis
623	Invisible Man, The	C. Rains-G. Stuart-H. Travers	71	Dec. '47	Reis
1029	Invisible Man Returns, The	V. Price-Sir C. Hardwicke	81	Dec. 47	Reis
1121	Lady From Cheyenne	L. Young-R. Preston-E. Arnold	89	Sept. '47	Reis
1208	Lady in a Jam	I. Dunne-P. Knowles-R. Bellamy	85	Sept. '47	Reis
1344	Mummy's Ghost	L. Chaney-R. Ames-J. Carradine	65	Feb. '48	Reis
1246	Mummy's Tomb	D. Foran-L. Chaney-E Knox	67	Feb. '48	Reis
1270	Pittsburgh	J. Wayne-M. Dietrich-R. Scott	91	Dec. '47	Reis
1266	Sin Town	C. Bennett-B. Crawford-A. Gwynne	74	Jan. '48	Reis
1295	Son of Dracula	L. Chaney-L. Allbritton-R. Paige	80	Jan. '48	Reis
924	Storm, The	C. Bickford-P. Foster-T. Brown	78	Feb. '48	Reis
1139	Tight Shoes	B. Crawford-L. Carrillo-A. Gwynne	69	Nov. '47	Reis

COMING

5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	Reis
6046	Hellzapoppin	Olsen-Johnson-M. Raye	84	Mar. '48	Reis
917	Little Tough Guy	Little Tough Guys-Dead End Kids	83	Mar. '48	Reis
929	Little Tough Guys in Society	Little Tough Guys-M. Boland	73	Mar. '48	Reis

RKO RADIO

CURRENT

				Trade Shown	
401	Bachelor and the Bobby-Soxer (C)F	C. Grant-M. Loy-S. Temple	95	July '47	b6 7
892	Bambi *T	Disney Feature Cartoon	70		Reiss
851	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47	b11 23
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22
882	Border G-Man (W)	G. O'Brien-L. Day-R. Whitley	60		Reiss
408	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47	b10/ 19
627	Crack-Up (D)A	P. O'Brien-C. Trevor-H. Marshall	93	June '47	b6/15

			Time Mins.	Rel. Date	Refer to
709	**Criminal Court (My)A**	**T. Conway-M. O'Driscoll**	**62**	**Aug. '47**	**b8/10/46**
802	**Crossfire (D)A**	**R. Young-R. Mitchum-G. Grahame**	**85**	**Aug. '47**	**b6/28/47**
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
729	**Dick Tracy's Dilemma (My)A**	**Ralph Byrd-Kay Christopel**	**60**	**June '47**	**b5/17/47**
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47	b10/4/47
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
891	**Fun and Fancy Free *T (F)F**	**E. Bergen-D. Shore**	**72**	**Aug. '47**	**b8/28/47**
881	Gun Law (W)	George O'Brien-Rita Oehman	60		Reissue
721	**Honeymoon (C)F**	**S. Temple-F. Tone-G. Madison**	**74**	**June '47**	**b5/19/47**
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
884	Lawless Valley (W)	George O'Brien			Reissue
862	**Magic Town (C-D)F**	**James Stewart-Jane Wyman**	**103**	**Aug. '47**	**b8/28/47**
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
883	Painted Desert (W)	G. O'Brien-L. Day-R. Whitley	60		Reissue
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
803	**Riff-Raff (My)A**	**Pat O'Brien-Anne Jeffreys**	**80**	**June '47**	**b6/7/47**
851	**Secret Life of Walter Mitty *T (C)F**	**D. Kaye-V. Mayo-F. Bainter**	**105**	**July '47**	**b7/19/47**
804	**Seven Keys to Baldpate (M)A**	**Phillip Terry-Jacqueline White**	**68**	**June '47**	**b6/7/47**
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47	b11/1/47
723	**Tarzan and the Huntress (D)F**	**J. Weissmuller-B. Joyce**	**70**	**April 47**	**b3/22/47**
726	**They Won't Believe Me (D)A**	**Robert Young-Susan Hayward**	**95**	**May '47**	**b5/17/47**
730	**Thunder Mountain (W)F**	**T. Holt-R. Martin-M. Hyer**	**60**	**May '47**	**b5/17/47**
886	Timber Stampede (W)	George O'Brien-Marjorie Reynolds			Reissue
885	Trouble in Sundown (W)	G. O'Brien-W. Bond-R. Whitley			Reissue
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
805	**Under the Tonto Rim**	**T. Holt-N. Leslie-R. Martin**	**61**	**June '47**	**b6/7/47**
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47
727	**Woman on the Beach, The (D)A**	**J. Bennett-R. Ryan-C. Bickford**	**71**	**June '47**	**b5/17/47**

COMING

814	Arizona Ranger	T. Holt-J. Holt-N. Leslie			
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman			a2/7/48
	Berlin Express (D)	M. Oberon-C. Korvin-R. Ryan			
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan			
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale			
	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman			a8/30/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan			a2/14/48
	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell			
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias			a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery			a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89		b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez			a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell			a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum			a12/27/47
	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys			a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead			a12/13/47
813	Tarzan and the Mermaids	J. Weissmuller B. Joyce			
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet			a2/14/48
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll			
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva			a9/27/47

REPUBLIC

CURRENT

617	Blackmail (My)F	W. Marshall-A. Mara-S. Bachelor	67	7/24/47	b8/9/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47	b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47	b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
706	Lightnin' in the Forest (G)	L. Roberts-D. Barry-W. Douglas	58	3/25/48	a3/6/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
615	Northwest Outpost (O)F	Nelson Eddy-Ilona Massey	91	6/25/47	b5/10/47
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47	b8/30/47
685	Robin Hood of Texas (W-M)F	Gene Autry-Lynn Roberts-Adele Mara	71	7/15/47	b9/13/47
684	Saddle Pals (W)F	Gene Autry-Lynn Roberts	72	6/15/47	b6/21/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
646	Springtime in the Sierras *U (W)F	R. Rogers-J. Frazee-A. Devine	75	7/15/47	b7/26/47
609	That's My Gal *U (M)A	L. Roberts-D. Barry	66	6/15/47	b4/31/47
613	That's My Man (D)A	D. Ameche-C. McLeod	104	6/1/47	b5/12/47
705	The Inside Story (C-D)	Marsha Hunt-Wm. Lundigan	87	3/14/48	a11/29/47
619	Trespasser, The (My)A	J. Martin-W. Douglas	71	7/3/47	b7/12/47
616	Web of Danger (D)F	A. Mara-B. Kennedy	58	6/10/47	b6/21/47
618	Wyoming (W)F	W. Elliott-V. Ralston	84	8/1/47	b7/26/47

COMING

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
	Blue Lady	Carroll-Mara-Gomez-Bedoya			
	Daredevils of the Sky	Robert Livingston-Mae Clark			
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers			
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth			
707	Heart of Virginia (D)	R. Lowery-J. Martin-F. Darro	60	4/25/48	a3/13/48
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85		a3/13/48
	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	4/26/48	
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell			a8/23/47
	Moonrise	D. Clark-G. Russell-E. Barrymore			
	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts			
	Streets of San Francisco	Jimmy Lydon Lois Collier			
	Thrill Man, The	Russell Hayden-Lynne Roberts			
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin			
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine			a3/13/48

WESTERNS (CURRENT)

651	**Along the Oregon Trail *U (W)F**	Monte Hale-Adrian Booth	64	9/30/47	b9/6/47
752	**Bandits of Dark Canyon (W)F**	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
607	**Marshal of Cripple Creek (W)F**	Allan "Rocky" Lane-Bobby Blake	58	8/15/47	b8/23/47
753	**Oklahoma Badlands**	Allan Lane-Mildred Coles	59	2/22/48	
666	**Rustlers of Devil's Canyon**	Allan Lane-Bobby Blake	58	7/1/47	b7/12/47
652	**Under Colorado Skies *U**	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	**Wild Frontier, The (W)F**	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

754	Bold Frontiersman, The	Allan Lane-Eddy Waller	60	4 15/48	
654	California Firebrand *U	Monte Hale-Adrian Booth	60	4/1/48	
	Carson City Raiders	A. Lane-E. Waller-B. Jons			
656	Timber Trail *U	Monte Hale-Lynne Roberts	67		

SCREEN GUILD PRODUCTIONS

CURRENT

HC12	Bar 20 Justice (W)	Wm. Boyd-R. Hayden-G. Hayes	65	7/19/47	Reissue
X-2	Boy, What A Girl	Negro Cast	69	9/20/47	
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10 11/47	b8 2/48
4616	Bush Pilot (D)	R. Hudson-J. LaRue-A. Willis	60	6/7 47	a10/18/47
S-2	Call It Murder	Humphrey Bogart-Richard Whorf	74	9 13 47	Reissue
4618	Case of the Baby Sitter, The (C-D)F	T. Neal-A. Jenkins P. Blake	40	7 26/47	b12 13 47
		H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25 47	b7 12 47
4703	Dragnet (My)A	T. Neal-A Jenkins-P. Blake	44	7 12/47	b11 29 47
4617	Hat Box Mystery, The (C-D)F	Wm. Boyd-G. Hayes-R. Hayden	68	6 14 47	Reissue
HC11	Heart of Arizona (W)	E. Tubb L. Talbot-H. Joyce	72	6 21 47	b6 7/47
4701	Hollywood Barn Dance (C-D)F	W. Boyd-G. Hayes-R Hayden	70	2 7 48	Reissue
HC14	In Old Mexico (W)	S. Erwin-A. Gwynne-F. Albertson	71	8 2/47	b5 17/47
4702	Killer Dill (C-D)A	Stepin Fetchit	71	8 27 48	
X-3	Miracle in Harlem	W. Boyd-G. Hayes-R. Hayden	58	1 3 48	Reissue
HC13	Pride of the West (W)	J. Shelton-A. Doran G. Williams	72	12 27/47	b11/1 47
4706	Road to the Big House, The (D)A	P. Foster-M. Douglas-C. Coburn	55	9/13 47	Reissue
S-1	Racketeers	Negro Cast	70	10 18/47	b7 26 47
X-1	Sepia Cinderella (C-M)A	W. Boyd-G. Hayes-R. Hayden	71	3/6 48	Reissue
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes-R. Hayden	69	11 25 47	Reissue
HC16	Sunset Trail (W)	W. Boyd-G. Hayes-R. Hayden	77	11 8/47	Reissue
HC15	The Frontiersman (W)	R. Hayden-Jennifer Holt	42	2/21 48	
4708	Trail of the Mounties				

			Time Mins.	Rel. Date	Refer to
		COMING			
4707	**Where the North Begins**	R. Hayden-Jennifer Holt	42	12/13/47	
4708	**Prairie, The (D)**	A. Baxter-L. Aubert	76	4/10/48	a12/27/47
HC18	**Renegade Trail (W)**	W. Boyd-G. Hayes-R. Hayden	60	4/10/48	Reissue

SELZNICK RELEASING ORGANIZATION

CURRENT

	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47	b1/4/47
	Intermezzo	I. Bergman-L. Howard		Nov. '47	Reissue
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48	b1/3/48
		COMING			
	Mr. Blandings Builds His Dream House	C. Grant-M. Loy-M. Douglas	94	Apr. '48	
	Portrait of Jennie (D)	J. Jones-J Cotten-E. Barrymore			a11/1/47
	Rupert of Hentzau	Louis Jourdan-Valli			
	Tender Is the Night	J. Jones-A. Kjellin			

20TH-FOX

CURRENT 1947-'48

805	**Call Northside 777 (D)A**	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48	b1/24/48
801	**Captain From Castile (D)F *T**	T. Power-J. Peters-C. Romero	140	Jan. '48	b11/29/47
722	**Crimson Key, The (My)F**	Kent Taylor-Doris Dowling	76	July '47	b7/5/47
731	**Daisy Kenyon (D)A**	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47	b11/29/47
804	**Dangerous Years (D)F**	William Halop-Ann E. Todd	61	Feb. '48	b12/20/47
741	**Drums Along the Mohawk**	C. Colbert-H. Fonda-E. M. Oliver	103	10/10/47	Reissue
733	**Forever Amber *T (D)A**	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47	b10/11/47
729	**Foxes of Harrow, The (D)A**	R. Harrison-M. O'Hara-R. Haydn	119	Oct. 47	b9/27/47
745	**Grapes of Wrath, The**	H. Fonda-J. Darwell-J. Carradine	128	Dec. '47	Reissue
727	**How Green Was My Valley**	W. Pidgeon-M. O'Hara	118	Sept. '47	Reissue
732	**Invisible Wall, The (My)A**	Don Castle-Virginia Christine	72	10/15/47	b10/18/47
723	**I Wonder Who's Kissing Her Now *T (M)F**	June Haver-Mark Stevens	104	Aug. '47	b6/14/47
725	**Kiss of Death (D)A**	Victor Mature-Brian Donlevy	99	Sept. '47	b8/16/47
740	**Mark of Zorro, The**	T. Power-L. Darnell-B. Rathbone	93	10/10/47	Reissue
718	**Miracle on 34th St. (C)F**	J. Payne-M. O'Hara	96	June '47	b5/10/47
717	**Moss Rose (M-D)A**	V. Mature-P. Cummings-E. Barrymore	82	June '47	b5/24/47
734	**Mother Wore Tights *T (M)F**	B. Grable-D. Dailey	107	Sept. '47	b8/23/47
730	**Nightmare Alley (D)A**	T. Power-J. Blondell-H. Walker	111	Oct. '47	b10/11/47
734	**Roses Are Red (My)A**	Don Castle-Peggy Knudsen	67	Dec. '47	b11/8/47
726	**Second Chance (D)A**	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47	b7/26/47
738	**Swamp Water**	W. Brennan-W. Huston	90	Sept. '47	Reissue
803	**Tender Years, The (D)F**	Joe E. Brown-R. Lyon-N. Nash	81	Jan. '48	b12/6/47
720	**Thunder in the Valley *T (D)F**	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47	b6/7/47
744	**Tobacco Road**	Gene Tierney-Dana Andrews	84	Dec. '47	Reissue
802	**You Were Meant For Me (MC-D)F**	J. Crain-D. Dailey-O. Levant	91	Feb. '48	b1/24/48
		COMING			
809	**An Ideal Husband *T (C-D)A**	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48	b11/29/47
	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	139		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn			
	Arthur Takes Over (C)	L. Collier-R. Crane-S. Homeier			a3/20/48
	Burlesque *T	Grable-Dailey-Oakie-Havoc			
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48	b2/28/48
	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield			
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli			
	Deep Waters (D)	Andrews-Peters-Romero-Revere			a2/14/48
	Escape	Rex Harrison-Peggy Cummins			
	Fighting Back	Paul Langont-Jean Rogers			
	Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray			a12/6/47
	Gay Intruders	John Emery-Tamara Geva			
806	**Gentleman's Agreement (D)F**	G. Peck-D. McGuire-J. Garfield	118	Mar. '48	b11/15/47
	Give My Regards to Broadway *T	N. Guild-D. Daily-C. Winninger			a5/17/47
	Green Grass of Wyoming *T (C-D)	P. Cummins-R. Arthur-C. Coburn			a7/19/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48	b3/6/48
	Iron Curtain, The	Andrews-Tierney-Havoc-Cobb			
	Law and Martin Rome, The	Victor Mature-Richard Conte			
	Leave It to the Irish	T. Power-A. Baxter-C. Kellaway			
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48	b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48	b3/20/48
	Road House	Lupino-Wilde-Holm-Widmark			
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48	b3/6/48
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48	b2/28/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens			a10/11/47
	Street With No Name	Mark Stevens-Lloyd Nolan			
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.			a1/3
814	**Thirteen Lead Soldiers**	Tom Conway-Maria Palmer		Apr. 48	
	This Was a Woman (D)A	Sonia Dresdel-Barbara White	108		b3/1
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee			
	Walls of Jericho (WD)	L. Darnell-C. Wilde-A. Baxter			a1/2
	While I Live (D)A	T. Walls-C. Evans-C. Rave	85		b10/1

UNITED ARTISTS

CURRENT

	Along Came Baby	B. Meredith-P. Goddard-F. MacMurray	107	Feb. '48	b2/
	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47	b8/1
	Carnegie Hall (D-M)A	M. Hunt-W. Prince-M. O'Driscoll	134	8/8/47	b3/1
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47	b11/1
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47	b8/3
	Heaven Only Knows (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47	b8/2
	Hoppy's Holiday (W)F	W. Boyd-Mary Ware	60	7/18/47	b5/1
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47	b12/27
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48	b2/7
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. 47	b7/19
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47	b8/2
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47	b4/19
	Other Love, The (D)A	B. Stanwyck-David Niven	96	7/11/47	b4/5
	Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47	b7/19
	Roosevelt Story, The **F**	K. Lynch-E. Begley-C. Lee	76	Nov. '47	b7/5
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48	b1/17
	Stork Bites Man (C)A	Jackie Cooper-Gene Roberts	67	6/21/47	b8/16
		COMING			
	An Innocent Affair	Fred MacMurray-Madeleine Carroll			
	Angry God, The	Alicia Parla-Casimiro Ortega			
	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48	b2/21
	Atlantis	Maria Montez-Jean Pierre Aumont	90	Mar. '48	a4/5
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde			
	False Paradise	Wm. Boyd-Andy Clyde			
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134		b4/27
	Kings of the Olympics (Pt. 1) (Doc.)F	Bill Slater-Narrator	65		b1/24
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110		
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89		b2/22
	Outpost in Morocco	George Raft-Akim Tamiroff			
	Pitfall, The	D. Powell-L. Scott-J. Wyatt			
	Red River	John Wayne-Walter Brennan			
	Silent Conflict (W)	William Boyd-Andy Clyde			a11/22
	Sinister Journey	Wm. Boyd-Andy Clyde			
	So This Is New York	H. Morgan-V. Grey-R. Vallee			
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13
	Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn			
	Four Faces West	J. McCrea-F. Dee-C. Bickford			a1/24
	Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney			
	Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10

UNIVERSAL-INTERNATIONAL

CURRENT

634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. 47	b5/3/
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47	b6/21/
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47	b6/28/
619	Great Expectations (D)F	J. Mills-Valerie Hobson	116	July '47	b12/21/
	I Know Where I'm Going (D)F	W. Hiller-R. Livesy-P. Brown	91	June '47	b1/5/
616	Ivy (D)A	Joan Fontaine-Patric Knowles	93	June '47	b6/14/
626	Lost Moment, The (D)A	S. Hayward-R. Cummings-J. Loring	89	Dec. '47	b10/18/
617	Odd Man Out (D)A	James Mason-Robert Newton	116	June '47	b2/15/
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec '47	b11/15/
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47	b8/16/
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47	b7/19/
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47	b7/26/
611	Stairway to Heaven *T (D)A	David Niven-R. Massey	103	Mar. '47	b11/16/
640	This Happy Breed *T (D)A	Robert Newton-Celia Johnson	110	June '47	b4/19/

			Time Mins.	Rel. Date	Refer to
631	**Upturned Glass, The (D)**	**J. Mason-Rosamond John**	**86**	**Nov. '47**	**b6/28/47**
615	**Web, The (M)**	**V. Price-E. Raines**	**87**	**June '47**	**b5/24/47**
628	**Wistful Widow of Wagon Gap (C-)WF**	**B. Abbott-L. Costello-M. Main**	**78**	**Oct. '47**	**b10/4/47**

COMING

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
	A Lady Surrenders (D)A	**Margaret Lockwood-Stewart Granger**	**113**		**b10/12/46**
	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94		b2/21/48
	Another Part of the Forest (D)	**F. March-A. Blyth-D. Duryea**			**a1/31/48**
	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	Apr. '48	b3/13/48
	Black Bart *T (WD)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
	Brain of Frankenstein	**Costello-Abbott-Chaney-Lugosi**			
	Bush Christmas (D)F	**C. Rafferty-J. Fernside**	**76**		**b11/29/47**
	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	a3/6/48
	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	Apr. '48	b6/7/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Hungry Hill (D)A	**Margaret Lockwood-Dennis Price**	**109**		**b9/6/47**
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48	b8/23/48
	Judge's Wife, The	F. March-E. O'Brien-F. Eldridge			
	Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton			
	Letter From An Unknown Woman (D)	**Joan Fontaine-Louis Jourdan**			**a12/20/47**
	Magic Bow, The (D-M)F	**Stewart Granger-Phyllis Calvert**	**106**		**b9/28/46**
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	**W. Powell-A. Blyth**			
	My Heart Goes Crazy *T (M)F	**Sid Field-Greta Gynt**	**120**		**b9/7/46**
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
	Nicholas Nickelby (D)F	**Cedric Hardwicke-Sally Howes**	**105**		**b3/22/47**
	Oh Say Can You Sing	**Sheila Ryan-Fred Brady**			**a5/25/46**
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			
	River Lady *T	**Y. DeCarlo-D. Duryea**			**a9/13/47**
	Saxon Charm	R. Montgomery-S. Hayward-J. Payne			
	Tap Roots (D)	**Van Heflin-Susan Hayward**			**a9/20/47**
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
	Up in Central Park (M)	D. Durbin-D. Haymes-V. Price			a12/20/47
	Washington Girl	Durbin-O'Brien-Taylor-Lynn			
	Years Between, The (D)A	**M. Redgrave-V. Hobson-F. Robson**	**87**		**b9/13/47**

WARNER BROS.

CURRENT

712	A Slight Case of Murder	E. G. Robinson-J. Bryan-A. Jenkins	85	12/13/47	Reissue
718	Adventures of Robin Hood	Errol Flynn-Olivia DeHavilland	102	3/13/48	Reissue
713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
709	Anthony Adverse	F. March-O. DeHaviland-C. Rains	16	12/13/47	Reissue
704	Bad Men of Missouri	D. Morgan-J. Wyman-W. Morris	71	10/4/47	Reissue
622	Cheyenne (W-D)F	Dennis Morgan-Jane Wyman	100	6/14/47	b4/26/47
635	Cry Wolf (My)A	Errol Flynn-Barbara Stanwyck	83	7/6/47	b7/5/47
703	Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47	b9/6/47
701	Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47	b8/2/47
737	Dust Be My Destiny	J. Garfield-A. Hale-P. Lane	88	8/7/47	Reissue
705	Each Dawn I Die	J. Cagney-G. Raft	94	10/4/47	Reissue
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
710	Jezebel	B. Davis-H. Fonda-G. Brent	98	12/13/47	Reissue
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47	b8/16/47
706	Marked Woman	B. Davis-H. Bogart	96	8/7/47	Reissue
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiroff	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
624	Possessed (D)A	J. Crawford-Van Heflin-R. Massey	108	7/28/47	b5/31/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	99	11/1/47	b10/25/47
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
723	Unfaithful, The (D)A	A. Sheridan-Z. Scott-L. Ayers	110	7/5/47	b5/31/47
708	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
	Big Punch, The	W. Morris-L. Maxwell-G. MacRae			
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas			a10/11/47
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	Key Largo	Humphrey Bogart-Lauren Bacall			
	Kiss in the Dark	Jane Wyman-David Niven			
	Night Unto Night (D)	**Ronald Reagan-Viveca Lindfors**			**a5/10/47**
	One Last Fling	A. Smith-Z. Scott-J. Backus			
	One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore			
	Romance on the High Seas	**Jack Carson-Doris Day-Janis Paige**			**a11/15/47**
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver River	**E. Flynn-A. Sheridan-T. Mitchell**			
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			
	Sunburst	D. Clark-G. Brooks-S. Z. Sakall			
720	To the Victor	Dennis Morgan-Viveca Lindfors	99	4/10/48	a10/18/47
	Two Guys From Texas *T	**J. Carson-D. Morgan-D. Malone**			
	Wallflower (C-D)	**Robert Hutton-Joyce Reynolds**			**a7/12/47**
	Whiplash (D)	**D Clark-A. Smith-S. Z. Sakall**			**a11/1/47**
	Winter Meeting (D)	B. Davis-J. Davis-J. Paige			a1/31/48
	Woman in White, The	**A. Smith-E. Parker-S. Greenstreet**			**a4/26/47**

BRITISH PRODUCT (U. S. Distribution Not Set)

	A Man About the House (D)A	**Margaret Johnson-Dulcie Gray**	**97**	**Lon. Films**	**b6/28/47**
	Against the Wind (D)A	Robert Beatty-Simone Signoret	96	Rank	b3/13/48
	Beware of Pity (D)A	**L. Palmer-A. Lieven**	**102**	**Rank**	**b11/1/47**
	Blanche Fury *T (D)A	S. Granger-V. Hobson-W. Fitzgerald	95	Rank	b3/20/48
	Brighton Rock (D)A	R. Attenborough-H. Baddeley	92	Pathe	b1/3/48
	Brothers, The (D)A	Pat. Roc-Will Fyffe	98	Rank	b5/24/47
	Courtneys of Curzon St. (D-M)	Anna Neagle-Michael Wilding	82	Para.	b6/28/47
	Dancing With Crime (D)A	E. Portman-G. Gynt-D. Price	94	Rank	b6/7/47
	Easy Money (C-D)F	Greta Gynt-Dennis Price	94	Rank	b3/6/48
	Fame is the Spur (D)A	Michael Redgrave-Rosamund John	112	Rank	b10/4/47
	Ghosts of Berkeley Square, The (C)A	R. Morley-F. Aylmer-Y. Arnaud	90	Pathe	b11/1/47
	Holiday Camp (D)A	F. Robson-D. Price-J. Warner	97	Rank	b8/16/47
	It Always Rains on Sunday (D)A	G. Withers-J. Warner	92	Rank	b11/29/47
	Loves of Joanna Godden, The (D)A	G. Withers-J. Macallum	85	Rank	b6/21/47
	Mark of Cain, The (D)A	Eric Portman-Sally Gray	88	Rank	b1/17/48
	Master of Bankdam (D)	Anne Crawford-Dennis Price	105	Rank	b9/6/47
	Mine Own Executione) (D)A	Burgess Meredith-Kieron Moore	108	London	b12/6/47
	Mrs. Fitzherbert (HR)A	Peter Graves-Joyce Howard	99	Pathe	b2/14/48
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	108	Pathe	b3/13/48
	Take My Life (D)F	**Hugh Williams-Greta Gynt**	**79**	**Rank**	**b5/17/47**
	The End of the River (D)A	Sabu-Bibi Ferreira	80	Rank	b11/29/47
	Uncle Silas (D)A	J. Simmons-K. Paxinou	103	Rank	b10/4/47
	Vice Versa (C)F	Roger Livesey-Kay Walsh	111	Rank	b3/6/48
	When the Bough Breaks (D)A	P. Roc-R. John	81	Rank	b12/27/47
	White Unicorn, The (D)A	M. Lockwood-J. Greenwood-I. Hunter	97	Rank	b12/6/47
	Woman in the Hall, The (D)A	Ursula Jeans-J. Simmons	90	Rank	b11/15/47

MISCELLANEOUS

	A Lover's Return (D)A	Louis Jouvet-Gaby Morlay	96	Westp'tInt'l	b1/31/48
	Beauty and the Beast (F)A	Jean Marais-Josette Day	90	Lopert	b1/3/48
	Crime and Punishment (D)A	Hampe Faustman-Gunn Wallgren	107	Film Rights	b3/20/48
	Die Fledermaus (O)A (Color)	Marte Harell-Johannes Heesters	96	Artkino	b3/20/48
	Eternal Return, The (D)A	Jean Marais-Madeleine Sologne	100	DiscinaInt'l	b1/17/48
	Fanny (D)A	Raimu-Pierre Fresnay	124	Siritsky	b2/21/48
	Farrebique (D)F	"Real Life" family	90	Siritsky	b3/6/48
	Fight Never Ends, The (D)	Joe Louis-Mills Bros	70	W. Alex'er	b2/28/48
	Idiot, The (D)A	Gerard Philippe-Edwige Feuillere	92	E. C. D., Inc	b2/14/48
	Jenny Lamour (C-D)A	Simone Renant-Suzy Delair	102	Vog Films	b2/14/48
	Laugh, Pagliacci (D)A	Alida Valli-Benjamino Gigli	83	Continental	b3/13/48
	Lost Happiness (D)A	Leonardo Cortese-Dina Sassoli	75	Saturnia	b3/6/48
	Paisan (D)A	Carmela Sazio-Robert Von Loon	118	Mayer-Bur.	b2/28/48
	Passionnelle (D)A	Odette Joyeaux-Alerme-Sylvie	82	Distingu'ed	b2/21/48
	Rossini (D)A	Nino Besozzi-Paola Barbara	95	Best Films	b2/14/48
	Shakuntala (D)A	Jayashree-Chandra Mohan	75	Mayer-Bur.	b1/10/48
	Sofia	Raymond-Morison-Gurie-Auer		Independent	
	Springtime (M)F	Peter Graves-Carol Raye	76	Four Conts.	b1/31/48
	Story of Tosca, The (D-M)A	Imperior Argentina-Michel Simon	102	Superfilm	b1/10/48
	This Wine of Love (O)A	Nelly Corradi-Loretta DiLelio	90	Superfilm	b1/31/48
	To Live in Peace (D)A	Aldo Fabrizi-Gar Moore	90	Times Film	b11/29/47
	Two on a Vacation (C-M)A	Vittorio Di Seca-Maria Denis	84	Hoffberg	b12/13/47
	Volpone (C)A	Harry Bauer-L. Jouvet	98	Siritsky	b1/10/48
	Voyage Surprise (C)A	Jacques Henri-Duval-Maurice Baquet	80	Duke Inter'l	b3/13/48
	Winner's Circle	**J. Longden-Basil Smith-Billy Mills**		**Independent**	
	Euro for Conduct (D)A	**Jean Daste-Robert LeFlon**	**80**	**Cine-Class.**	**b10/25/47**

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(Space permits only this partial list of play dates)

SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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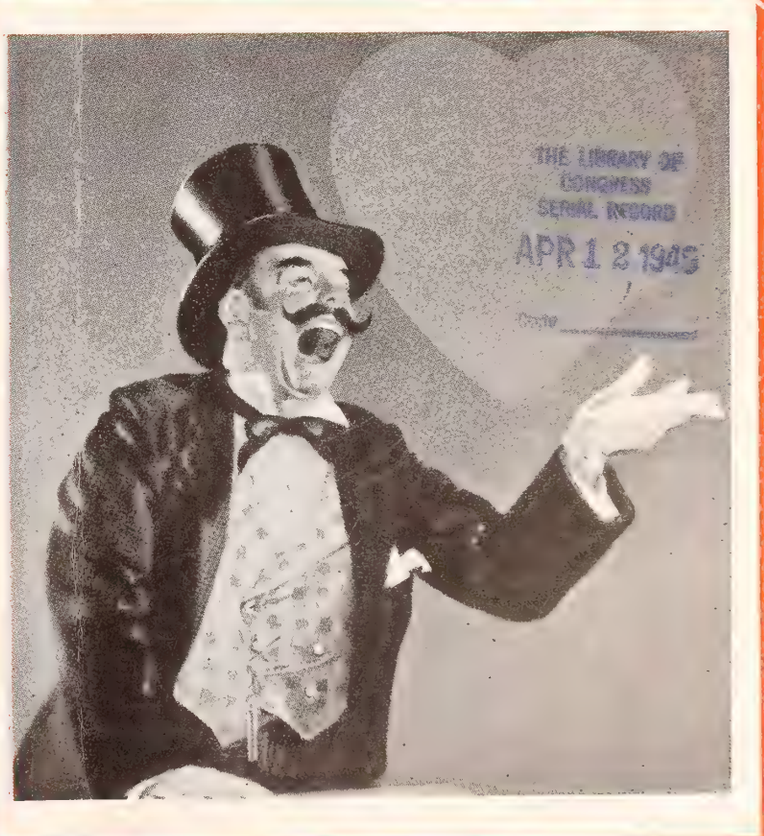
BOOKING GUIDE
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Vol. 48 No. 15

APRIL 10, 1948

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher



THE LIBRARY OF CONGRESS SERIAL RECORD
APR 12 1948

Fifteenth Annual Convention of the
VARIETY CLUBS INTERNATIONAL
Miami Beach, Florida, April 12-17
(See Page 23)

"MY HAT'S IN THE RING FOR THE BEST MUSICAL OF 1948!"





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a woman like
Gilda...
when you meet
The Lady from
Shanghai!*

*A COLUMBIA PICTURE

THE EDITORIAL PAGE

Personal Note

First we offer our very warm thanks and appreciation for the understanding attitude expressed by so many of our readers regarding the difficulties presented when a section of our printing plant was on strike. Every effort was made to maintain service, and we were mighty glad that we were able to maintain essential services, particularly the Feature Booking Guide and provide the periodic Short Subject Guide, on schedule.

While it took a bit of doing to obtain the type (set, we might add at a shop manned by union members in good standing) and such substitutes as were used, we feel that the most gratifying and lastingly comforting result of the experience was the fine and heartening encouragement we received from you our readers. Thank you ever so much.

▲ ▲ ▲

Public Relations

Since the subject of industry public relations is now in the spotlight of the trade, we presume to mention this subject again—it's been something that has appeared in this page many times during the 15 years of its life in the industry.

We have not changed our attitude one particle on the point that the focus of any fruitful effort must be the theatreman.

It is encouraging to note efforts being made in producing shorts that will help in telling some of the real, substantial things about this industry to the mass of the people via the screen.

But—and it is, from our viewpoint, a most important But—the efforts of all other phases of the industry must give right of way, so to say, to the exhibition branch. The producers and distributors individually and through their associations can benefit by permitting the exhibitor, individually and through his organization affiliations, to carry the ball to a great extent.

▲ ▲ ▲

Product Supplies

Last week we referred to the turn in the tides from the market of scarcities of the recent years to a more abundant supply of pictures available to the theatres.

We mentioned the fact that this brings along with it the responsibility on the part of the theatre booker to make capital in terms of better-balanced shows for the patrons rather than upon seeing in it only a boon for better trading position in his film buys.

But we did not specify as we might have, some of the very obvious reasons for bringing up this subject. The obvious is the amusement pages of the newspapers in the large cities.

Take the New York Sunday papers this past week. One of these papers shows that of a total of 40 features given display advertising (not counting repetition of titles appearing in circuit displays) 24 are new pictures, 10 are from Continental Europe, three from England, one produced in Europe under the aegis of an American production company, two are re-issues.

Now nobody who knows his way around supposes that New York is representative of the country—not by a long shot. But this foreign invasion is real, not fancied and does not appear to be the flash in the pan it was in former years. We are not trying to indicate that there is any threat in this "invasion." Merely that producers abroad, on the basis of recent achievement, are learning the rudiments of making films that can find, in some proportion, popularity over here.

Facts being what they are, it is not crystal gazing to observe a trend toward a tightening in screen time at U. S. theatres.

▲ ▲ ▲

Working At It

The Variety Clubs International next week in Miami will be in convention for the 15th annual national get-together. The event, customarily—and this time it's no exception—is predominantly a gathering of motion picture industry people.

The organization which is known far and wide as "The Heart of Showbusiness," at this convention will advance its program, carried on locally by the individual Tents, of charity work. Thus the meeting is significant as a constructive force generated within the film industry in the performance of social services utterly unselfish and of a fundamentally humanitarian character. The delegates will enjoy the wonderful social and entertainment events set up for them by the Host Tent of Greater Miami, but they also will work with a will and serious purpose toward improving an already admirable continuing effort in behalf of the underprivileged.

—CHICK LEWIS

NATIONAL NEWSREEL

EXHIBITION

"We will be ruined."

The speaker was alert, brisk and serious. So were the 2500 exhibitors who sat before him listening as the Pacific Coast Conference of Independent Theatre Owners held its annual convention at the St. Francis Hotel in San Francisco.

At the moment, Rotus Harvey, who was general chairman of the convention as well as its keynote speaker, was talking about product. He declared Hollywood would have to improve. But prior to that he had been handing it out to the exhibitors in straight talk.

Theatres, he said, would have to modernize. Service would have to improve. Exhibitors were not only faced, he said, with the fact that the public was not attending theatres just to be going some place, but they were faced with the fact that if the theatres they operate did not offer the public the high standards it demanded, outside interests would invade their towns and build houses that would. Harvey declared that during a recent tour of large and small towns he had found out-dated equipment, bad service and inadequately-staffed houses.

Keep an Eye Wide Open

As the convention continued, W. Byron Bryant, industry attorney, warned exhibitors that they would have to keep an eye on the anti-trust suits. The result of these suits, as well as the master suit which resulted in a decree now before the Supreme Court, will affect the industry's very foundations, he said. He warned exhibitors that such practices as buying, bidding, distribution, runs and clearance, could not be changed, without changing the entire business. He also suggested that if complete divorcement were ordered by the Supreme Court that a wholesale reshuffling would result and that the exhibitors should watch out for opportunities to expand their holdings.

Bryant predicted that the plethora of anti-trust suits would result in a short shift for the plaintiffs who have not been injured but that the plaintiff with an actual cause would continue to be heard.

Soft speaking, soft walking

Rotund, affable David Palfreyman of the Motion Picture Association's exhibitor relations department can tell a good story, mix a good daiquiri and manage to get a lot done without calling any attention to himself.

This week Palfreyman was going through an old story—explaining to exhibitors. The PCCITO trustees, meeting before their convention, didn't like the fact that MPAA President Eric Johnston refused to crack down on actors for political activities. They decided to carry their fight to keep stars out of political propaganda films direct to the studios and by-pass Johnston whom they considered had failed to see their point. Palfreyman, sitting in on the meeting, came back with the mild suggestion that the trustees probably had misinterpreted Johnston's statement. The trustees decided to send a copy of their original letter to Johnston to all the studios.

Kids in Arms

Teen-agers in Madison, Wis., are on the war-path about movie admissions and reportedly have asked the governor to see what he can do. They think 55 cents is too much for a three-hour show. And mothers in Columbus, Ohio, are out again to get a 10 P.M. curfew for juveniles. They're also asking the city council for an ordinance which would prevent children from seeking "gangster" and other "harmful" movies.

Why do folks go to the movies?

For years that question has been asked. This week the Association of Magazine Publishers, publishers of fan magazines, who had hired Dr. Paul F. Lazarsfeld, head of Columbia University's Bureau of Applied Research, to survey the field, came forth with some interesting reasons. According to Dr. Lazarsfeld, two out of five moviegoers are attracted by the plot or the title; "a slightly smaller proportion are attracted by the star alone, while the fact that the picture is playing at a nearby house heads the list of minor inducements." Also, the industry's hope of making two movie-goers grow where one exists now lies in the laps of those under 35 years of age.

Ascap Again

The Theatre Owners of America has advised its members that Ascap has agreed not to apply live talent rates to houses which do not use flesh as a regular policy. TOA has also advised exhibitors to insist on a cancellation clause in their Ascap contracts which would provide that the exhibitor may cancel at the end of each contract year upon 60 days' notice.

No National Policy

In Cairo, the MPTO of St. Louis, Eastern Missouri and Southern Illinois, wanted pictures at more reasonable rentals so that they can successfully compete with television! They also assert that distributors no longer have national sales policies.

In Louisville, Judge W. E. Nichols of the county court, denied a drive-in permit claiming the theatre would "constitute" a nuisance, traffic hazard, and would damage the homes of those living in the vicinity.

In Chicago dime cokes and 15-cent popcorn seem to be causing kicks.

And in Sioux Center, Ia., the town was assured of movies when the ministerial association, which succeeded in getting the matter put to referendum last January, failed to organize a slate of city officers. Three of the five councilmen elected at the city election have a platform favoring films. The referendum had been held to decide whether the council would continue licensing a theatre operated by the American Legion.

Co-op

Theatre Owners of America may drop its plan to select the pictures which it would use to show the public that product was tops, and may accept the list selected by the Motion Picture Ass'n. TOA sub-Committee Chairman Earl Hudson said of the MPAA selections: "I think they're swell—personally," and indicated TOA-MPAA cooperation.

Must Pay

Exhibitors in Alabama who use trailers and films leased from distributors outside that state must pay a two per cent use tax Circuit Court Judge Walter B. Jones decided in ruling against Paramount-Richards in that circuit's appeal against the state revenue department's assessment of $10,455.45 for 1944-46. In addition Para-Rich was ordered to pay $1,169.54 interest.

* * *

LEGISLATION

. . . but the chickens won't lay and the tickets won't sell

Mr. Urbanite, who lives in the suburbs of a big town likes to go home in summer and putter around his garden—or maybe just sit out and look at the sky and philosophize. For him daylight saving is just ducky.

But Farmer Brown, who lives out in the food-producing country finds that Betty the Cow doesn't like to give her milk by an advanced clock and that the chickens aren't laying according to schedule, and since chickens have about as much respect for an act of Congress as some importantly-placed humans and since they can't be enjoined, Farmer Brown thinks daylight saving time is a lot of hogwash.

Mr. Exhibitor, who depends a great deal on the dark to get people into his theatre is apt to sympathize with Farmer Brown. In fact the record shows that exhibitors have consistently opposed any attempt to set the clocks up an hour during the summer months. The record also shows that exhibitors for the most part have gotten nowhere in their opposition.

So far, since the war, the daylight saving fights have been on local levels. But now it's getting national. Senate Bill 2226 provides for putting the whole country on a daylight saving basis. Tuesday the subcommittee of the U. S. Senate Interstate and Foreign Commerce Committee will hold hearings on the bill. And Tuesday the Theatre Owners of America General Counsel Herman Levy, together with its national legislative committee chairman, A. Julian Brylawski, will go before the committee to fight the bill.

Strategy this time will be a bit different from the usual exhibitor argument that daylight saving time is confusing, stupid, useless, etc. Levy and Brylawski are expected to present the report that the theatres of the nation in the rural areas have advised the committee that their patrons, many of whom are Farmer Browns with the Betty the Cow and the chicken problem, are also against daylight saving.

Meanwhile the Lewis bill, which requires those leasing motion pictures to acquire and offer the public performance rights with them, may have another lease on life. The bill, which had been unfavorably reported by the sub-committee will be reconsidered. More important House Judiciary Committee Chairman Earl Michener has in-

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dicated he may take the measure before the full committee regardless of the sub-committee's action.

Wider Tax Power

At Albany, N. Y. Gov. Dewey signed a bill which will give cities with a population of more than 25,000 and counties generally, power to levy 9 local taxes, including a five per cent tax on amusements. Prior to that the law applied only to cities of more than 100,000.

* * *

INDUSTRY IN THE COURT HOUSE

One Up. 9 to Go?

Silence that was not considered golden but in contempt by the Housee Committee of Un-American Activities, will get judicial review Monday when Screenwriter John Howard Lawson's trial on contempt charges is heard. Lawson is one of the so-called "hostile" 10 witnesses who appeared before the committee in its hearings on the motion picture industry and was said by it to have refused to answer questions on his political affiliation. His case will probably set the pattern for the other nine.

'Personal animosity . . . only basis'

But out in Hollywood attempts to get a federal judge to disqualify himself in a suit arising out of the same Un-American Activities committee hearings failed when the judge—Federal Judge Leon Yankwich—refused to get off the bench. Judge Yankwich is hearing the suit which Screenwriter Lester Cole, another one of the so-called "hostile 10," who is also under indictment for contempt of the committee, filed against MGM. Cole had been bounced by MGM apparently in accordance with the agreement which the Motion Picture Association, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers had made to discharge the 10 and not to employ communists. He is seeking reinstatement.

Yankwich had previously indicated that Cole might not have refused to answer the committee. Last week MGM General Manager E. J. Mannix asked the judge to disqualify himself on the grounds that he was "prejudiced" and that he had expressed a sympathetic attitude toward the "10." Judge Yankwich retorted with six affidavits denying the alleged prejudiced statements and overruled Mannix's motion, declaring:

"Personal animosity against one of the litigants is the only basis upon which a federal judge can be disqualified."

File and Settle

Seven suits were filed against Mannie Shore in the federal district court for the southern district of West Virginia alleging percentage frauds. Suits were brought by Columbia, 20th-Fox, Paramount, Universal, Loew's (MGM), Warner Bros., and RKO. Eight similar suits were filed in the same court by the same plaintiffs against Lloyd E. Rogers; three more were filed in New Haven against Antonio Boscardino, Jean Stone and Elizabeth Knickerbocker by Warner Bros., Loew's (MGM), and Paramount.

Eight other actions by the majors against Ellsworth L. Staup, Paul Staup and the Capital Theatres, filed in the federal court for the northern district of Ohio, were settled out of court.

It's Monopoly They Say

Alexander Theatre Corp., operating the Kimbark at Chicago, filed a suit under the anti-trust laws asking triple damages amounting to $520,000 and injunctive relief against Warner Bros. Theatres, Great States Theatres, Balaban and Katz, Loew's, RKO, Warner Bros., Paramount, Columbia, Universal, United Artists. Claim is that through agreeement the defendants prevented the Kimbark from getting films until 73 days after loop first-run showings had concluded. In the suit it was claimed that the plaintiff had been discriminated against in the matter of clearance as well as being compelled to subscribe to a price-fixing system.

This time it's the FTC

The Federal Trade Commission moved into the arena this week with a hearing on trade practices to be conducted on Filmack, Alexander Films and United Film Service, scheduled for April 12. The FTC also charged restraint of trade, price fixing against 37 ticket manufacturers and six trade associations, claiming a combination to "control the market and enhance the prices . . . above the prices which would prevail under a condition of natural, normal and free competition."

* * *

DISTRIBUTION

From 'curtains' to 'counterfeiters'

Twentieth-Fox's May releases will include "The Iron Curtain," "The Counterfeiters," "Fury at Furnace Creek," "Arthur Takes Over."

David Horne, who was assistant foreign sales head of Monogram, has moved over to Film Classics as foreign sales manager.

The Advertising Advisory Council of the Motion Picture Association, selected Charles Schlaifer as chairman of that group.

J. Arthur Rank product this coming year will be split almost evenly between Universal and Eagle Lion, fulfilling a rumored prediction which has been circulating for over a year. Under the new setup, whereby each company will know what pictures it will get before they go into production in many instances and will work on the "American angle" with the picture from early stages ranging from possible production values to exploitation, Universal will get during 1948 "Hamlet," "Blanche Fury," "The Blue Lagoon," "Dulcimer Street," "Christopher Columbus," "The Passionate Friends," "Daybreak," "Snowbound," "One Night With You," "Good Time Girl," "Corridor of Mirrors," "Woman Hater."

Eagle Lion will get "Oliver Twist," "The Red Shoes," "Esther Water," the Olympic Games, "Saraband," "Scott of the Antarctic," "Lord Byron," "Broken Journey," "Mr. Perrin and Mr. Traill," "Miranda," "The Calendar," "Sleeping Car to Venice." Last Year Universal distributed seven Ranks: Eagle Lion four.

Eagle Lion's William Heineman and Max Youngstein are reported ready to sail for England to look into exploitation possibilities of the films there.

United Artists is reorganizing its publicity department with Al Tamarin, publicity director, moving Caswell Adams, former sports writer of the *Herald Tribune* up to the metropolitan newspaper desk to replace Lawrence Beller who is joining the Motion Picture Association. Lew Barasch, who used to haunt the trade press, moves into the special events post, and Philip Cowan, comes up from sales promotion to trade press contact. All this is effective April 19.

* * *

GENERAL

Canada wants Dollars

The American dollar today has the not altogether enviable position of being the most desired currency in the world. Need to conserve dollars was behind the British ad valorem tax; need to conserve dollars was behind the meeting wich Trade Minister C. D. Howe held this week with Taylor Mills of New York, Blake Owensmith of Hollywood and Francis Harmon, also of New York. What went on was not revealed, but the question of additional production in Canada as one way of conserving dollars and other methods to prevent restriction on American films were thought under consideration. Canada's film payments to the U. S. total $15,000,000 a year.

'And the greatest of these is . . .'

The future of the Motion Picture Foundation in Cleveland seemed dark this week as Local Trustee Harry H. Goldstein declared that he did not favor going ahead with the plan locally because leading independent circuit owners were opposed to participation. At a meeting held April 1 no action was taken to raise the $1059.95 operating quota.

In Hollywood plans were under way for the formal dedication of the $1,350,000 Motion Picture Hospital, built for the sick and the needy of the film industry by voluntary payroll deductions of one half of one per cent of the weekly pay of all who work in the industry. The hospital is considered one of the finest in the country.

You tell 'em

The Motion Picture Association will distribute 15 single-reel shorts abroad on behalf of the State Department. The films, showing life in the U. S. A. are considered excellent propaganda. In addition the State Department is making available to distribution some 13 health cartoons made by Walt Disney for the Government. Twentieth Century-Fox will distribute in South Africa, Monogram in South America and the Far East; Loew's in Australia and New Zealand.

* * *

PRODUCTION

Hey Petrillo, lookee

The man was young, dark-haired, enthusiastic and volatile. In the ornate projection room of the 20th-Fox office in New York he fumblingly tried to explain to an audience which the Motion Picture Association had brought together. Cartoons, he said, could be made without a camera. Sound could be recorded without human voices; music could be played without the benefit of Mr. Petrillo's union members.

The audience soon had a chance to see. The young man, Norman McLaren—who had been head of the animation department of the Canadian film board, ran off some short cartoons which he made without a camera. He draws the figures directly on the film with a pen and a brush. The results were astonishing, but McLaren made no claims for a remarkable discovery. Nor did he claim that the system was practical for shorts running longer than five minutes.

For sound, he draws on the sound track. The spacing of the strokes controls pitch; their height, with the help of an occasional use of gray ink instead of black, controls volume. The results were fantastic. A musical scale was possible, but it sounded like no other sound heard by human ear. A supposed oboe passage, repeated by the McLaren system, had the subtle timbre of a milk horse clopping down the street. But McLaren acknowledges that he does not attempt to imitate musical instruments since they are beyond him at present.

He has two other methods of producing sound without instruments; 1) photographing hand-drawn sound waves; 2) photographing ordinary ruled cards that are displaced slightly between each pair of exposures. He also has several other ways of making cartoons, but these involve use of camera. One method consisting in photographing a single drawing and moving the camera; another in photographing a single drawing

while changing the illumination; and another by photographing a single chalk drawing step by step as it is being drawn.

McLaren has no present plans for commercializing his researches, according to the MPAA.

Will Make His Own

Bryan Foy, head of Eagle Lion's production, quit this week to form a producing company of his own which will make four pictures a year during the next three years for EL release. Officially Foy said he was leaving the executive post at the EL studio because supervising 22 pictures a year left him no time to make the type of pictures based about today's headlines.

He has always favored this type of movie. EL President Arthur Krim will replace him as studio chief temporarily, Hollywood reported.

Saved $3 million but it's not enough

Republic President Herbert J. Yates, Sr., strode out of the room where the shareholders had been meeting and told the press that Republic had cut $3 million off its production budget, indicating further cuts to come.

He said pending the outcome of the British situation, (presumably how much Republic got out of it), he had no definite plans for production there and the company at present has 30 to 40 films it could release in that country. He believed his outfit could draw a profit from its operations here and abroad.

Prior to that the stockholders had reelected Richard W. Altschuler, James R. Grainger, Albert W. Lind, Frederick R. Ryan and Yates as directors for a three-year term. The shareholders had also approved sales of Consolidated Molded Products, a plastic outfit owned by the company, for a minimum of $850,000. The directors met later and reelected present officers.

* * *

LABOR

Standby orchestras are something which came in when local musicians' unions began complaining to the national office of the American Federation of Musicians that traveling bands were taking the bread out of the local dues-payers' mouths.

Briefly, it consists of the local union compelling a theatre using bands which travel with shows or performing as acts, to employ an equal number of musicians from the local union whether they are needed or not. The practice, also employed in radio, has been one causing bitter controversy, and privately AFM President James C. Petrillo is reported to have disapproved and predicted it would lead to trouble. But the local unions which see "outsiders" getting the work stuck by their guns.

Last week in Hartford, Conn., the local union there was accused before the National Labor Relations Board by the State Theatre, Hartford, of violating the "feather bedding provisions" of the Taft-Hartley bill. The hearing will be held April 19.

IA Okay

In Washington meanwhile the local IATSE stagehands, brought before the NRLB by Mathilda Young, director of the Children's Museum at Washington, won out. Miss Young's group had sponsored the appearance of the Clare Tree Major players at the George Washington University's Lisner Auditorium. She wanted to work the stage with school boys. The IA stuck to its right to work there. Miss Young charged the Taft-Hartley bill had been violated in that the IA had forced her as an employer to assign particular work to a particular labor union. NRLB General Counsel Robert N. Denham dismissed the complaint. A similar case was also won by the IA in Baltimore.

In Chicago the IA local there was pointing out that theatres which had advanced their admissions because they are now getting earlier showings of loop films, had changed their classification and would have to increase their projectionist's salaries.

Quit "chiseling," says Writers' Guild

In Hollywood the Screen Writers Guild got onto some producers making commercial shorts and documentaries claiming they were "chiseling on salaries" by violating the writers' minimum wages—$187.50 weekly. In Hollywood also the Conference of Studio Unions held a meeting to hear the results of the Washington hearings on strikes. Prior to that President Herbert K. Sorrell and 8 others accused of violence in connection with the current jurisdictional strike, were found not guilty by Superior Court Judge William R. Mackay.

* * *

TELEVISION

It'll hit the box-office—temporarily

Video will cut into the theatre take but that will only be temporary, James Nicholson, owner of the Los Angeles Picfair, which has experimented in television, told the Southern California Theatre Owners Ass'n. The same meeting heard Architect S. Charles Lee say:

"Don't finance your own destruction by continuing to favor those who also rent to television," in a plea to exhibitors that films shouldn't be made available to the new medium by sources which sell to theatres. Lee foresaw the possibility that central television centers might "revolutionize motion picture theatres" and change the clearance and run structure of the industry. He claimed that use of westerns on the air had cut into kid admissions at theatres. The SCTOA will appoint a paid, full-time committee to study the situation.

He Wants to Tax

Meanwhile Producer Jesse Lasky optimistically foresaw that video would be a help to movies and that trailers could be shown over it. In Washington Sen. Charles W. Tobey of New Hampshire declared he is contemplating legislation whereby television licensees would pay a license fee to support the Federal Communications Commission.

Exhibitors in Minneapolis felt that television won't mean competition to them; exhibitors in Chicago are wondering whether the first public television showing when a daily half-hour telecast will be conducted in Goldblatt's State Street Store, will have any effect on the box-office.

Also in Hollywood Producer Jerry Fairbanks declared he planned greater coverage of all major news events plus five newsreel releases a week for NBC, and transferred Jesse Sabin from Washington to New York to become news editor of his staff. In New York Actors' Equity is preparing a "Television Theatre of the Air" program, which will remain Equity's property with profits going to the Actors' Fund. Plans are to have several companies and to send them out on the "road" to play television station by television station.

* * *

DEATHS

Mrs. Celia Einfeld, 65, in New York, mother of Enterprise's S. Charles Einfeld. Services were held Wednesday at the Riverside Memorial Chapel with burial at the Mt. Zion Cemetery. Other survivors: Joseph Einfeld, a son; a daughter, Mrs. Minna Weltz; two sisters—Mrs. Marcus Baruch, Mrs. Rose Hymann.

LONDON OBSERVATIONS

By JOCK MacGREGOR

Sunday bookings have long been a vexing problem with renters. Except for the West End and some provincial situations, the policy has been to book old films at a flat rate, for most licensing bodies, where cinemas are open, allow only one or two performances and enforce a charity levy.

Renters claim Sunday terms are abused, and cite as a typical example a 2,000-seat neighborhood hall which pays $50 for its programs and grosses $400. Showmen argue that with high-percentage terms for the week's films, the Sundays alone keep them going.

Now the situation is changing. Since the war, Sunday opening has become more general, and with rising costs, renters want their share. Though the major circuits agreed some years ago not to increase the halls running four, or seven-day programs, Sunday policy is due for a revision.

Circuits have bought Sunday programs in bulk, had their own prints and done their own routing. Certain parties, it is learned, are now invoicing for payment, though the screenings may not be completed for months, so that receipts may be remitted to the U. S. before June 14.

Faced with a sticky time are the renters specializing in revivals. They have learned that the Treasury does not look kindly on their activities, and with new product coming from the U. S., will sanction few deals.

* * *

An important development in pre-selling Rank pictures to the U. S. will result from earmarking product for U-I and EL release at the studios, instead of waiting for the prints to arrive in New York. Now the publicity departments will have more time to plan campaigns and can get extra material while the film is actually on the floor.

Twelve important pictures have been allotted to each company. Thus far, U-I will get "Hamlet," "Blanche Fury," "The Blue Lagoon" and "Christopher Columbus," while EL will get "Oliver Twist," "Red Shoes" and the color film of the Olympic games.

EL did not feel they were getting their fair share of the Rank product, but their salesmanship and showmanship has not gone unnoticed. With "Twist," "Saraband," "Scott" and "Red Shoes," they will have serious contenders for Academy Awards.

* * *

Back from Fiji, where he has been shooting exteriors for "Blue Lagoon," with Jean Simmons, Frank Launder, at a trade press interview, spoke enthusiastically of the way Max Youngstein and the EL boys are getting behind British pictures so that they garner healthy grosses.

* * *

For the record: Following differences between Lady Yule and Producer Louis Jackson, the British National staff at Elstree has been laid off. . . . A bugbear to publicists are those producers who, having never written a word themselves, insist on passing on all press releases; at Pinewood recently I saw one bar two good stories and forbid news photos of an incident which had made the evening paper front pages.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BALTIMORE

A two-alarm fire originating in neighboring buildings damaged three properties of the New Albert Amusement Co., including the New Albert Theatre managed by I. Makover.

Twentieth-Fox Branch Manager Gordon Contee was among local visitors; Areo Manager Eddie Perotka has bought a cooperative apartment; Milton Schwaber of the Schwaber circuit heads the Jewish Welfare Fund here; Len Smelter has returned from a Florida vacation; National Screen's Joe Katzoff and family are visiting the Goldmans and Oletskys; Eagle Lion's Fred Sapperstein, Fred Rohrs and Joe Minsky attended the opening of Schwartz's new theatre in Dover, Del. Mayfair Theatre's Mickey Hendricks is in New York; Linwood Stocks is the new manager of the Liden, replacing Irving Wolf, resigned.

Bill Myers has re-carpeted the Echo and Deluxe and is installing new projection equipment. Nick Weems and Mr. and Mrs. Rodney Collier of the Stanley are driving to the Variety Clubs International convention. Bob Greuver is getting the fire-damaged Glen ready for reopening. Harry Goldman and Henry Hornstein are air-conditioning the Diane, Lenox and Fulton.

CINCINNATI

New officers of the Cinema Club are: Pete Niland, president; Eugene Tunick, Frank Schreiber, vice-presidents; Mike Carmichael, secretary; Johnny Eifert, treasurer; Charles Palmer, Milton Gurrian, Ross Williams, Manny Trautenberg, directors. Judge Chase M. Davies was toastmaster at the installation and speakers included Lester Rosenfeld, founder of the club, Wes Huss, president of the Cincinnati exhibitors' organization, Variety Club Chief Barker Irving Sochin; William Keyes, Dayton exhibitor.

RKO Columbus Theatres Division Manager Harry Schreiber called on old friends here on his first trip in six years. With him was Lou Holleb of the Columbus, Majestic. RKO District Manager Milt Cohen was another visitor. Columbia Salesman Gilbert Shepherd will travel through the West Virginia territory now while Dave Stenger will take over Kentucky, Shepherd's previous territory. Astor Pictures Ed Williams' wife is confined to the hospital, following a major operation.

INDIANAPOLIS

The father of Columbia Salesman Abe Gelman, died March 25. He was 93.

Zeva Yovan, assistant at Loew's here, was transferred to Loew's Orpheum in St. Louis, Mo. Keith Southard, from Loew's State, Providence, R. I., succeeds him. Carl Harthill, Monogram exchange manager, was called to Cleveland, Ohio, by the death of his brother, John Harthill.

J. E. Hayes, is opening the Ebony, formerly the Dixie, at Claysburg, Ind. Ray Thomas, United Artists salesman, has resigned his post.

Fletcher Brewer, operator of the State, Windfall, Ind., is the father of a boy.

The West Side Open-Air theatre was completely demolished by a wind storm. Exhibitors Sanders and Boatman say they will rebuild for 300-car capacity.

C. W. Becker, operator of the Indiana at Ft. Wayne, John Micu, of the State, Ft. Wayne, Ind., and Roger Scherer, of the Mallers Circuit, have formed a company to operate theatres.

ST. LOUIS

Twenty new members were inducted into the local Variety Club Tent No. 4 bringing the membership to 200. Recipients of surprise attendance prizes were Sol Hankin, who won a dog; Joseph Ansell, a bowl of goldfish and Chief Barker Tommy James, a pair of canaries.

City council of Rockford, Ill., killed the proposed 3 per cent amusement tax ordinance; Moline passed a 4 per cent tax, and DeKalb voted a special tax on theatre admissions.

Manager Christ Passhoff of the Washington Theatre, Granite City, Ill., and his doorman, James Kostoff, were forced by bandits to open the safe. The escaped with $285 but replaced in the safe an envelope containing $50 collected for Red Cross and gave Kostoff back $6 of the $16 he had on him.

VANCOUVER

An amendment to British Vancouver's moving picture act provides that the censor may require pictures to be labeled "adult entertainment" in their advertising if he classifies them as such. The Capitol this week celebrated its 27th anniversary.

Dot Meadowcroft from the Grandview Theatre is the new secretary to Ivan Ackery at the Orpheum, succeeding Erna Stanger who turns cashier. Douglas Hawkins, formerly with the Seattle Paramount, has joined the Orpheum staff, replacing Sandy Arenovsky who has joined United Artists on film row. John Longman has been appointed assistant manager at the Odeon in Victoria. A former Toronton, he is known to Detroit and Los Angeles theatre circles. RKO Secretary Terry McBride is one of the town's most enthusiastic roller skaters.

COLUMBUS

Frank Yassenoff and Harold Schwartz have opened the first central Ohio drive-ins for the season and will keep going rain or shine. P. J. Wood is back at his desk after a trip to Florida to recuperate from a recent illness. First 6 barkers to sign for the Variety Clubs International convention at Miami are Sidney Katz, Rudy Klemperer, Louis A. Martin, Walter Pfeiffer, William Pullin, Sr., Sam Skuller.

OKLAHOMA CITY

Lester Lloyd is the new manager of the Home, succeeding J. E. Hudgens, who resigned to join Universal's booking staff. Lloyd has long been associated with advertising and promotion. The Victoria, suburban house in an elite neighborhood here, has been leased to the Olivet Baptist Church effective May 1 and will remain closed for an indefinite period. Manager J. C. Adams will soon start marketing his "finger tip" schedule system.

WASHINGTON

Warner Field Supervisor Bob Knepton who has been working here has been appointed contact manager for the Cleveland zone. Nelson Bell and the Variety Club publicity committee for the Sigmund Romberg concert benefit of the welfare fund, were in a huddle this week. Twentieth-Fox bookkeeper Virginia Haggerty is back at work after illness.

Art Shaftel, of the Warner contact department, is also a tunesmith and puffed up over the success of his song, written with his brother, Sunny Skylar. It's titled Love Is Terrible. Al Pratt of the Warner sound department is on the mend after a bout with virus pneumonia.

SAN FRANCISCO

A general lift in business was noticeable at all first-run houses this week starting with the Easter Sunday boom. The Alexandria, de luxe neighborhood house, gave Jessica Tandy, star of the New York stage hit, "A Street Car Named Desire," billing over Charles Boyer and Ann Blyth when it played "A Woman's Vengeance." The San Francisco *Daily Chronicle* is carrying a movie directory listing 165 theatres within a radius of 50 miles. A. J. Kennedy is handling.

NEW ORLEANS

Levere Montgomery last Friday assumed controling interest in the Joy, downtown first-run here, becoming president of Delta Theatres, Inc., in a transfer which involved exchange of the Joy Houck interests in that house for the Montgomery interests in Dallas, Tex., St. Martinville and Rayne, La. Abbott and Costello are scheduled to appear at the house in their benefit tour for the Costello Foundation for underprivileged children.

HARRISBURG

Fabian Harrisburg Manager Gerry Wollaston and family have returned from short holiday in St. Mary's and Ridgeway. Wollaston recently engaged a new doorman, Albert Conrad. The 117 year old Harrisburg Telegraph has suspended publication.

Amusement tax of one cent on every ten cents of admissions in Carlisle is expected to go into effect April 15, giving the Harrisburg suburb $25,000 annual income. The 700-seat theatre of Walter Yost's in Mechanicsburg is nearly ready for its scheduled April 14 opening.

NEW YORK

The Independent Theatre Owners of New York is mulling the idea to make the Police Athletic League, a police activity which tends to build up children, its pet project. This thought came after a luncheon last week in the Astor where Police Commissioner Arthur W. Wallander was the speaker at a luncheon which brought out a banner attendance of 110. Loew's Treasurer Charles Moskowitz accepted the chairmanship of the motion picture division in

(*Continued on Page 20*)

Box-Office Slant

HOMECOMING

MGM — Drama — 113 mins.

AUDIENCE SLANT: (Adult) Replete with top-notch performances, excellent production values and splendid direction, this should click solidly with all adults. Clark Gable's best role and performance since before the war.

BOX-OFFICE SLANT: Has everything to rack up top grosses everywhere.

Cast: Clark Gable, Lana Turner, Anne Baxter, John Hodiak, Ray Collins, Gladys Cooper, Cameron Mitchell, Marshall Thompson, Lurene tuttle, Jessie Grayson, J. Louis Johnson, Eloise Hardt. Credits: Directed by Mervyn LeRoy. Produced by Sidney Franklin in Association with Gottfried Rheinhardt. Adaptation by Jan Lustig. Screenplay by Paul Osborn. Musical Score by Bronislau Kaper. Photography, Harold Rosson.

Plot: The happy, uneventful life of a small-town surgeon and his wife is interrupted by the war. Overseas, after operating 16 hours at a stretch, he faces real problems for the first time and realizes gradually that his work at home had been self-centered and lacking in purpose. He also falls in love with an army nurse, who later is killed in action. Back home, confused and unhappy, he unburdons himself to his wife and together they start afresh to use his great medical skill for the benefit of mankind.

Comment: This is a stirring, powerful drama that benefits from top-notch performances, excellent production values, and splendid, feeling direction. It offers Clark Gable his best role and best performance since before the war. Lana Turner, too, is superb as the doctor's efficient, understanding nurse who falls in love with him and who is later killed in action. Anne Baxter as Gable's wife; John Hodiak as his close friend and everyone in the cast deliver excellent performances. In short "Homecoming" appears to have everything necessary to rack up top grosses everywhere.

WINTER MEETING

Warner Bros. — Drama — 100 mins.

Audience Slant:(Adult) Technically well mounted, this sophisticated, slow-moving drama seems too artificial for mass appeal, but should please the Bette Davis fans.

Box-Office Slant: Should do good business, especially in the larger situations, because of the Davis name. Smart advertising will help. May have specific appeal for some women and Catholics -- the latter because of the priest theme.

Cast: Bette Davis, Janis Paige, James Davis, John Hoyt, Florence Bates, Walter Baldwin, Ransom Sherman, Credits: Produced by Henry Blanke. Directed by Bretaigne Windust. Screenplay by Catherine Turney. From the novel by Ethel Vance. Photography, Ernest Haller.

Plot: Imperious, talented poetess Bette Davis argues with war hero James Davis, Eventually, though, they fall in love, only for Davis to leave suddenly because of a vexing problem. Later they meet again, and Davis asks Bette to marry him, but she knows he wants to be a priest, so sends him away to find his faith anew, thanking him for replenishing her faith in humanity. She then calls her bed-ridden mother, whom she had neglected for years.

Comment: Technically well mounted, this sophisticated, slow-moving drama seems too artificial for mass appeal, but it will in all liklihood please the Bette Davis fans. There are some nice bits of business in it, but on the whole it lags perceptibly and fails to ring true. With the exception of Bette Davis, James Davis and John Hoyt, others in the cast have very little to do. Mr. Davis, a comparative newcomer, is adequate, and Hoyt does his job smoothly enough. Because of the Bette Davis name, the picture should do good business, especially in the larger situations. Smart advertising will help.

THE NOOSE HANGS HIGH

Eagle Lion — Comedy — 77 mins.

AUDIENCE SLANT: (Family) Not as hysterical but just as funny as past Abbott & Costello comedies. Most patrons will be delighted.

BOX-OFFICE SLANT: Might do better business than recent A & C offerings, since comedians' antics have been toned down.

Cast: Bud Abbott, Lou Costello, Cathy Downs, Joseph Calleia, Leon Errol, Mike Mazurki, Jack Overman, Fritz Feld, others. Credits: Produced and directed by Charles Barton. Screenplay by John Grant and Howard Harris. Adapted from a screenplay by Charles Grayson and Arthur T. Horman. Original story by Daniel Taradash, Julian Blaustein, and Bernard Fins.

Plot: As two window cleaners, Abbott & Costello become involved with a gangster, when he mistakes them for two men from a messenger service. Thousands of dollars and their lives are at stake, but the comedians clear up the matter and satisfy the gangster.

Comment: Abbott & Costello fans, and others for that matter, will find this latest comedy hilariously funny, although the usual chase sequences and hysterical antics are shelved for screwy dialog and situations that will keep the chuckles coming from start to finish. Produced and directed by Charles Barton, the picture will delight most patrons and, because the comedians' antics have been toned down, its audience may reach beyond the customary A & C followers.

SONG OF IDAHO

Columbia — Musical Comedy — 67 mins.

Audience Slant:(Family) Fair-to-middling action musical, with enough laughs to please the fans.

Box-Office Slant: Should do pretty well in small towns and rural areas. The Hoosier Hot Shots and Kirby Grant names should help.

Cast: Hoosier Hot Shots, Kirby Grant, June Vincent, Tommy Ivo, Dorothy Vaughn, Emory Parnell, Eddie Acuff, Maudie Prickett, Sunshine Boys and Girls, Starlighters. Credits: Produced by Colbert Clark. Directed by Ray Nazarro. Screenplay by Barry Shipman. Photography, Vincent Farrar.

Plot: A rich young runaway nearly ruins things for a group of aspiring Idaho radio people. The boy's industrialist father thinks the Idaho crowd has kidnapped the boy, but the youngster finally gets the group out of the jam. The industrialist agrees to sponsor the Idahoans.

Comment: This is a fair-to-middling action musical, with enough laughs to please the fans. It is essentially for the small-town trade and is slanted that way. The story has been told before, but the performers' antics will keep most patrons amused. The film should do pretty well in small towns and rural areas.

SNOWBOUND
(Reviewed in London)

Rank — Drama — 86 mins.

AUDIENCE SLANT:(Adult) Tense exciting drama should please most audiences, especially action addicts.

BOX-OFFICE SLANT: Light on marquee names, it will fit either place on duals and can stand alone where strong action stuff is popular.

Cast: Robert Newton, Dennis Price, Herbert Lom, Marcel Delio, Stanley Holloway, Guy Middleton, Mila Parely, Rossiter Shepherd, others. Credits: Adapted from Hammond Innes' novel, "The Lonely Skier," by David Evans and Keith Campbell. Produced by Aubrey Baring. Directed by David MacDonald. A Sydney Box Production for Gainsborough. UK distribution: RKO Radio.

Plot: Dennis Price, a demobilized officer, is employed by Robert Newton, his former colonel, to report on mysterious happenings at a ski hut in the Alps, where he finds inhabitants of various nationalities. When he becomes inquisitive, an attempt is made on his life. Newton arrives and reveals a Greek as a former Gestapo officer who had secretly hidden gold bullion in the hut to finance a Nazi revival. The others want the gold for their own purposes.

Comment: This tense, exciting drama moves at a good pace, but the plot is involved and needs the audience's undivided attention, if no points are to be lost. The action addicts should find it much to their liking. Played against an Alpine background, there are ski chases, murders, fights and a spectacular fire for a climax. Portrayals are competent throughout. Cutting would improve its chances in the U. S., where it can make either place on duals and stand alone in many situations.

ARTHUR TAKES OVER

20th Century-Fox — Comedy — 63 mins.

AUDIENCE SLANT: (Family) A feeble attempt at comedy which falls far short of its mark. A few chuckles for average audiences.

BOX-OFFICE SLANT: Okey as the lower half of a double bill.

Cast: Lois Collier, Richard Crane, Skip Homeier, Ann E. Todd, Jerome Cowan, Barbara Brown, William Bakewell, Howard Freeman, Joan Blair, Almira Sessions, Jeanne Gail. Credits: Produced by Sol M. Wurtzel. Directed by Mal St. Clair. Story and screenplay by Mauri Grashin. Photography, Benjamin Kline.

Plot: A mother wants her daughter to marry a small-town Romeo, but the daughter already has secretly married a man she met while at college. The girl's brother decides to fix things up, but plenty of complications develop before matters are straightened out.

Comment: This is a feeble attempt at comedy which falls far short of its mark. Performances are mixed-good and very bad. Production values are modest: the direction heavyhanded. Average audiences may get a few chuckles from its febrile humor. Okey for the lower half of dual bills.

CONFESSIONS OF A ROGUE

Distinguished Films — Comedy — 91 mins.

AUDIENCE SLANT: (Adult) A delightful comedy in which Louis Jouvet plays five different roles. Good for foreign-language audiences.

BOX-OFFICE SLANT: Will do best in foreign-language and art theatres, Might serve as supporting fare on average double-feature program.

Cast: Louis Jouvet, Suzy Delair, Annette Poivre, Jane Marken, Madeleine Suffel, others. Credits: Produced by Constellation Films. Directed by Constantin Geftman. Screenplay by Jacques Companeez. Adaptation by Jacques Companeez, Christine Imbert, Nino Frank. Dialog, Henri Jeanson. Music: Rene Cloerec.

Plot: A mousy clerk is about to commit suicide when he is befriended

by an arch swindler who looks exactly like him. The clerk is to be an alibi for the swindler. All goes well until the clerk falls in love with the swindler's girl, and she with him. He eventually confronts the swindler with a gun, but the tables are turned when the swindler takes the gun from him. Henchmen of the swindler, mistaking one for the other, kill the swindler, thinking they are disposing of the clerk.

Comment: This is a delightfully amusing comedy that shows very well the virtuosity of France's great Louis Jouvet. Suzy Delair as the girl is beautiful and enticing, and the comedy goes its merry way to the end with never a dull moment. Good for foreign-language houses, and it might serve as supporting fare on average double-feature program.

BERLIN EXPRESS

RKO Radio. Drama 86 mins.

AUDIENCE SLANT: (Family) Despite some brutal killings, this is classified "Family" because everyone should see it and absorb its message. A thrilling, absorbing, timely, dramatic film, photographed almost entirely amid the ruins of Germany as it is today.

BOX-OFFICE SLANT: Should do at least average and probably better than average business. Extensive exploitation is recommended.

Cast: Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas, Robert Coote, Reinhold Schunzel, Roman Toporow, Peter VonZerneck, Otto Waldis, Fritz Kortner, Michael Harvey, Richard Powers. Credits: Produced by Bert Granet. Directed by Jacques Tourneur. Screenplay by Harold Medford. Photography, Lucien Ballard. Special effects, Russell A. Cully, Harry Perry, Harold Stine. Music by, Frederick Hollander.

Plot: When a German member of a U.N. Committee with a plan to unify his country is murdered en route to Frankfurt, it is revealed that the real German is still alive--the one slain was an impersonator. Eventually he is saved and the gang rounded up. The passengers, all of different nationalities, realize that because they worked toward this end together, their nations can do the same.

Comment: Although this carries a message of unity, it is essentially a thrilling and particularly well-done "cops and robbers" melodrama. And although it has some brutal killings, it has been classified "family" because of that message. It is absorbing, timely, excellent entertainment,photographed in the documentary style almost entirely amid the ruins of Germany.

MIRANDA
(Reviewed in London)

Eagle Lion Comedy 80 mins.

AUDIENCE SLANT: (Adult) The diverting, romantic adventures of a mermaid disguised as an invalid. Should amuse most audiences.

BOX-OFFICE SLANT: With strong novelty and showmanship angles, this might stand alone in some spots, but generally it should be played with a drama.

Cast: Glynis Johns, Googie Withers, Griffith Jones, John McCallum, David Tomlinson, Yvonne Owen, Margaret Rutherford, others. Produced by Betty E. Box. Directed by Ken Annakin. Screenplay by Peter Blackmore. A Sidney Box Production for Gainsborough, presented by J. Arthur Rank. UK distribution, GFD.

Plot: Flirtatious mermaid Glynis Johns kidnaps Dr. Griffith Jones and releases him on condition that he take her to London for a vacation. He tells his wife, Googie Withers, that she is a patient who cannot walk and whom he wants to keep under observation. With blankets covering her tail, Glynis has a high time of it. When Googie discovers her species, Glynis returns to the sea via the Thames.

Comment: This highly diverting fantasy, oddly enough, seems entirely credible throughout, and will have the majority of audiences chuckling happily at its sly and occasionally risque wit. Glynis Johns plays the mermaid with relish, and admirable support comes from Griffith Jones and Googie Withers. It can stand alone in some spots, but generally it should be played with a drama.

OLD LOS ANGELES

Republic Western with Songs 87 mins.

AUDIENCE SLANT: (Family) Slow in starting, and with little action, this is just a new version of the old formula western. Should please the outdoor fans.

BOX-OFFICE SLANT: Marquee names might help it as a single. Good in any case for double-bill programs in spite of its length.

Cast: William Elliott, John Carroll, Catherine McLeod, Joseph Schildkraut, Andy Devine, Estilita Rodriguez, Virginia Brissac, Grant Withers, Tito Renaldo, Roy Barcroft, others. Credits: Associate Producer and Director, Joseph Kane. Screenplay by Gerald Adams and Clements Ripley, from an original story by Clements Ripley. Photography, William Bradford.

Plot: A Missourian comes to southern California in 1846 and finds Los Angeles harried by outlaws. Setting out to avenge his brother's murder, he narrows down his suspicions to a gambler, a young outlaw and a beautiful cafe singer. The young outlaw kills the gambler and the Missourian kills the outlaw, who had killed the Missourian's brother. The singer turns out to be a government investigator, and she and the avenger marry.

Comment: The plot is the old tried-and-true formula which, in this instance, takes a long time to get going and has little action when it does. Performances are good enough, but the direction is only fair, and the script is almost laughable at times. The songs are pleasant but, as usual, slow up the proceedings. Marquee names might help it as a single. Good in any case for a double-bill program in spite of its length.

LETTER FROM AN UNKNOWN WOMAN

Universal-International Drama 90 mins.

AUDIENCE SLANT: (Adult) An attenuated plot lessens the value of good production and fine performances. The distaff side may appreciate it.

BOX-OFFICE SLANT: Marquee names are its best asset. Might do average business in some spots.

Cast: Joan Fontaine, Louis Jourdan, Maly Christians, Marcel Journet, Art Smith, Carol Yorke, Howard Freeman, John Good, Leo B. Pressin, Erskine Sanford, Otto Waldis, Sonja Bryden. Credits: A Rampart Production. Produced by John Houseman. Directed by Max Opuls. Screenplay by Howard Koch, from a story by Stefan Zweig. Photography, Frank Planer.

Plot: A 15-year-old girl falls madly in love with a man 10 years her senior. When her mother marries again, she rebels and leaves home. Eventually, she gets back to her love, but he suddenly leaves her. She marries an understanding man to whom she tells the truth about her indiscretion and the birth of her son. However, she never ceases to love the child's father and reveals it in a letter he receives after she and their son have died of typhus.

Comment: The story of this film is so attenuated as to cause audiences to lose patience with it-and this in spite of good production and excellent performances by Joan Fontaine and Louis Jourdan. The distaff side may very likely appreciate the story's tragedy. The picture might do average business in some spots. Marquee names are its best asset.

FURY AT FURNACE CREEK

20th Century-Fox Western Drama 88 mins.

AUDIENCE SLANT: (Family) Dealing with a colorful period in American history, this is an exceptionally good western for the entire family.

BOX-OFFICE SLANT: The Victor Mature name will draw them in, and the picture will sell itself through word-of-mouth. Should do outstanding business.

Cast: Victor Mature, Coleen Gray, Glenn Langan, Reginald Gardiner, Albert Dekker, Fred Clark, Charles Kemper, Robert Warwick, George Cleveland, Roy Roberts, Willard Robertson, Griff Barnett, Frank Orth, J.Farrell MacDonald, others. Credits: Produced by Fred Kohlmar. Directed by Bruce Humberstone. Written by Charles G. Booth. Additional dialog by Winston Miller. Suggested by a story by David Garth. Photography, Harry Jackson.

Plot: Two sons,one an outcast,set out to avenge their General father who died while being court-martialed for a crime he never committed. The outcast gets in with crooks who run a new frontier town,and in this way he is able to clear his father's name.

Comment: Here is definite proof that a western can be tops in entertainment. This is an excellent outdoor action drama that everybody will enjoy. The story makes use of a colorful period in American history, the type of tale that always creates much audience interest. Splendidly performed by Victor Mature, Coleen Gray, Reginald Gardiner and others, and ably directed by Bruce Humberstone,the picture crams into its footage plenty of suspense,action, gunplay,hard riding and an Indian massacre. The Victor Mature name will draw them in, and the picture will sell itself through word-of-mouth. Should do outstanding business.

SIX-GUN LAW

Columbia Western 56 mins.

Audience Slant: (Family) Good western, with all the necessary ingredients to please the action fans.

Box-Office Slant: Should do well in action houses.

Cast: Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell, Hugh Prosser, George Chesebro, Billy Dix, Curley Clements and his Rodeo Rangers. Credits: Produced by Colbert Clark. Directed by Ray Nazarro. Screenplay by Barry Shipman. Photography, George Kelley.

Plot: The Durango Kid rescues the town from a gang of villains by posing as an honest rancher who has been victimized by the gangsters.

Comment: Here is a good western, with all the necessary ingredients to please the action fans. Charles Starrett does nobly as The Durango Kid, and Smiley Burnette scores solidly as the town's hillbilly singer and photographer. Should do well in action houses.

LAST DAYS OF BOOT HILL

Columbia Western 55 mins.

AUDIENCE SLANT: (Family) Satisfactory western for the action fans.

BOX-OFFICE SLANT: Good for the Saturday matinee trade.

Cast: Charles Starrett, Smiley Burnette, Virginia Hunter, Paul Campbell, Mary Newton, Bill Free, J. Courtland Lytton, Bob Wilke, Alan Bridge, Cass County Boys. Credits: Produced by Colbert Clark, Directed by Ray Nazarro. Original screenplay by Norman S. Hall. Photography, George F. Kelley.

Plot: Starrett sets out to find some stolen gold. While on his mission, he helps save a young lady's ranch and brings the culprits to justice.

Comment: This Durango Kid western is a good bet for the juvenile and outdoor fans. It has plenty of action and enough excitement to satisfy their desire for this type of entertainment.

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own...and I'll kill the man who touches her!"

The story of those dauntless men and women who dared a thousand dangers to keep America unconquered, as they drew the map of a new nation across the wilderness, in lines of their own blood!

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HOWARD DA SILVA · BORIS KARLOFF · CECIL KELLAWAY · WARD BOND

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Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr.

Based on the novel by Neil H. Swanson

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10% AHEAD of "Blue Skies" first two days in Fairmont, Minn. (and "Blue Skies" played Christmas Week).

GROSSED 20% MORE in first 4 days than "Stranger" did in 5 at Leonardstown, Md.

10% OVER "Blue Skies" first 3 days in 2 houses in Medford, Ore.

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

16-mm. BATTLE UP TO EXHIBITOR

By Jack Jackson

Way back some coupla dozen typewriter ribbons ago I let loose with some pretty shrill shrieks to let you know that the midgets were on the march. Along about that time I first became aware of the fact that 16-mm. had grown to a stature threatening annoyance—in the form of box-office receipts—to his 35-mm. parent.

Didja happen to read Universal's financial report? Well, that bundle of figures shows that their pint-sized subsidiary, United World Films, brought home a pretty weighty slab of profit bacon. Others, entirely too many others, are swapping tickets for currency at an alarming rate.

Paid in Advance

Back before the leaves began falling I told you about how one outfit was doing a land-office business with minister-exhibitors, how others were contacting neighborhood merchants and getting paid in advance for one or two free shows each week. I even cited instances of the larger department stores buying newspaper space at commercial rates to advertise 16-mm. in competition to theatres paying the premium amusement rate.

Now let me tell you the latest.

I've just returned from a city where the operator of a classy chain of hamburger stands has just opened a 300-car, all-cement-paved free Drive-In with 16-mm. shorts as the concession bait. And you should hear the yelping from the exhibitors who believe they have a beef coming even though they knew of the sampling the Burger Boss did at some of his smaller places for years.

Appeal to IATSE

The exhibitors are yelling to the IATSE "Make him use union operators." The top IA officials would like to do just that—and on a national basis—because there are more 16-mm. operators out of the union than there are 35-mm. men it in. If the exhibitors had been wide awake they'd have gotten after the city officials when the midgets first stuck their nose into the hamburger buns a coupla of years ago and insisted on the kind of safety measures demanded of theatres.

I know. You're going to tell me that 16-mm. is not inflammable. But the safety measures for theatres don't end when the booth is fireproofed. How about smoking? How about the demanded number of exits? What about sanitary conditions? There are dozens of reasons you can advance to authorities that will bring about regulations so expensive to meet that the project will be given the "heave ho" by any merchant dependent on small profit from quantity patronage.

Day-Date with 25-mm.

There were so many instances reported where midget versions of a picture were running day and date with theatres that I undertook to learn why. I don't know how much this will help you in case you are confronted with a similar situation but it can, at least, prevent any recurrence in the event the picture exhibited happens to have been hewed down from standard size and the negative rights belong to one of the producing or distributing companies. While the information is from one particular mayor, I am led to believe that most of them follow the same pattern. The 16-mm. versions are leased to distributors in that field with the understanding that the company's closest theatre service branch is to be contacted about 35-mm. clearance before dates are accepted. The 35-mm. branch office has authority to refuse approval for any 16-mm. date sufficiently close to, or which may in any manner, detract from a pending engagement of 35-mm. prints in theatres.

Little Time to Check

From what I've seen of exchange activities since the New York decree, there seems little time available on the part of anybody, from shipping and poster clerks to branch managers, to take on the job of checking 16-mm. dates. So, its more than likely that even if the midget distributors submit their dates, the theatre branch never gets a chance to check until it is too late to stop the conflict.

Up to Local Exhibitor

I've also checked with IATSE officials and they admit themselves stumped when it comes to coining any scheme to organize the mite-sized operators. With these chaps multiplying faster than rabbits on a hormone diet, and no handy men around to strengthen the fences, it looks like the job of stopping the invasion is up to the local exhibitor. Not that the cash raided from his till fails to effect the pocketbooks of distributors and producers but, as the Universal report shows, they recoup from the "take" of the theatre competitor.

The owners of negatives could and should help by making their licensing arrangements with the midget distributors in such manner as to totally protect the 35-mm. outlets. This could be done by refusing any license until all 35-mm. possibilities have been liquidated and holding the privilege of recalling exhibition rights at least six months prior to any contemplated re-issue of outstanding attractions. In fact, no 16-mm. rights should be sold until all prints from exchange centers have been recalled. Experience has conclusively illustrated the impossibility of fully protecting theatres by the so-called non-competitive exhibition field. Whenever one of these little guys gets a chance to make a few sneak dollars, rest assured he's going to do it and make whatever explanations and apologies as are necessary after the moola is safely in the bank.

Apologies Not Cashable

If you should find that some kindly minister or Women's Club president or ordinary commercial interloper is dipping into your cash till by offering 16-mm. counterparts of pictures you have recently played, you can get a nicely worded apology from the branch manager of the exchange that originally released the 35-mm. version. But complaint won't put the missing cash back in the bank, nor will it accomplish anything in the way of preventing further loss. If you want to really do something in the way of taking corrective measures, only one dependable remedy is available. You must get your bottom out of that chair and start hauling it around town visiting merchants, churches, clubs, schools, etc. and determining, well in advance, complete details of any contemplated entertainment activity. Then get back in your office and figure some way to accomplish their aims through the medium of your theatre.

Combat Plans

Many exhibitor organizations, including the TOA, have plans of some kind or other for combating the mite-sizers. But, unless I miss my guess, whatever they accomplish will apply to future licensing of 16-mm. Existing deals are, it is to be presumed, binding, and the revamping of conditions to provide protection for theatres would most certainly result in a heap of legal squabbling. Another detail of importance is the fact that for many years midget prints were sold outright and became the unrestricted property of the purchasers. Many collectors built rather extensive libraries as hobbies and now find great and profitable commercial demand to be their reward. With major producers and distributors reaching farther and farther back into the feature ossuary for attractions of repeat and re-issue possibilities, it is to be presumed that instances of conflict between the exhibition of theatre subjects and the unrestricted midget versions will steadily increase.

Recently published figures on 16-mm. equipment—available, in use and planned for 1948 output—warrants the prognosis that our current worries with the little fellers are but minor

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symptoms of a prospective epidemic rife with malignant possibilities. The exact figures have been misplaced, but as I recall, some 60,000 of the 16-mm. sound projection units are in use and on the market, with an additional 150,000 scheduled for production during the current year. 1947 statistics show slightly less than 17,000 theatres in operation in the United States. That means there are already about five 16-mm. units for every two theatres, with a 1948 prospect of better than eleven for one. If you think that 11-to-1 odds offer other than a "pencils and tin cup" future, you're too naive for this or any other business and should consult your favorite racing tout or dice jockey immediately.

Price Tags $200 - $500

Even the better of the 16-mm. units carry price tags in the $500 bracket, with many units available for half that sum. Right now the second-hand market is filling orders at $200 and less, and the prospect for still lower dollar values are high when the planned production figures are taken into consideration. The mechanisms are simple. In fact they are so simple that grade school boys are efficiently handling the presentation of educational subjects in classrooms.

Active Menace

These figures and facts should convince beyond doubt that 16-mm. is a genuine and active menace to theatre box-offices and one that holds every promise of growing to unstoppable proportions if theatres themselves fail in instituting necessary drastic countermeasures. If throttling the growth of this termite turned monster means setting up 16-mm. units in every theatre to be used for exhibition of special commercial subjects, or even renting—or better still loaning—the equipment to such civic and charity enterprises as cannot have their needs met in your auditorium, it should be done and done quickly. Active contact must be kept with all possible avenues of 16-mm. competition, and every possible concession made to meet and better whatever sharing deals are offered by the itinerant operators.

Seek Restrictions

To prevent or forestall local acquisition of equipment by churches, clubs, charities, etc., public officials should be contacted with a view toward creating restrictive ordinances that would force places of exhibition to comply to the fullest with all rules and laws governing the theatre. Suggestion of a prohibitive license fee—similar to that in effect in many communities for carnivals and traveling units—would serve to discourage itinerants and those paid by merchants to present free shows. The amount of your investment in your community, the prestige of your establishment and the manifest merit of your consistent contribution to civic good is such as to make compliance with your demands for protective measures against fly-by-nights a duty of community officials.

One Bright Star

The only bright star on the 16-mm. horizon that I've been able to see through my telescope is the fact that the current greediness of 16-mm. distributors is discouraging many who enter the field on a trial basis. In many cases the distributors are so drunk with demand for their limited product that they are asking and getting rentals far in excess of demands for sub-run 35-mm. theatre engagements of the same attraction. However, this star dims in the glaring light of production plans. With better than 200,000 outlets, there is little prospect of other than intensive growth in the 16-mm. production field. Even if all the major distributors took back their film, the holes would be quickly filled by astute business men overly anxious to get their fingers into such a luscious pie.

The midgets are on the march, fellows, and you'd better get a hustle-on to make sure that some important "detour" signs are set up around your vicinity if you want to keep your box-office from being raided.

COWBOY CONTEST FOR YOUNGSTERS

Reade City Manager Hal Martz has inaugurated a six-week "King of the Cowboys" contest at the Paramount Theatre, Plainfield, N. J., as Saturday children's matinee fare. Each Saturday the theatre will play a western featuring a well-known cowboy star and invite the kids to vote for their favorites. Those who come closest to the final standing of the popularity contest will win prizes, including cowboy outfits, sports items and baseball tickets. The first 500 children in the theatre each Saturday will receive autographed photos of that week's star.

Intermaintain Sponsors Contest for Best 'Name'

A contest to select the best "name" for a publicity card announcing the current and coming attractions at all of the Salt Lake City Intermountain theatres, was concluded recently. Sponsored by Intermountain Theatres and the Reynolds Advertising Agency, the contest offered a top prize of $25. Local Intermountain theatres participating included the Utah, Centre, Capitol, Studio and Marlo.—SLC.

Boosts Patron Confidence

Promotion of patron confidence in his theatre and its offerings by Brookie LeWitt of the Glackin & LeWitt Theatres, New Britain, Conn., took the form of an institutional ad for the Arch Street Theatre. The plug read: "Bring the entire family in confidence! Two good features; town's lowest prices; newest, cleanest, most comfortable theatre."—HFD.

Clergy Attend Screening

The clergy of Springfield, Mass., were included in the invitation to attend a special advance screening of 20th-Fox's "Gentleman's Agreement" by Manager George Freeman of Loew's Poli in that city. Delegates to the motion picture council and representatives of the press and radio were also invited.—HFD.

Cup for Skating Couple

Manager Lou Cohen of Loew's Poli, Hartford, Conn., promoted a Mark Hellinger Memorial Cup to be awarded the best skating couple at a local rink as part of his campaign on Universal-International's "The Naked City."—HFD.



W. H. Crockett
Crockett—Pender Theatres, Virginia Beach, Virginia, says:

"WHAT ALTEC DOES PROTECTS OUR INVESTMENT AND OUR BOX OFFICE"

"The motion picture theatre must recognize the competitive entertainment being offered its patrons to-day. You must give patrons better theatres, better projection, better sound, better pictures, if we are to remain leaders of the entertainment field.

Altec Service helps me do this in my theatres, so I recommend and thank them."

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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

REGIONAL NEWSREEL

(*Continued from Page* 13)

the PAL drive. Other speakers: PAL President James Nolan, License Commissioner Ben Fielding and Moskowitz. ITOA President Harry Brandt presided.

Nyman Kessler, supervisor and ad manager of the Leo Brecher circuit's Roosevelt, Odeon and Renaissance, is celebrating his 18th year with the circuit.

D. John Phillips has been appointed executive director of the Metropolitan Motion Picture Theatres Ass'n. to succeed Gen. Rodney H. Smith. Phillips was short subject and newsreel publicist for Paramount during a 5-year period.

CHICAGO

Balaban and Katz's Garrick will return to first-runs April 9 after several weeks' trial of subsequent-run duals. The Irving Gandel interests are building another drive-in at North Avenue and River Road to handle 1,000 cars. The Lincoln at Charlestown, Ill., is being modernized with new stairs, seats and a front. Harold L. Brundage will build a theatre in Riverside, Ill., whose 10,000 population at present has no movie. Brook, Ind. is formulating plans for a house.

John Doerr, chief booker for the Alliance circuit, declared the company would open two drive-ins in Washington state, one at Walla Walla and another at Kennewick.

Changes: Erwin Nowyer, named assistant manager at the Tower; James Ellis retires from B & K's booking department; Louis deWolfe named North Center manager; Steve McCall appointed manager of the Broadway Strand; Herman Jensen retiring as Essaness circuit manager.

Deaths: Louis Rose, 52, brother of Jack Rose, Manta-Rose circuit. Surviving: his widow, 3 brothers, 2 sisters. Burial, Westlawn Cemetery.

OMAHA

Hollingsworth and Hart have been awarded the $100,000 contract to build a 600 car drive-in at Lincoln, Nebraska, for the Vine Street Theatre Corporation. Construction began this week. Midwest Drive-In and Tri-States will jointly operate Omaha's first drive-in, schedule to open May 1st. Ed Larson is ready to open a new 500-seat Majestic at Oakland, Neb. He runs the present house, also called the Majestic.

It's spring in the air and that little guy with the arrow is busy: Lois Brown of Paramount, Marian Wallace of 20th-Fox and Lena Robarge of Columbia have started the season with new diamonds.

N. N. Galbreath has joined Universal-International as salesman; Ann Davison as inspectress.

CLEVELAND

Marvin Samuelson quit Warner Theatre's booking department to join Tony Stern and Lou Ratner's new buying-booking outfit. Betty Bluffstone has resigned as assistant booker at Columbia to become Film Classics head booker, succeeding David Gaffney who quit to manage the Herbert Ochs Fort Wayne Drive-In.

Marshall Fine, son of Associated Circuit Chief Meyer Fine, is back at Boston's Babson Institute to take his business administration M. A. William N. Skirball of Skirball Brothers, is back from the west coast and may go east for six weeks. Bookers, cashiers and office managers were Leo Jones' guests at his Upper Sandusky home last week.

MILWAUKEE

Brooklyn, Wis., celebrated this week as R. D. Trickel, out of the navy, got into show business, and brought the town its first movies, using the Community building. Standard Theatres took over the Eastwood at Madison and brought it in as part of its 25-house chain with plenty of ballyhoo, including full page ads and kid shows.

Niagara, Wis., is to get a 500-seater with Floyd Merrit of Occonto, Wis., planning to build. Miles Belongia, Milwaukee theatre designer, will handle. The State at Burlington, Wis. is being remodeled, with the job including new sound equipment, a new screen, carpet, and an air conditioning system.

KANSAS CITY

Fox Midwest Receptionist Vonceil Jetter, back from a vaction-fishing trek to the Norfolk Lake region in Arkansas, reports plenty of fish were caught.

Allied Independent's survey to uncover pioneers of the film industry has already brought out the following candidates: Ralph R. Winship, Majestic Theatre, Phillipsburg, Kans.; Clyde H. Badger, Stebbins Theatrical Equipment Co., Kansas City; Ralph A. Morrow, Sr., Universal city salesman. All have had over 40 years of service in the industry.

The 700-seat subsequent-run Osage Theatre, Kansas City, Kans., will be closed for about a month to completely rebuild the inside ceiling of the auditorium.

DES MOINES

John William Davis, 77, owner of the Monte at Montezuma, Ia., died at his home following a short illness. He built the house 12 years ago, coming from Des Moines.

John J. Curry, 47, formerly with Paramount Pictures at Des Moines, died of a heart attack at Los Angeles, Calif., where he had continued with Paramount. He had been with the firm for 29 years and formerly was a salesman at Des Moines.

Robert Malmquist, manager of a theatre at Charles City, Ia., has been appointed manager of the Cresco at Cresco, Ia.

HARTFORD

The Elen, 1108-seater under construction at West Hartford, will be open by Labor Day according to Exhibitor Peter Perakos, whose circuit will operate it. Construction of the 1400-seat Loew's Poli at Norwich is expected to start any week now.

Sick list: Sperie Perakos, district manager, Perakos Theatres, out of the hospital, following an operation; Tom Grogan, manager of the Strand, Thompsonville, now out of the hospital. Visitors: I. J. Hoffman, Cy O'Toole, James Bracken, all of the Warner theatres.

TORONTO

Morris Stein of Famous Players' home office was elected chairman of the Motion Picture Section of the Toronto Board of Trade with H. M. Masters, general manager of Canadian Warners Bros., as vice-chairman and F. D. Tolchard, secretary. Previous chairman was Sydney Samson of 20th-Fox, who has returned to the U. S. because of his health.

Sam Freedman, pioneer independent exhibitor of Toronto who retired in 1929, died in Miami, Fla. One of his sons is Ben Freedman, president of Allied Theatres of Ontario.

DENVER

Alberta Pike Boyd has resigned as publicity director for Fox Denver theatres to be manager for the Red Rocks Association, Inc., which will present summer concerts and other attractions at the Red Rocks amphitheatre.

Donald J. Hart has sold his interests in the Inland Amusement Co., which includes the Lafa, Lafayette, Colo., to L. W. Petry an L. F. Scott, his partners.

SALT LAKE CITY

New directors of the Motion Picture Club are Fred Wimer, of National Screen; Joe Nercission, of Associated Pictures; Frank H. Smith of Paramount.

Changes reported by Hall Baetz, district manager for Fox Intermountain, are: Bob Anderson, formerly manager of the Chief at Pocatello, switched to city manager of Butte, Montana, to replace Bill Fowers on sick leave; Vic Walker, transferred from the Ogden at Ogden, Utah, to the American, Butte; Orval Helwegg from the American at Butte to the Roxy at Missoula; Bruce Windorf from the Lyric at Billings to the Montana at Butte; Bob Nolan from assistant manager of the Wilma at Missoula to a similar post at the Rialto, Butte; C. Thornell from assistant manager of the Liberty at Green Falls to manager of the Antlers at Helena.

DALLAS

Jack A. Fair's Skyway Drive-In at Bryan, Texas opened April 7. Bailey Bros. Hi-Ho Drive-In at Brownfield is expected to open April 15.

Mickey Schwarz, formerly with Universal Studios in L. A., has arrived in Dallas from Los Angeles to join his brother Harold in the operation of Tower Pictures.

ATLANTA

Sam Oshrn is Universal-International's new sales manager, replacing Charlie Clark, who quit to go to Screen Guild in New Orleans. Carl Floyd of Stein and Floyd announces a new 900-seater to cost $100,000 for Dade City, Fla., and Charlie Kear plans to open his drive-in near Chapel Hill, Tenn., May 1. Florida State Theatres has closed the Arcade at Hollywood, Fla., the Lyric at Ft. Lauderdale and the Lyric at Daytonia Beach.

LOUISVILLE

Ira B. Dyer, owner of the Albany, Ky., Clinton, is devoting all his time to operation of a drive-in in Florida while Roy Rogers has taken over the Clinton management. B. J. Curry of the Portland, Tenn., Strand is vacationing in St. Petersburg, Fla. Charlie Wells of Falls City Theatre Equipment competed in the American Bowling Congress. Guthrie Crowe, president of the Kentucky Ass'n. of Theatre Owners is now a Kentucky colonel.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Citywide Celebration for A & C Comedy Premiere

An impressive citywide celebration topped by the personal appearance of Bud Abbott and Lou Costello marked the world premiere of the comedians' new Eagle Lion comedy, "The Noose Hangs High" at the Metropolitan Theatre in Houston, Texas, on Wednesday.

From the arrival of Abbott & Costello to the actual premiere showing of the comedy, the day was filled with festive activities. Besides heading a parade, which drew thousands of youngsters as well as adults, the comedians also participated in newpaper and radio interviews, and a number of civic and social functions—all of which was climaxed by their appearance at the Metropolitan on the night of the premiere.

The theatre was brilliantly illuminated in the traditional "Hollywood premiere" style, with powerful lights playing on the facade and the thousands of people gathered for the event.

For several days in advance, Eagle Lion exploitation men were in Houston arranging the events in connection with the gala opening, as well as promoting window tie-in displays and other forms of exploitation.

Following the premiere, "The Noose Hangs High" was scheduled to open at the Majestic, San Antonio; Majestic, Dallas; Wichita, Wichita Falls; Worth, Fort Worth; Palace, San Marco, and Palace, McAllen—all in Texas. Additional openings were to follow in the Lone Star State for a total of 31 major first-run engagements.

The attendance of Abbott & Costello at the Houston premiere was to be followed by a nationwide tour of personal appearances which will hit at least a dozen of the country's key-city openings of the film.

Record Album, Costume Exhibit to Boost 'Pirate'

National release of the MGM Records album of Cole Porter's music for MGM's Technicolor film, "The Pirate," will kick off strong musical exploitation for the picture, including extensive window campaigns and disc jockey presentations on a national scale.

Meanwhile, six traveling exhibits made up of the costumes worn by Judy Garland, Gene Kelly, Walter Slezak and Gladys Cooper in the picture, are being prepared at the studio for shipment to key cities. The exhibits will be used to tie into local exploitations keyed to the "Pirate" theme.

Benefit Performance

Manager Mike Hudish of Century's Mayfair Theatre, Brooklyn, N. Y., tied up with the Parent-Teachers Association of Public School 153 for a benefit performance, disposing of 2,000 seats and tickets at one fell swoop.

What Was That Song?

For the showing of MGM's "Three Daring Daughters" at Schine's Glove Theatre, Gloversville, N. Y., Manager Russ Sandlin sent cards listing the music in the picture to concert association members.

Alertness Pays Off

Showmanly alertness was demonstrated recently by Ed Purcell, manager of Warners' Strand Theatre, Staunton, Va., who was quick to cash in on the drawing power of Loretta Young, Academy Award winner. At the time of the award, the Strand's attraction was RKO's Samuel Goldwyn feature, "Along Came Jones," in which Miss Young co-starred with Gary Cooper. Purcell immediately gave the star top billing and publicized her Academy recognition. It had a strong effect on the box-office.

'Fort Apache' in Gala Phoenix, Chicago Bows

Highlighted by a replica of an Apache Indian village located on the main street in the principal business district, with more than 50 Indians participating in a ceremonial war dance, the Arizona premiere of RKO Radio's "Fort Apache" was held recently in Phoenix at the Orpheum and Palms theatres.

Thousands of spectators were on hand to witness an opening-day street parade featuring mounted Apache braves in war paint, covered wagons, stagecoaches and other pioneer vehicles.

Special guests included the Governor of Arizona and Mayor-elect Udahl of Phoenix. Several stars of the picture were present.

The Chicago premiere of "Fort Apache" at the RKO Palace featured the personal appearances of Shirley Temple and John Agar. Reams of publicity resulted from a tieup with the Chicago *Herald-American's* benefit fund for hospitalized veterans. Under the direction of Louis E. Mayer, publicity director for RKO Chicago theatres, the ticket-selling activities in conjunction with the benefit opening, as well as the whirl of local events involving Miss Temple and her husband, brought innumerable stories and pictorial spreads in the *Herald-American.*

The Chicago *Times* tied in with the premiere through a kiddie coloring contest, with contestants required to color a four-column outline drawing. Prizes for the best coloring jobs were passes to see the picture.

Servel, Chambers Range In 'Smart Woman' Tieup

An extensive advertising tieup with Servel, Inc., and Chambers Range Company has been set by Allied Artists in conjunction with the release of "Smart Woman."

In addition to newspaper ads, the companies will send out more than two million broadsides. The promotion is the first made by a film company with the two manufacturers since 1941.

Blotters to 5 Schools In 'Castile' Campaign

As part of his campaign on 20th-Fox's "Captain from Castile," Manager Mac MacEachern of a Century theatre in Brooklyn distributed 5,000 blotters to the pupils of five public schools. Blotters had rule marks, and in addition to picture credits, offered free puzzles to kids attending the theatre before noon.

'Dream House' Promotion Swings Into High Gear

A full page cooperative ad in the New York *Times* this week (Monday) heralded the nationwide promotional activities of the Selznick Releasing Organization in behalf of "Mr. Blandings Builds His Dream House."

Cooperating with the SRO outfit to let America know what goes on in the building of almost identical "dream houses" in 61 cities are 22 top-flight national advertisers, all of which are contributing products of their own manufacture, in addition to their advertising brains, in the building of the dream houses, which in almost every case are exact replicas of the "Dream House" which Mr. Blandings builds in the film.

Forty-five building organizations and 47 furnishers and interior decorating outfits also are concerned in the finishing of the houses which, in most cases, will be offered to the public as prizes in various types of contests, most of which will require a donation from contestants to accompany their entries into the contests.

In New York, for instance, contestants will be required to forward an indefinite sum of money with their entries into the contest, with all funds to go to the Damon Runyon Cancer Fund, administered by Walter Winchell and other New York City newspaper columnists without expense.

Duplicates of the New York *Times* ad, which gives considerable space crediting the motion picture and its playdate at the Astor Theatre, will be placed with afternoon newspapers, and will be duplicated in each of the 61 cities which so far have contracted to build "dream houses" in the promotional scheme.

In the real estate display and classified advertising section of last Sunday's *Times* several advertisers tied-in with the Selznick release. Outstanding among these tieins was the large display ad of Levitt & Sons, which offers houses for sale on Long Island.

Credit for the stunt goes to Ted Baldwin, SRO's promotional director, under Robert M. Gillham and Paul McNamara, Selznick's chiefs in the east and west.

Astor Plans Campaign For Jordan Feature

An advertising, publicity and exploitation campaign said to be the biggest ever given any Negro feature is being planned by R. M. Savini, president of Astor Pictures Corp., for the company's forthcoming release, "Lookout, Sister, Lookout," starring Bandleader Louis Jordan.

The picture, now in production, is being produced by Berle Adams and directed by Bud Pollard. Walter Mattox is the associate producer. Others in the cast include Suzette Harbin, Monte Hawley and Bob Scott.

Timely Slant on 'Furia'

Installation of a Western Union machine in the lobby, with patrons asked to send cables gratis to relatives in Italy urging them to oppose the Communist ticket in the coming election, was used as a timely slant to plug Film Classics' Italian-made picture, "Furia," at the Broadway Theatre, Denver.

THEATRE, WINDOW DISPLAYS TOP CURRENT SHOWMANSHIP

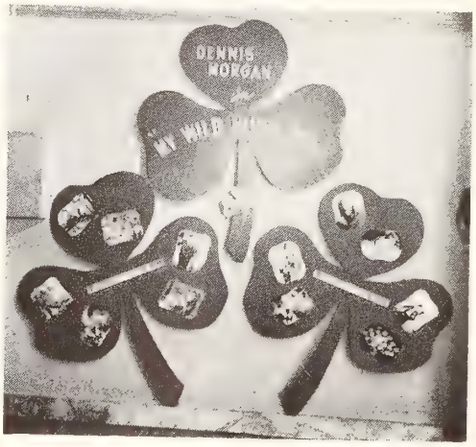
Lobby and window displays apparently dominate the exploitation activities of the majority of theatremen, if pictorial reports from the field are any dependable criterion. While photographs of outside stunts—such as street ballyhoos, parades and other activities, are regularly received from exhibitors, they are considerably outnumbered by prints of lobby, foyer front-of-theatre or merchant window displays.

Whether this is a clear-cut indication of a trend in showmanship or whether displays are considered ideal photogenic material is a matter for the experts to consider. The fact remains, according to the photographic record, that a great deal of showmanly ingenuity these days is going into the creation of eye-catching theatre displays and the promotion of window tieups.

Naturally, every smart showman knows that his current and coming attractions must be attractively advertised in order to keep those patrons returning again and again to the box-office. And while displays in windows along the avenue are seen not only by the "regulars" but also by other prospects—which should be sufficient reason for their continued promotion, there is also another factor that is plainly evident: theatre and merchant cooperation, once considered capable of accomplishment only by the super-showman, is now a prime selling factor on the exploitation program of most theatremen throughout the country. Such progress is a tribute to both merchants and showmen.



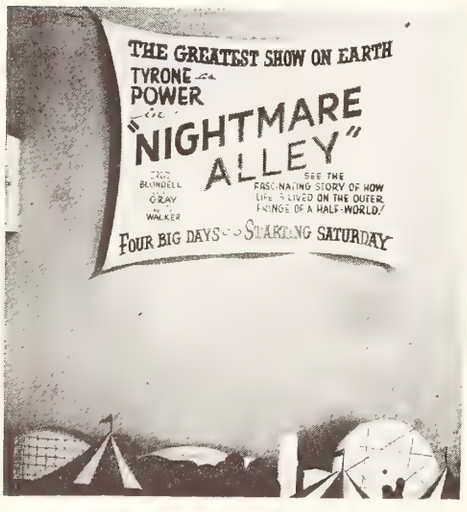
THREE - DIMENSIONAL SETPIECE prepared as a lobby display by Manager Roy Robbins of the Stanley-Warner Aldine Theatre in Philadelphia, and Eagle Lion Field Man Max Miller for Eagle Lion's Deborah Kerr picture, "The Adventuress." The giant-size, hand-painted display used three weeks in advance, impressed the coming attraction upon everyone entering, or even passing, the lobby.



SHAMROCK THEME SELLS. What better to put over Warners' "My Wild Irish Rose" than the shamrock display shown above, as utilized by Manager Norman Lofthus of Warners' California Theatre, Santa Barbara? Note how the display is heightened with stills from the Technicolor musical.



PROFITABLE FUN. With an upside-down insert and stills askew in their frames, the facade display at Warners' Mission Theatre, Santa Barbara, Calif., gave the appearance of having been arranged by a drunk and disorderly employe. But a sign next to the cockeyed display informed patrons that when the doorman learned United Artists' "Fun on a Weekend" and 20th-Fox's "I Wonder Who's Kissing Her Now" had been booked as the next attractions, he became all excited. So pedestrians were amused and the theatre had a little fun—profitable fun, we'd call it. The Mission is managed by Reg Streeter.



CIRCUS ATMOSPHERE of 20th-Fox's "Nightmare Alley" is carried out in a thematic manner in this lobby display designed by manager Norman W. Lofthus of Warner's California Theatre, Santa Barbara.



WINDOW WITH A MESSAGE. Manager John Kohler of Walter Reade's Paramount Theatre, Plainfield, N. J., hit the jackpot with this attention-compelling window display for MGM's "The Unfinished Dance." Cutout on the film was provided by Kohler while the Gregory Music Shop featured its Margaret O'Brien and "Unfinished Dance" record albums. The Oxford Theatre "cracked" the display with a card on Jerry Sellers, appearing on its vaudeville program.



FLOWERS are part of a wedding and a wedding is prominent in MGM's "The Philadelphia Story." So Manager Lester Pollock made this window tieup with a local flower shop when the revival played at Loew's Rochester recently.

Variety Club Convention Officers and Executives

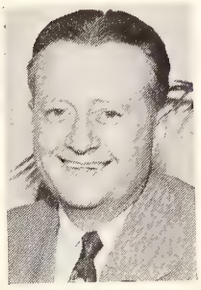
Among the officials and executives heading up the activities at the 12th Annual Convention of Variety Clubs, International are those pictured right and below. Reading left to right, upper row: John H. Harris, Big Boss; R. J. O'Donnell, International Chief Barker; Carter Barron, 1st Asst. International Chief Barker; C. J. Latta, 2nd Ass't International Chief Barker; Below, left to right: Marc Wolf, Dough Guy; Jack Beresin, Property Master, C. E. (Chick) Lewis, Convention Director; John J. Maloney, Heart Committee Chairman; James G. Balmer, International Ceremonial Officer; Mitchell Wolfson, Convention Chairman; George Hoover, Chief Barker, Miami Tent No. 33, which is host to the convention.













'Heart Fund' Report, Humanitarian Award to Highlight Variety Clubs Meet

Nightly on Broadway, in a 45th Street theatre, a glamor gal named Ethel Merman gives with a song, "There's No Business Like Show Business." Next week, some hundred miles away, in the balmy, breeze-blown city of Miami Beach, some 2,000 showmen and their wives will set out again to prove the truth of what Miss Merman sings.

For in the annual meeting of the Variety Clubs International, whose 12th annual convention will be held there from April 12-17, there is a strange mixture of big-handed partying, hard-headed business sessions and—a practical demonstration of humanity.

Variety Clubs International are proud to call themselves "the heart of show business." And yearly they meet not only to be festive and have fun, but to ascertain that they've been living up to that eminent and well-merited title by the performance of charities in behalf of local under-privileged and ill children.

This year some 33 clubs from the 48 United States, Canada and Mexico will reveal the details of their charitable work. The humanitarian efforts they have made, each in their own localities, will range from several hospital beds financed by a few of the younger Tents with limited memberships, to some mammoth charitable enterprises inaugurated and continually financed by the larger outfits.

Already special trains are bringing the barkers and their wives into the resort town. The high jinx are in evidence. The host tent, Variety Club of Greater Miami, Tent No. 33, Headed by Chief Barker George Hoover and 1st Assistant Chief Barker and Convention Chairman Mitchell Wolfson, are meeting the convention delegates with a bevy of girls in bathing suits, cowboys and other welcomers begarbed in the top hat and swinging the cane which is the Variety Clubs' symbol. But experienced barkers, swallowing the gallons of orange and grapefruit juice provided for them at the station, know that with all the fun there will be some tough business sessions and that mornings and afternoons will be devoted to planning the future and recognizing the outstanding humanitarian work done by one of their tents and preparing to bestow the annual humanitarian award.

Convention Program

Mon., April 12—10 A. M., business meeting, Ocean Room, Roney Plaza; 12:30 P. M., luncheon for officers and canvasmen; 2 P. M., business meeting; 6-8 P. M., get acquainted party for barkers and wives, Surf Room, Roney Plaza; 7 P. M., stag reception by Greater Miami Tent No. 33, Alcazar Hotel, Miami.

Tues., April 13—9:30 A. M., business meeting; 1-4 P. M., luncheon-fashion show, Roney Plaza Gardens; 8:45 P. M., Jai Allai game, reception, refreshments, entertainment. Buses leave hotels at 8 P. M.

Wed., April 14—9:30 A. M., business meeting; 1:30-7 P. M., South Sea Island Party at Biscayne Key. Buses leave hotels 1 P. M. Evening open.

Thurs., April 15—9 A. M., business meeting; 11:30 A. M., buses leave for Tropical Park Race course, luncheon at track; 9-midnight, formal dance, Roney Plaza Patio.

Fri., April 16—9:30 A. M., business meeting; 3-5 P. M., sightseeing by bus or boat; 7:30 P. M., buses leave hotels for dog races at Biscayne Kennel Club.

Sat., April 17—Morning and afternoon free; 7 P. M., stag reception for dais guests at convention banquet; 8 P. M., stag convention banquet at Steak House; 9 P. M., Aloha party for ladies, Roney Plaza.

FACT!*

Eighty-three key cities and their trading areas are responsible for the overwhelming percentage of the motion picture industry's total domestic revenue.

FACT!*

The magazines represented by the ASSOCIATION OF SCREEN MAGAZINE PUBLISHERS have two-thirds of their national readership of 21,600,000 concentrated in these 83 key areas.
No other national magazine can match this concentration.

*Facts taken from the results of a two-year survey, now being presented to motion picture industry leaders in New York and Hollywood. If you have not yet seen this presentation, arrangements to do so may be made by contacting the

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PRODUCTION PARADE

By Ann Lewis

Screen rights to the book "Twelve Against the Underworld," written by twelve ministers of various denominations, have been purchased by Bryan Foy and his associates at Eagle Lion. Aubrey Schenck will produce the picture in semi-documentary style and Anthony Mann will direct. Story tells how the ministers cleaned up the town of Steubenville, Ohio.

* * *

Because of the change in starting date of Harry Sherman's "Tennessee's Partner," in which he was to have starred, Joel McCrea will play the leading role in Milton Sperling's "Distant Drums." To be filmed in Technicolor, this will be the first on United States Pictures' schedule for Warner Bros. release in 1948-49.

* * *

After playing the "heavy" in "Naked City" and "All My Sons," Howard Duff, the Mark Hellinger find, gets a change of pace in "Wildfire," his next picture for U-I, in which he will be co-starred with Ann Blyth and George Brent. It's in Technicolor.

* * *

Monogram Producer Hal E. Chester has signed William Frawley for the Knobby Walsh role in "A Joe Named Palooka." Switch was caused by Leon Errol's illness.

* * *

Woman producer Bebe Daniels has joined Eagle Lion where she will make "The Red Stallion in the Rockies" (tentative title) as a sequel to "Red Stallion." Picture will be made in Technicolor. Her last production was Hal Roach's "Fabulous Joe," which United Artists released.

* * *

For his own production of Willard Motley's "Knock on Any Door," which Columbia will release, Humphrey Bogart has signed 22-year-old John Derek for the important role of the young killer. Bogart will play the lawyer who defends him. Producer Robert Lord and A. Morgan Mares are the other members of the production company, known as Santana Productions.

* * *

Two five-year-old youngsters were signed for films this week. At Paramount, Diane Nuance, niece of western star Bill Elliott, makes her debut in "The Great Gatsby," while at Warners, Duncan Richardson gets a role in "My Dream Is Yours."

Studio Roundup

"Silver Lining," Technicolor biography of famed dancer Marilyn Miller, started this week at Warner Bros., with June Haver in the starring role. At the same time, the studio completed "This Side of the Law," formerly titled "Sunburst." Top dance directors have been signed for the numerous routines in "Silver Lining," with LeRoy Prinz in charge.

Universal-International tested Michael Kirby, ice skating star who teamed with Sonja Henie on her recent tour, for the male leading role opposite her in "Countess of Monte Cristo." Robert Buckner is using a semi-documentary approach in "Rogue's Regiment," with actual scenes of the Nuremberg trials to be used.

"Vendetta," longest-shooting film in recent Hollywood history, went before the cameras last week at the Goldwyn lot. The Howard Hughes costume drama, now doing more retakes, has been in the making two years. On April 5th, Republic started a 12-chapter serial, "Adventures of Frank and Jesse James," with Franklin Adreon producing and Yakima Canutt and Fred Brannon co-directing. RKO Radio finished "Long Denial," leaving only "Blood on the Moon" before the lensmen.

Second unit of Gibraltar Pictures' "Shadow of Time" began work in Canada on April 5th, with Albert S. Rogell producing and directing. Sig Neufeld started "Miraculous Journey," Cinecolor film with Rory Calhoun. Clark Gable and John Hodiak began work in "Command Decision" at MGM, with Sidney Franklin and Gottfried Reinhardt producing; Sam Woods directs.

—Jay M. Goldberg

PICTURES STARTED LAST WEEK

MGM. Words and Music (Technicolor)—Principals: Judy Garland, Mickey Rooney, Tom Drake. Director, Norman Taurog.

Command Decision—Principals: Clark Gable, John Hodiak. Director, Sam Wood.

MONOGRAM. A Joe Named Palooka—Principals: Joe Kirkwood, Jr., Elyse Knox. Director, Reginald LeBorg.

WARNER BROTHERS. Silver Lining (Technicolor)—Principals: June Haver, Ray Bolger, Gordon MacRae. Director, David Butler.

FILM CLASSICS. Miraculous Journey—Principals: Rory Calhoun, Virginia Grey, George Cleveland. Director, Peter Stewart.

TITLE CHANGES

"Streets of San Francisco" (Rep) now BACKFIRE

"Along Came Baby" (UA) now A MIRACLE CAN HAPPEN

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abigail, Dear Heart	Para.
A Connecticut Yankee	Para.
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Robin Hood	WB
Adventures of Silverado	Col.
A Foreign Affair	Para.
Against the Wind	Brit.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
Along Came Baby	UA
Always Together	WB
A Man About the House	Brit.
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Anthony Adverse	WB
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Argentine Nights	Realart
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Slight Case of Murder	WB
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL
Atlantis	UA

B

Bachelor and the Bobby-Soxer	RKO
Bad Men of Missouri	WB
Bambi	RKO
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Betrayed	Mono.
B. F.'s Daughter	MGM
Big City	MGM
Big Clock, The	Para.
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Cat, The	Realart
Black Friday	Realart
Black Gold	Allied
Blackmail	Rep.
Blone Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blood on the Moon	RKO
Body and Soul	UA
Born to Fight	EL
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bride Goes Wild, The	MGM
Brothers, The	Brit.
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burning Cross, The	SGP
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP
Butch Minds the Baby	Realart

C

Caged Fury	Para

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
1	It Happened on Fifth Avenue (C)F	Gale Storm-Don DeFore	115	4/19/47	b2/8/47
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8	Dude Goes West, The	E. Albert-G. Storm-B. Barnes	86	5/30/48	
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Ghost Town	Harry Carey	59	1/1/48	Reissue
It Pays to Be Funny	Hope-Berle-Lahr-Howard	70	12/15/47	Reissue
Li'l Abner	O'Driscoll-Owen-Keaton-Catlett	70	2/20/48	Reissue
Jimmy Steps Out	James Stewart-Paulette Goddard	89	3.25/48	Reissue
Road to Hollywood	Bing Crosby	56	1/15/47	Reissue
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
White Stallion	Dean-Maynard	57	5/1/47	New Release
Wild Mustang	Harry Carey	64	2/1/48	Reissue

Westerns (Coming)

Aces Wild	Harry Carey	63	4/30/48	Reissue
Battling Marshal	Sunset Carson-Pat Starling			
Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Pecos Kid	Fred Kohler, Jr.	59	4/25/48	Reissue
Six-Shooter	Sunset Carson-Pat Starling			
Sunset Carson Rides Again	Sunset Carson-Pat Starling			
Sunset Carson Strikes Back	Sunset Carson-Pat Starling			
Wagon Trail	Harry Carey	58	5/30/48	Reissue

COLUMBIA

CURRENT

	Adventures in Silverado (O-A)	W. Bishop-G. Henry-F. Tucker	3/25/48	a1/10/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A Lake-L. Simms	67	12/18/47	b12/27/47
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
9079	Daring Young Man, The	J. E. Brown-M. Chapman			Reissue
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
9076	Doctor Takes A Wife, The	Loretta Young-Ray Milland			Reissue
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
9073	Golden Boy	B. Stanwyck-A. Menjou-W. Holden			Reissue
9074	Good Girls Go to Paris	J. Blondell-M. Douglas-W. Connolly			Reissue
838	Gunfighters *C (W)F	Randolph Scott-Dorothy Hart	87	July '47	b6/14/47
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (M)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
803	Keeper of the Bees (D)F	Gloria Henry-Michael Duane	67	7/10/47	b10/18/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
9077	Let Us Live	M. O'Sullivan-H. Fonda-R. Bellamy			Reissue
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4 3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
9075	More Than a Secretary	J. Arthur-G. Brent-L. Stander			Reissue
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	95	July '47	
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubert-R. Lane	61	3 18 48	b4 3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	She Couldn't Take It	G. Raft-J. Bennett-W. Connolly			Reissue
9080	Shut My Big Mouth	J. E. Brown-A. Mara-V. Jory			Reissue
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
853	Swing the Western Way	J. Leonard-M. Dugan-Hoosier Hot Shots	66	6/26/47	
	Swordsman, The *T (D)F	Larry Parks-Ellen Drew-G. Macready	81	1/9/48	b10/18/47
9071	Texas	W. Holden-C. Trevor-G. Ford			Reissue
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827	When A Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47

COMING

Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray		a3/13/48
Big Sombrero, The	Gene Autry-Elena Verdugo		a9/20/47
Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready		
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms		a1/10/48
Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms		a2/21/48
Coroner Creek (W)	Randolph Scott-Marguerite Chapman		a11/8/47
Eternal Melody	Janis Carter-Marc Platt		
Fuller Brush Man, The (C-D)	Red Skelton-Janet Blair		a2/28/48
Gallant Blade (D)	Larry Parks-Marguerite Chapman		a2/21/48
I Surrender Dear	Gloria Jean-D. Street-D. McGuire		
Lady from Shanghai, The	Rita Hayworth-Orson Welles		a4/12/47
Let's Fall in Love	Lamour-Carter-Parker-Ameche		
Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler		
Lulu Belle (D-M)	D. Lamour-G. Montgomery		a1/31/48
Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden		a5/24/47

			Time Mins.	Rel. Date	Refer to
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd		4/8/48	a1/10/48
	Port Said (D)	W. Bishop-G. Henry-S. Geray		4/15/48	a2/28/48
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Strawberry Roan *C (W)	Gene Autry-Gloria Henry			a7/26/47
	Sweetheart of the Blues	Gloria Jean-David Street			
	Thunderhoof	Preston Foster-William Bishop			
	Trapped by Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone			a2/21/48
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

964	**Last Days of Boot Hill (W)**	**Charles Starrett-Smiley Burnette**	56	11/20/47	a7/19/47
	Phantom Valley	**Charles Starrett-Smiley Burnette**	53	2/19/48	
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47	b10/11/47
	Six Gun Law (W)	**C. Starrett-S. Burnette**	54	1/9/48	
	West of Sonora	**Charles Starrett-Smiley Burnette**	55	3/25/48	

Westerns (Coming)

Blazing Across the Pecos	**Charles Starrett-Smiley Burnette**	
Texas Sandman	H. Hot Shots-G. Henry-S. Hart	
Trail to Laredo	Charles Starrett-Smiley Burnette	
Whirlwind Raiders	**Charles Starrett-Smiley Burnette**	

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
807	**Blonde Savage (D)F**	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	**Bury Me Dead (My)A**	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
817	Enchanted Valley, The *C (D)F	J. Craig-L. Bari-J. Johnston	71	3/6/48	b4/3/48
712	**Gas House Kids in Hollywood (C)F**	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
802	**Green for Danger (My)A**	B. Donlevy-M. Hopkins-P. Foster	76	11/8/47	Reissue
810	**Heading for Heaven (C)F**	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
808	**Linda Be Good (C)A**	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
806	**Love From a Stranger (MY)A**	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
815	Man from Texas (W-D)F	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
735	Man in the Iron Mask	L. Hayward-J. Bennett-W. William	110	11/8/47	Reissue
816	October Man, The (My)A	J. Mills-J. Greenwood-E. Chapman	91	3/20/48	b3/27/48
813	**Open Secret (D)A**	Z. Scott-L. Hayward-D. Lynn	104	4/3/48	b4/3/48
801	**Out of the Blue (C)A**	J. Ireland-J. Randolph-R. Bohnen	70	2/14/48	b1/17/48
710	**Railroaded (D)A**	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
707	**Red Stallion *C (D)F**	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47	b10/11/47
804	**Return of Rin Tin Tin (D)F (Color)**	T. Donaldson-R. Paige-J. Darwell	82	8/16/47	b7/26/47
818	Ruthless (D)A	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
811	Smugglers, The *T (D)A	H. Dantine-M. Anderson-P. Lukas	89	11/15/47	b11/15/47
809	**T-Men (D)A**	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
814	**Take My Life (D)F**	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
805	Whispering City (D)A	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
		A. Curtis-A. Gwynne-C. Grapewin	77	3/27/48	b4/3/48

COMING

	Assigned to Danger	Gene Raymond-Noreen Nash			
	Born to Fight	Scott Brady-Anabel Shaw			
	Canon City	S. Brady-C. Russell-S. Clements			
	Closeup	A. Baxter-P. Huston-J. Carradine			
820	Cobra Strikes	Sheila Ryan-Leslie Brooks	62	4/24/48	
	Hollow Triumph	Paul Henreid-Joan Bennett			
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel			
	Let's Live a Little	Hedy Lamarr-Robert Cummings			
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mickey *C(D)	L. Butler-B. Goodwin-I. Hervey			a2/21/48
	Mystic, The	T. Bey-C. O'Connell-L. Bari			
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
	Northwest Stampede *C (D)	J. Leslie-J. Craig-J. Oakie			a12/20/47
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames			b1/25/47
	Rampage *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Raw Deal	Dennis O'Keefe-Claire Trevor	104		
848	Seven Sinners	Marlene Dietrich-John Wayne	86	3/27/48	Reissue
	Shed No Tears	W. Ford-J. Vincent-F. Albertson			
849	Sutter's Gold	Edward Arnold	93	3/27/48	Reissue

Westerns (Current)

853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48	b3/27/48
	Prairie Outlaw	E. Dean-R. Ates-J. Holt			
	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54		b3/20/48

FAVORITE FILMS CORP.

CURRENT

	Hangmen Also Die	Brian Donlevy-Dennis O'Keefe	110	Oct. '47	Reissue
	Hell Ship Morgan	George Bancroft-Victor Jory	67	Oct. '47	Reissue
	It Happened Tomorrow	Dick Powell-Linda Darnell	87	Jan. '48	Reissue
	Kelly the Second	Patsy Kelly-Maxie Rosenbloom	71	Jan. '48	Reissue
	Man They Could Not Hang	Boris Karloff-Lorna Gray	64	Nov. '47	Reissue
	Man With Nine Lives	Boris Karloff-Jo Ann Sayers	74	Nov. '47	Reissue
	Matinee Scandal	Brian Aherne-Constance Bennett	84	Jan. '48	Reissue
	Merrily We Live	Ida Lupino-Francis Lederer	90	Jan. '48	Reissue
	Murder Mob	Bruce Cabot-Marguerite Churchill	64	Oct. '47	Reissue
	Our Relations	Laurel & Hardy	70	Jan. '48	Reissue
	Revolt of the Zombies	Dean Jagger-Dorothy Stone	71	Oct. '47	Reissue
	Topper	Cary Grant-C. Bennett-R. Young	96	Jan. '48	Reissue
	Two Mugs From Brooklyn	William Bendix-Grace Bradley	73	Jan. '48	Reissue

Title	*Company*
Calcutta	**Para.**
Call It Murder	**SGP**
Call Northside 777	**20th-Fox**
Campus Honeymoon	**Rep.**
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	**20th-Fox**
Captain Boycott	**U-I**
Caravan	EL
Carnegie Hall	**UA**
Casbah	U-I
Case of the Baby Sitter	**SGP**
Cass Timberlane	**MGM**
Catherine the Great	FC
Challenge, The	20th-Fox
Cheers for Miss Bishop	**Astor**
Cheyenne	WB
Child of Divorce	RKO
Closeup	EL
Cobra Strikes	EL
Corpse Came C. O. D., The	**Col.**
Corsican Brothers	EL
Courtneys of Curzon Street	**Brit.**
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	**Col.**
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB
Cynthia	MGM

D

Daisy Kenyon	20th-Fox
Dancing With Crime	Brit.
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Daring Young Man, The	Col.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Murderer	Brit.
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Devil's Cargo	FC
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Dillinger	Mono.
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono
Doctor Takes a Wife, The	Col.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Drums Along the Mohawk	20th-Fox
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dust Be My Destiny	WB
Dynamite	Para.

E

Each Dawn I Die	WB
Easter Parade	MGM
Easy Money	Brit.
Easy to Wed	MGM
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Eternal Melody	Col.
Exile, The	U-I
Exposed	Rep.

F

Fabulous Texan, The	Rep.
False Paradise	UA
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Flight From Fury	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.

Title	Company
Frieda	Brit
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep
Gas House Kids Go West	EL
Gentleman After Dark	EL
Gentlemen's Agreement	20th-Fox
Ghost Goes West	FC
Ghost of Frankenstein	Realart
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col
Golden Boy	Col
Golden Earrings	Para
Good Girls Go to Paris	Col.
Good News	MGM
Good Sam	RKO
Grapes of Wrath, The	20th-Fox
Great Expectations	U-I
Great Gatsby, The	Para.
Great Waltz	MGM
Green Dolphin Street	MGM
Green Fingers	Brit.
Green for Danger	E-L
Green Grass of Wyoming	20th-Fox
Green Hell	Realart
Guilt of Janet Ames	Col.
Gunfighters	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hangmen Also Die	Favorite
Hat Box Mystery	SG
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Arizona	SGP
Heart of Virginia	Rep.
Heaven Only Knows	UA
Hell Ship Morgan	Favorite
Hellzapoppin	Realart
Henry the VIII	FC
Henry the Fifth	UA
Her Husband's Affairs	Col.
High Barbaree	MGM
High Conquest	Mono.
High Tide	Mono.
High Wall	MGM
Holiday Camp	Brit.
Hollow Triumph	EL
Hollywood Barn Dance	SG
Hollywood Bound	Astor
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
How Green Was My Valley	20th-Fox
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Summer	RKO
Intermezzo	Selznick
Intrigue	UA
Invisible Man, The	Realart
Invisible Man Returns	Realart
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	Brit.
It Had to Be You	Col.
It Happened Tomorrow	Favorite
It Happened on Fifth Avenue	Allied
It Pays to Be Funny	Astor
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC

FILM CLASSICS

CURRENT

			Time Mins.	Rel. Date	Refer to
	Blonde Ice	L. Brooks-R. Paige-R. Vincent		May '48	
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	Reissue
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/84
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48	b4/10/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	77	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	78	Jan. '48	b10/25/47
	Henry the VIII	C. Laughton-R. Donat-M. Oberon	97	Jan. '47	Reissue
	I Was A Criminal	A. Basserman-Mary Brian	73	8/8/45	
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	Reissue
	Man Who Could Work Miracles	Roland Young-Joan Gardner	82	Sept. '47	Reissue
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48	b4/3/48
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	The Argyle Secrets	W. Gargan-M. Lord-R. Byrd	63	May '48	
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47	b2/15/47
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. 48	b11/8/47
726	Cynthia (C-D)F	E. Taylor-G. Murphy-M. Astor	98	July '47	b5/17/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
3000	Gone With the Wind *T	Leigh-Gable-DeHavilland-Howard		Feb. '48	Reissue
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
725	Living in a Big Way (C-D)F	Gene Kelly-Marie MacDonald	103	June '47	b5/31/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
812	Ninotchka	Greta Garbo-Melvyn Douglas	112	Dec. '47	Reissue
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47	b7/5/47
708	Show-Off, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/46
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. '47	b7/26/47
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time For Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47	b8/2/47

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48	
	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl			
820	B. F.'s Daughter (D)A	B. Stanwyck-V. Heflin-C. Coburn	108	Apr. '48	b2/21/48
	Big City	M. O'Brien-R. Preston-D. Thomas	111	June '48	b3/27/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2/28/48
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48	
	Hills Of Home *T	Lassie-E. Gwenn-J. Leigh			a11/15/47
	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48	
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15/47
	On an Island With You *T (C-M)	E. Williams-P. Lawford		June '48	a8/23/47
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
	Pirate, The *T (M-C)A	J. Garland-G.Kelly-W. Slezak	102	May '48	b4/3/48
	Search, The (D)F	Montgomery Clift-Aline MacMahon	105		b3/27/48
	State of the Union (D)A	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48	b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	Apr. '48	b3/13/48
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1/31/48
4706	Betrayed	R. Mitchum-K. Hunter-D. Jagger	66	12/27/47	Reissue
625	Bowery Buckaroos	Leo Gorcey-Bowery Boys-Julie Briggs	66	11/22/47	
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
622	News Hounds (C)F	Leo Gorcey-H. Ball-B. Jordan	68	9/13/47	b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48	a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47	b8/16/47
4705	Rocky (D)	Roddy McDowall-Gale Sherwood	76	3/7/48	a10/25/47
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/48

COMING

4713	Campus Sleuth (MD)	F. Stewart-J. Preisser-B. Sherwood		4/18/48	a2 14/48
4712	Docks of New Orleans (M)	R. Winters-V. Sen Young	70	4/4/48	a2/7/48
4714	French Leave	Jackie Cooper-Jackie Coogan		4/25/48	
4716	I Wouldn't Be In Your Shoes	Don Castle-Elyse Knox			
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay			
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin			
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck	Audrey Long-Kane Richmond			

Westerns (Current)

674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

	Arizona Sunset	J. Wakely-C. Taylor-C. Larson			
4752	Crossed Trails	Johnny Mack Brown-Raymond Hatton		4/11/48	
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton			
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor			

PARAMOUNT

CURRENT

			Time Mins.	Rel. Date	Refer to
4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4617	Desert Fury *T (D)F	Lizabeth Scott-John Hodiak	98	8/15/47	b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1/16/48	b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47	b3/1/47
4707	Road to Rio (C)F	B. Crosby-B. Hope-D. Lamour	92	7/4/47	b5/31/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2/7/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146		b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47	b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107		b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47	b8/9/47

COMING

	Abigail, Dear Heart	Rains-Carey-Hendrix-King			
	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund			a3/6/48
	Beyond Glory (D)	Alan Ladd-Donna Reed			a1/10/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
	Big Town Scandal	Philip Reed-Hillary Brooke			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
	Dream Girl (C-D)	B. Hutton-M. Carey-V. Field			a6/7/47
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T	Bing Crosby-Joan Fontaine	106	7/2/48	a7/13/46
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle	James Mason-Deborah Kerr	105	6/18/48	
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/28/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
4717	Shaggy *C (D)	B. Joyce-G. Nokes-R. Shayne	72	6/11/48	a9/6/47
	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	112		b3/13/48
	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48	b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley			
4719	Waterfront At Midnight	W. Gargan-M. B. Hughes-R. Travis		6/25/48	
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/14/47

REALART PICTURES

CURRENT

1129	Black Cat, The	A. Ladd-B. Rathbone-H. Herbert	72	Oct. '47	Reissue
1046	Black Friday	B. Karloff-B. Lugosi-A. Nagel	71	Oct. '47	Reissue
1217	Butch Minds the Baby	V. Bruce-B. Crawford-D. Foran	77	Nov. '47	Reissue
1212	Ghost of Frankenstein	L. Chaney-E. Ankers-L. Atwill	67	Jan. '48	Reissue
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	Reissue
623	Invisible Man, The	C. Rains-G. Stuart-H. Travers	71	Dec. '47	Reissue
1208	Lady in a Jam	I. Dunne-P. Knowles-R. Bellamy	85	Sept. '47	Reissue
1344	Mummy's Ghost	L. Chaney-R. Ames-J. Carradine	65	Feb. '48	Reissue
1246	Mummy's Tomb	D. Foran-L. Chaney-E. Knox	67	Feb. '48	Reissue
1270	Pittsburgh	J. Wayne-M. Dietrich-R. Scott	91	Dec. '47	Reissue
1266	Sin Town	C. Bennett-B. Crawford-A. Gwynne	74	Jan. '48	Reissue
1295	Son of Dracula	L. Chaney-L. Allbritton-R. Paige	80	Jan. '48	Reissue
924	Storm, The	C. Bickford-P. Foster-T. Brown	78	Feb. '48	Reissue
1139	Tight Shoes	B. Crawford-L. Carrillo-A. Gwynne	69	Nov. '47	Reissue
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	Reissue
6046	Hellzapoppin	Olsen-Johnson-M. Raye	84	Mar. '48	Reissue
917	Little Tough Guy	Little Tough Guys-Dead End Kids	83	Mar. '48	Reissue
929	Little Tough Guys in Society	Little Tough Guys-M. Boland	73	Mar. '48	Reissue

RKO RADIO

CURRENT

			Trade Shown		
892	Bambi *T	Disney Feature Cartoon	70		Reissue
751	Best Years of Our Lives, The (D)A	D. Andrews-M.Loy-F. March	172	Dec. '47	b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22/47
882	Border G-Man (W)	G. O'Brien-L. Day-R. Whitley	60		Reissue
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47	b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47	b8/10/46
902	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85	Aug. '47	b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47	b10/4/47
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47	b8/23/47
881	Gun Law (W)	George O'Brien-Rita Oehman	60		Reissue
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
884	Lawless Valley (W)	George O'Brien			Reissue
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47	b8/23/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
883	Painted Desert (W)	G. O'Brien-L. Day-R. Whitley	60		Reissue
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47	b11/1/47
723	Tarzan and the Huntress (D)F	J. Weissmuller-B. Joyce	70	April 47	b3/22/47
726	They Won't Believe Me (D)A	Robert Young-Susan Hayward	95	May '47	b5/17/47
730	Thunder Mountain (W)F	T. Holt-R. Martin-M. Hyer	60	May '47	b5/17/47
886	Timber Stampede (W)	George O'Brien-Marjorie Reynolds			Reissue
885	Trouble in Sundown (W)	G. O'Brien-W. Bond-R. Whitley			Reissue
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47

Title	Company
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jezebel	WB
Jiggs & Maggie in Society	Mono.
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Judge's Wife, The	U-I
Julia Misbehaves	MGM
Jungle Flight	Para.

K

Keeper of the Bees	Col.
Kelly the Second	Favorite
Key Largo	WB
Key Witness	Col.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox

L

Lady at Midnight	EL
Lady from Cheyenne	Realart
Lady from Shanghai, The	Col.
Lady in a Jam	Realart
Laff-Time	UA
Last of the Redmen	Col.
Laughing Lady	Brit.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter From an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Let Us Live	Col.
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Li'l Abner	Astor
Linda Be Good	EL
Little Miss Broadway	Col
Little Tough Guys	Realart
Little Tough Guys in Society	Realart
Living in a Big Way	MGM
Locket, The	RKO
Long Grey Line, The	Para.
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Loves of Joanna Godden, The	Brit.
Lulu Belle	Col
Luxury Liner	MGM
Lydia	FC

M

Macbeth	Rep
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep
Man-Eaters of Kumaon	U-I
Man in the Iron Mask	EL
Man of Evil	UA
Man They Could Not Hang	Favorite
Man from Colorado, The	Col
Man from Texas	EL
Man Wanted	EL
Man Who Could Work Miracles	FC
Man With Nine Lives	Favorite
Marauders, The	UA
Marked Woman	WB
Mark of Cain, The	Brit.
Mark of Zorro	20th-Fox
Mary Lou	Col
Master of Bankdam	Brit
Master of Lassie	MGM
Matinee Scandal	Favorite
Mating of Millie	Col
Meet Me at Dawn	20th-Fox

Title	Company
Merrily We Live	Favorite
Men of Two Worlds	Brit.
Merton of the Movies	MGM
Mickey	E-L
Mine Own Executioner	Brit.
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Moonrise	Rep.
More Than a Secretary	Col.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
Mummy's Ghost	Realart
Mummy's Tomb	Realart
Murder on Diamond Row	FC
Murder Mob	Favorite
Mutiny in the Big House	Mono.
My Brother Jonathan	Brit.
My Dog Rusty	Col.
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL

N

Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Ninotchka	MGM
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	E-L

O

October Man	Brit.
Odd Man Out	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
On an Island With You	MGM
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Our Relations	Favorite
Out of the Blue	EL
Out of the Past	RKO
Outpost in Morocco	UA

P

Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Pittsburgh	Realart
Port Said	Col.
Portrait of Jennie	SRO
Possessed	WB
Prairie, The	SG
Pretender, The	Rep.
Prince of Thieves	Col.

Q

Queen of the Yukon	Mono.

R

Race Street	RKO
Rachel and the Stranger	RKO
Racketeers	SGP
Railroaded	EL
Rampage	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL

COMING

			Time Mins.	Rel. Date	Refer to
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63		b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman			a2/7/48
	Berlin Express (D)A	Oberon-Ryan-Korvin-Lukas	86		b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan			
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale			
	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman			a8/30/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan			a2/14/48
	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell			
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias			a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery			a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89		b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez			a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell			a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum			a12/27/47
	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys			a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead			a12/13/47
813	Tarzan and the Mermaids (D)F	J. Weismuller-B. Joyce-L. Christian	67		b4/3/48
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet			a2/14/48
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll			
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva			a9/27/47

REPUBLIC — CURRENT

617	Blackmail (My)F	W. Marshall-A. Mara-S. Bachelor	67	7/24/47	b8/9/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47	b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47	b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48	b3/27/48
706	Lightnin' in the Forest (G)	L. Roberts-D. Barry-W. Douglas	58	3/25/48	a3/6/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47	b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
618	Wyoming (W)F	W. Elliott-V. Ralston	84	8/1/47	b7/26/47

COMING

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
	Blue Lady	Carroll-Mara-Gomez-Bedoya			
	Daredevils of the Sky	Robert Livingston-Mae Clark			
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers			
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth			
707	Heart of Virginia (D)	R. Lowery-J. Martin-F. Darro	60	4/25/48	a3/13/48
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85		a3/13/48
	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	4/26/48	
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell			a8/23/47
	Moonrise	D. Clark-G. Russell-E. Barrymore			
	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts			
	Streets of San Francisco	Jimmy Lydon-Lois Collier			
	Thrill Man, The	Russell Hayden-Lynne Roberts			
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin			
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine			a3/13/48

WESTERNS (CURRENT)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
753	Oklahoma Badlands	Allan Lane-Mildred Coles	59	2/22/48	
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

754	Bold Frontiersman, The	Allan Lane-Eddy Waller	60	4/15/48	
654	California Firebrand *U	Monte Hale-Adrian Booth	63	4/1/48	
	Carson City Raiders	A. Lane-E. Waller-B. Jons			
656	Timber Trail *U	Monte Hale-Lynne Roberts	67		

SCREEN GUILD PRODUCTIONS — CURRENT

X-2	Boy, What A Girl	Negro Cast	69	9/20/47	
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10/11/47	b8/2/47
S-2	Call It Murder	Humphrey Bogart-Richard Whorf	74	9/13/47	Reissue
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47	b7/12/47
HC14	In Old Mexico (W)	W. Boyd-G. Hayes-R. Hayden	70	2/7/48	Reissue
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47	b5/17/47
X-3	Miracle in Harlem	Stepin Fetchit	71	3/27/48	
HC13	Pride of the West (W)	W. Boyd-G. Hayes-R. Hayden	58	1/3/48	Reissue
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams	72	12/27/47	b11/1/47
S-1	Racketeers	P. Foster-M. Douglas-C. Coburn	55	9/13/47	Reissue
X-1	Sepia Cinderella (C-M)A	Negro Cast	70	10/18/47	b7/26/47
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes-R. Hayden	71	3/6/48	Reissue
HC16	Sunset Trail (W)	W. Boyd-G. Hayes-R. Hayden	69	11/25/47	Reissue
HC15	The Frontiersman (W)	W. Boyd-G. Hayes-R. Hayden	77	11/8/47	Reissue
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48	
4707	Where the North Begins	R. Hayden-Jennifer Holt	42	12/13/47	
4705	Prairie, The (D)	A. Baxter-L. Aubert	76	4/10/48	a12/27/47
HC18	Renegade Trail (W)	W. Boyd-G. Hayes-R. Hayden	60	4/10/48	Reissue

SELZNICK RELEASING ORGANIZATION

CURRENT

		Time Mins.	Rel. Date	Refer to
Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47	b1/4/47
Intermezzo	I. Bergman-L. Howard		Nov. '47	Reissue

COMING

Mr. Blandings Builds His Dream House (C)F				
Paradine Case, The (D)A	C. Grant-M. Loy-M. Douglas	94	July '48	b3/27/48
Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore	132	Jan. '48	b1/3/48
				all/1/47

20TH-FOX

CURRENT 1947-'48

805 Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48	b1/24/48
801 Captain From Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48	b11/29/47
731 Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47	b11/29/47
804 Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48	b12/20/47
741 Drums Along the Mohawk	C. Colbert-H. Fonda-E. M. Oliver	103	10/10/47	Reissue
733 Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47	b10/11/47
729 Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. 47	b9/27/47
745 Grapes of Wrath, The	H. Fonda-J. Darwell-J. Carradine	128	Dec. '47	Reissue
727 How Green Was My Valley	W. Pidgeon-M. O'Hara	118	Sept. '47	Reissue
732 Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47	b10/18/47
723 I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104	Aug. '47	b6/14/47
725 Kiss of Death (D)A	Victor Mature-Brian Donlevy	99	Sept. '47	b8/16/47
740 Mark of Zorro, The	T. Power-L. Darnell-B. Rathbone	93	10/10/47	Reissue
724 Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107	Sept. '47	b8/23/47
730 Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47	b10/11/47
734 Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47	b11/8/47
726 Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47	b7/26/47
728 Swamp Water	W. Brennan-W. Huston	90	Sept. '47	Reissue
803 Tender Years, The (D)F	Joe E. Brown-R. Lyon-N. Nash	81	Jan. '48	b12/6/47
720 Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47	b6/7/47
744 Tobacco Road	Gene Tierney-Dana Andrews	84	Dec. '47	Reissue
802 You Were Meant For Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48	b1/24/48

COMING

809 An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48	b11/29/47
Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	139		b2/28/48
Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn			
Arthur Takes Over (C)F	Lois Collier-Richard Crane	63		b4/10/48
Burlesque *T	Grable-Dailey-Oakie-Havoc			
807 Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48	b2/28/48
Checkered Coat, The	T. Conway-N. Nash-H. Hatfield			
Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli			
Deep Waters (D)	Andrews-Peters-Romero-Revere			a2/14/48
Escape (D)A	R. Harrison-P. Cummins-W. Hartnell	79		b4/3/48
Fighting Back	Paul Langont-Jean Rogers			
Fury at Furnace Creek (W-D)A	Victor Mature-Coleen Gray	88		b4/10/48
Gay Intruders	John Emery-Tamara Geva			
806 Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48	b11/15/47
Give My Regards to Broadway *T	N. Guild-D. Daily-C. Winninger			a5/17/47
Green Grass of Wyoming *T (C-D)	P. Cummins-R. Arthur-C. Coburn			a7/19/47
808 Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48	b3/6/48
Iron Curtain, The	Andrews-Tierney-Havoc-Cobb			
Law and Martin Rome, The	Victor Mature-Richard Conte			
Leave It to the Irish	T. Power-A. Baxter-C. Kellaway			
813 Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48	b3/6/48
812 Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48	b3/20/48
Road House	Lupino-Wilde-Holm-Widmark			
811 Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48	b3/6/48
810 Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48	b2/28/48
Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens			a10/11/47
Street With No Name	Mark Stevens-Lloyd Nolan			
That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.			a1/31/48
That Wonderful Urge	T. Power-G. Tierney-R. Gardiner			
814 Thirteen Lead Soldiers	Tom Conway-Maria Palmer		Apr. 48	
This Was a Woman (D)A	Sonia Dresdel-Barbara White			
Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108		a1/24/48
Walls of Jericho (WD)	L. Darnell-C. Wilde-A. Baxter			b3/13/48
While I Live (D)A	T. Walls-C. Evans-C. Rave	85		b10/18/47

UNITED ARTISTS

CURRENT

Along Came Baby	B. Meredith-P. Goddard-F. MacMurray	107	Feb. '48	b2/7/48
Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47	b8/16/47
Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47	b11/1/47
Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47	b8/30/47
Heaven Only Knows (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47	b8/2/47
Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47	b12/27/47
Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48	b2/7/48
Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. 47	b7/19/47
Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47	b8/2/47
Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47	b4/19/47
Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47	b7/19/48
Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47	b7/5/47
Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48	b1/17/48

COMING

An Innocent Affair	Fred MacMurray-Madeleine Carroll			
Angry God, The	Alicia Parla-Casimiro Ortega			
Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48	b2/21/48
Atlantis	Maria Montez-Jean Pierre Aumont	90	Mar. '48	a4/5/47
Dead Don't Dream, The (W)	W. Boyd-A. Clyde			
False Paradise	Wm. Boyd-Andy Clyde			
Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134		b4/27/48
Kings of the Olympics (Pt. 1) (Doc.)F	Bill Slater-Narrator	65		b1/24/48
Laff-Time	W. Tracy-P. Morgan-E. Janssen	110		
Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89		b2/22/47
Outpost in Morocco	George Raft-Akim Tamiroff			
Pitfall, The	D. Powell-L. Scott-J. Wyatt			
Red River	John Wayne-Walter Brennan			
Silent Conflict (W)	William Boyd-Andy Clyde			
Sinister Journey	Wm. Boyd-Andy Clyde			all/22/47
So This Is New York	H. Morgan-V. Grey-R. Vallee			
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			
Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn			a12/13/47
Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney			
Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47
Wanted (D)	J. McCrea-F. Dee-C. Bickford			a1/24/48

Title	Company
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Revolt of the Zombies	Favorite
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road to the Big House	SG
Road to Rio	Para.
Road to Hollywood	Astor
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shanghai Chest, The	Mono.
She Couldn't Take It	Col.
Shed No Tears	E-L
Show-Off	MGM
Shut My Big Mouth	Col.
Silent Conflict	UA
Silver River	WB
Sin Town	Realart
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Snake Pit, The	20th-Fox
So Evil My Love	Para.
Sofia	Ind.
Something in the Wind	U-I
Son of Dracula	Realart
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sorry, Wrong Number	Para.
So This Is New York	UA
South of Pago Pago	EL
So Well Remembered	RKO
Speed to Spare	Para.
Spirit of West Point	FC
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
Stairway for a Star	Astor
Stairway to Heaven	U-I
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Storm, The	Realart
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sunburst	WB
Swamp Water	20th-Fox
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Huntress	RKO
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender is the Night	SRO

Title	Company
Tender Years, The	20th-Fo
Tenth Avenue Angel	MG
Texas	Co
Texas, Brooklyn & Heaven	U
That Hagen Girl	W
That Hamilton Woman	F
That Lady in Ermine	20th-Fo
That's My Gal	Rep
That's My Man	Rep
The Argyle Secrets	F
The Brothers	Brit
The End of the River	Brit
The Inside Story	Rep
The Kissing Bandit	MGM
The Last Round-Up	Col
The Noose	Astor
The Open Secret	EL
The Window	RKO
They Won't Believe Me	RKO
Things to Come	F
Thirteen Lead Soldiers	20th-Fo
This Happy Breed	U-
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Musketeers	MGM
Thrill Man, The	Rep.
Thunderbolt	Mono
Thunder in the Valley	20th-Fo
Thunder Mountain	RKO
Thunderhoof	Col.
Tight Shoes	Realar
Time of Your Life	UA
T-Men	E-I
Tobacco Road	20th-Fo
Topper	Favorit
To the Ends of the Earth	Col
To the Victor	WI
Trail of the Mounties	SG
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Co.
Treasure of Sierra Madre	WI
Trespasser, The	Rep
Trouble With Women	Para
Two Blondes and a Redhead	Col
Two Guys From Texas	WI
Two Mugs From Brooklyn	Favorit
Tycoon	RKO

U

Unconquered	Para
Under California Stars	Rep
Under the Tonto Rim	RKO
Unfaithful	WI
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WI
Up in Central Park	U-
Upturned Glass, The	U-

V

Variety Girl	Para
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WI
Vice Versa	Brit.
Violence	Mono
Voice of the Turtle	WB

W

Wallflower	WB
Walls of Jericho	20th-Fo
Waterfront at Midnight	Para
Washington Girl	U-I
Web, The	Univ.
Web of Danger	Rep
Welcome Stranger	Para
Western Heritage	RKO
When a Girl's Beautiful	Col
Where the North Begins	SG
Where There's Life	Para
Whiplash	WI
Whispering City	EI
Whispering Smith	Para
White Unicorn, The	Brit
Wild Harvest	Para
Winner's Circle	Ind
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-
Wolf Call	Mono
Woman From Tangiers	Col
Woman in the Hall, The	Brit
Woman in White	WI
Woman on the Beach	RKO
Women in the Night	FC
Wreck of the Hesperus	Col
Wyoming	Rep

Y

Years Between	U-I
You Were Meant for Me	20th-Fo
Your Red Wagon	RKO

UNIVERSAL-INTERNATIONAL

CURRENT

			Time Mins.	Rel. Date	Refer to
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/47
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47	b6/21/47
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47	b6/21/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/47
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/47
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47	b6/28/47
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47	b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/47
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47	b8/16/47
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47	b7/19/47
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47	b7/26/47
611	Stairway to Heaven *T (D)A	David Niven-R. Massey	103	Mar. '47	b11/16/46
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47	b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct '47	b10/4/47

COMING

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
	A Lady Surrenders (D)A	**Margaret Lockwood-Stewart Granger**	**113**		**b10/12/46**
	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94		b2/21/48
	Another Part of the Forest (D)	F. March-A. Blyth-D. Duryea			a1/31/48
	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	Apr. '48	b3/13/48
	Black Bart *T (WD)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi			
	Bush Christmas (D)F	**C. Rafferty-J. Fernside**	**76**		**b11/29/47**
	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	a3/6/48
	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	Apr. '48	b6/7/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Hungry Hill (D)A	**Margaret Lockwood-Dennis Price**	**109**		**b9/6/47**
	I Stand Accused	F. March-E. O'Brien-F. Eldridge			
654	Jassy *T (D)A	M. Lockwood-P. Roc-D Price	96	Mar. '48	b8/23/48
	Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton			
	Letter From An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	70		b4/10/48
	Magic Bow, The (D-M)F	**Stewart Granger-Phyllis Calvert**	**106**		**b9/26/46**
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	**W. Powell-A. Blyth**			
	My Heart Goes Crazy *T (M)F	**Sid Field-Greta Gynt**	**120**		**b9/7/48**
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	Oh Say Can You Sing	**Sheila Ryan-Fred Brady**			**a5/25/46**
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			
	River Lady *T	**Y. DeCarlo-D. Duryea**			**a9/13/47**
	Rogues' Regiment	D. Powell-M. Toren-V. Price			
	Saxon Charm	R. Montgomery-S. Hayward-J. Payne			
	Tap Roots (D)	**Van Heflin-Susan Hayward**			**a9/20/47**
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
	Up in Central Park (M)	**D. Durbin-D. Haymes-V. Price**			**a12/20/47**
	Washington Girl	Durbin-O'Brien-Taylor-Lynn			
	Years Between, The (D)A	**M. Redgrave-V. Hobson-F. Robson**	**87**		**b9/13/47**

WARNER BROS.

CURRENT

712	A Slight Case of Murder	E. G. Robinson-J. Bryan-A. Jenkins	85	12/13/47	Reissue
718	Adventures of Robin Hood	Errol Flynn-Olivia DeHavilland	102	3/13/48	Reissue
713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
708	Anthony Adverse	F. March-O. DeHavilland-C. Rains	115	12/13/47	Reissue
704	**Bad Men of Missouri**	**D. Morgan-J. Wyman-W. Morris**	**71**	**10/4/47**	**Reissue**
703	**Dark Passage (D)A**	**H. Bogart-L. Bacall-B. Bennett**	**106**	**9/27/47**	b9/6/47
701	**Deep Valley (D)A**	**Dane Clark-Ida Lupino-Wayne Morris**	**104**	**9/1/47**	b8/2/47
627	Dust Be My Destiny	J. Garfield-A. Hale-P. Lane	88	8/7/47	Reissue
09	Each Dawn I Die	J. Cagney-G. Raft	92	10/4/47	Reissue
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
710	Jezebel	B. Davis-H. Fonda-G. Brent	98	12/13/47	Reissue
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47	b8/16/47
626	Marked Woman	B. Davis-H. Bogart	118	9/13/47	Reissue
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiroff	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
624	Possessed (D)A	J. Crawford-Van Heflin-R. Massey	108	7/28/47	b5/31/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47	b10/25/47
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
713	**Unfaithful, The (D)A**	**A. Sheridan-Z. Scott-L. Ayers**	**110**	**7/5/47**	**b5/31/47**
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
	Big Punch, The	W. Morris-L. Maxwell-G. MacRae			
	Decision of Christopher Blake, The (D)	**A. Smith-R. Douglas**			10/11/47
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	Key Largo	**Humphrey Bogart-Lauren Bacall**			
	Kiss in the Dark	Jane Wyman-David Niven			
	My Dream is Yours *T	D. Day-J. Carson-A. Menjou			
	Night Unto Night (D)	**Ronald Reagan-Viveca Lindfors**			**a5/10/47**
	One Last Fling	A. Smith-Z. Scott-J. Backus			
	One Sunday Afternoon *T	**Morgan-Malone-Paige-DeFore**			
	Romance on the High Seas	**Jack Carson-Doris Day-Janis Paige**			**a11/15/47**
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver River	**E. Flynn-A. Sheridan-T. Mitchell**			
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			
	This Side of the Law	D. Clark-G. Brooks-S. Z. Sakall			
720	To the Victor (D)A	B. Davis-J. Paige-J. Davis	101	4/10/48	b4/3/48
	Two Guys From Texas *T	**J. Carson-D. Morgan-D. Malone**			
	Wallflower (C-D)	**Robert Hutton-Joyce Reynolds**			**a7/12/47**
	Whiplash (D)	**D Clark-A. Smith-S. Z. Sakall**			**a11/1/47**
	Winter Meeting (D)A	D. Morgan-V. Lindfors-V. Francen	100		b4/10/40
	Woman in White, The	**A. Smith-E. Parker-S. Greenstreet**			**a4/26/47**

IT ALL ADDS UP...

TO THE EXPLOITATION SMASH OF THE YEAR!

From Monogram



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America's most famous dancing instructor with schools from coast-to-coast!



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20 million follow her Hollywood news column and radio program!

YOU GET THEM ALL IN...



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Starring **JOE YULE · RENIE RIANO**

with

WANDA McKAY · LEE BONNELL

A Barney Gerard Production

Produced by
BARNEY GERARD

Directed by
EDDIE CLINE

Story and Screenplay by Edmund Cline and Barney Gerard

SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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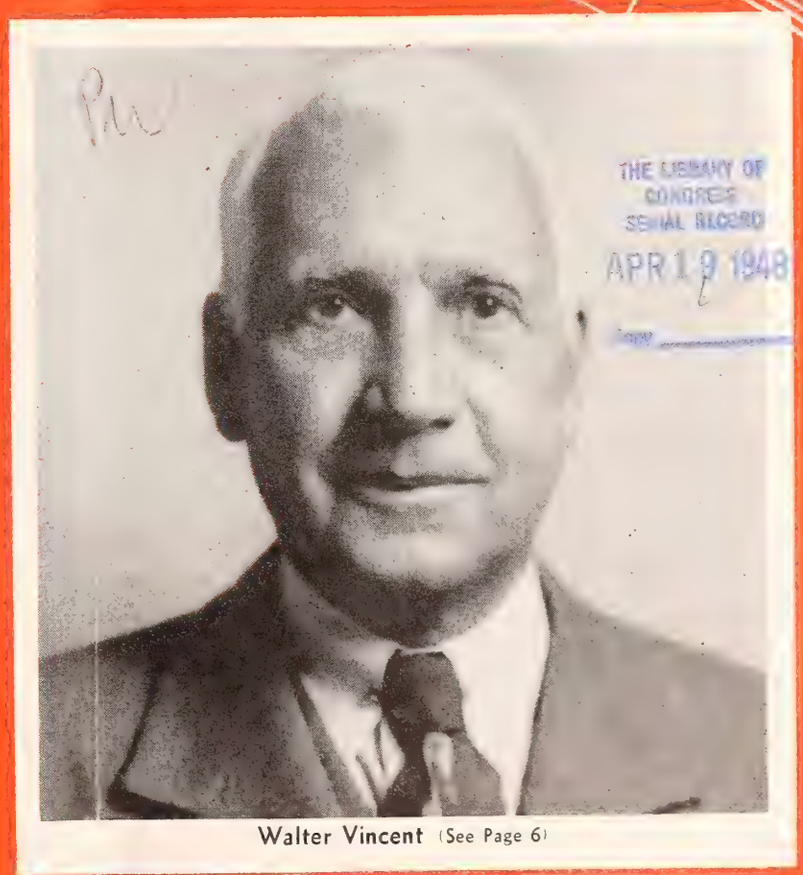
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Vol. 48 No. 16

APRIL 17, 1948

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher



Walter Vincent (See Page 6)

'GIVE 'EM ENTERTAINMENT'—GINSBERG
(See Page 12)

BE SAFE: BUILD YOUR OWN QUIZ GAME
(See Jack Jackson on Page 19)

The Next Important Event . . .
In The 20th Century-Fox Showmanship Tradition That Is Making Boxoffice History Throughout The Industry!

THE 500-THEATRE NATION-WIDE WORLD PREMIERE WEEK OF MAY 10th!

THIS IS THE AD
that Raises the Curtain on the Campaign!

All eyes are on the Iron Curtain...



THE MOST LOOKED-TO MOTION PICTURE EVENT OF THE DAY!

TO SEE IT IS TO KNOW ITS STARTLING FACTS... the remarkable personal disclosures of Igor Gouzenko, former Code Clerk, USSR Embassy, Ottawa, Canada...the true headline revelations of the atom bomb spy plot that stunned the world.

TO SEE IT IS TO FEEL ITS LIVING DRAMA... made with the same force and vitality that brought acclaim to "The House On 92nd Street," "Boomerang!" and "Call Northside 777"

TO SEE IT IS TO SHARE A GREAT SCREEN EXPERIENCE ...made unforgettable by the star performances of Dana Andrews as Igor, Gene Tierney as Anna and a distinguished supporting cast.



DANA ANDREWS · GENE TIERNEY
THE IRON CURTAIN
with JUNE HAVOC
BERRY KROEGER · EDNA BEST



SIGNATURE

Directed by WILLIAM A. WELLMAN · Produced by SOL C. SIEGEL

20th CENTURY-FOX

20th CENTURY-FOX

THE EDITORIAL PAGE

TRADE OBSERVATIONS

LOOKING UP. Welcome symptoms are popping up to enliven hopes that the film industry is coming out of the storm cellars into which there was wholesale ducking during the late, and unlamented, economy scare. Now there are some who, at least, are fixin' to get out there and do a selling job on product over which they have generated real enthusiasm.

Strictly hearsay impressions from well-rated observers volunteer the opinion that in Hollywood the atmosphere seems to be clearing of the self-satisfied feeling of resting on laurels that withered after the war-boom, and the case of pouts over criticism from various and sundry sources.

In the exhibition field, there is astir a new and revived energy and desire for aggressive showmanship in selling the shows to the public and in aroused consciousness that it takes more than some names on the marquee to get the public stampeding in—now that there's lots of show-shopping going on.

Distribution gives evidences of readying to stir its stumps in behalf of some product which, apparently, is giving the lie to an attitude that Hollywood would be spinning for quite a while in a skid down the slopes toward mediocrity so far as exciting quality product is concerned.

One of the most vigorous manifestations comes to us in reports of what MGM's Bill Rodgers had to say in New York Tuesday to a group of trade paper representatives. Rodgers, our man tells us, was in rare good form and pretty much aglow not only with enthusiasm for his company's forthcoming pictures, but with optimism over the present and near future so far as public favor for good screen shows goes.

Bill, who always has been frank about the fact that he never consciously has, nor will, pass up an opportunity to plug MGM pictures, is also pretty sure of what he says before sounding off. Consequently, we are minded to dwell this long on the point that this veteran battler and proud victor in skirmishes and battles through good times and bad is so pepped up over the prospects for good, resounding box-office returns whenever a good picture is offered at the theatres.

According to our reporter, Rodgers stressed the fact that he and his company would like to see a:

* * *

TRADE SHOW ATTENDANCE BOOM. This is something STR has been advocating in the most persuasive manner, we think, available to a trade paper. In this connection we pause to point out that the moral that it pays to see the picture before playing it has been implicit in many STR articles and stories. Notably in the Jack Jackson articles has this essential to good campaigning been emphasized, reiterated and said again by indirection. For these articles have presented concrete proposals of ways and means of up-grading the regular attendee lists by means of broad appeal to the customers within reach of the particular theatre. Campaigns designed to develop the full sales content of a picture never can be accomplished in real showmanlike form unless the theatreman himself has looked over the show and spotted the many different angles which are there for stressing, or mentioning in a minor key of the campaign, in order to reach people of different age, occupation and cultural groups. Every feature has 'em in abundance, and it remains for the real showman to pick those he knows can be capitalized to his advantage in getting people to buy his tickets.

It's a healthy sign when a distributor puts in plugs for better trade show attendance by exhibitors. And it would be a good thing for the business if more exhibitors would find the ways and means of attending these shows for their own information, profit, and service to their public.

* * *

VARIETY CLUBS. This week the Variety Clubs International, whose membership rolls are predominantly distinguished by the names of men in all branches of the film industry, have made of Miami a gathering place and a focus of interest for picture people from all corners of the country. For here assembled are delegates and their wives attending the annual convention to which the comparatively young but flourishing Greater Miami Tent 33 is playing host in the gracious manner with generous provision of colorful and entertaining recreation facilities and programs.

As has been said so many times here—but it is worth repeating—the industry can well be proud of the humanitarian work done by these Tents in their own localities.

We hope to see the time when the industry will be fully aware of the handsome light that reflects upon picture people and show business in general because of the unselfish public services being performed with such realistic and effective generosity and effort by the Variety Clubs.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

EXHIBITION—One man who doesn't think lightly of the exhibitor and who doesn't think movies cause juvenile delinquency (and he should know) is a tall, quiet-talking Texan who is also U. S. Attorney General—Tom Clark. Clark this week not only placed the delinquency blame on parental neglect, lack of community planning, poor houses, etc., but he believes the exhibitor can exercise great interest in his community and is therefore appealing to him for help to fight juvenile delinquency (P. 7). He also wants to get teen-agers up to 18 in on federal amusement tax exemption for 10-cent seats, hoping to get more of them to attend movies and sports events.

But if the attorney general thinks the theatre is important and part of its tax burden should come off as a way to the public good, city and regional governments elsewhere do not. In Moline, the six houses which had threatened to close in view of a four per cent tax, decided to stay open and take it to court. In Ontario the theatre owners there decided to drop their fight against a provincial 20 per cent tax when they found apathy to their cause.

On the Ascap front, retiring President Deems Taylor revealed the theatre take had been $1,357,128 during 1947. Allied of Indiana and Nebraska was advising its members to sign Ascap pacts now but only with qualifying clauses and provided quarterly payments were allowed, and Allied of Eastern Pennsylvania was authorizing its general manager to discuss an Ascap deal. The Lewis bill took the count for a second time.

In San Francisco the Pacific Coast Conference of Independent Theatre Owners ended its convention by hearing Attorney Lester Humphreys tell exhibitors who might be under-reporting box-office returns to cut it out, and Architect Vincent Rainey advised exhibitors to build now since materials won't be any cheaper in the immediate future.

In Los Angeles hints of a new theatre chain were seen as Sherrill Corwin and Sol Lesser bought Joe Blumenfeld's interest in the Los Angeles and Hollywood Music Halls. From Mission, Texas came word that John J. Friedl, 50, former president of the Minnesota Amusement Company, had died of cerebral hemorrhage.

* * *

DISTRIBUTION—MGM has found the sliding scale system of selling works and will pursue it more strongly in the future, Distribution Vice-President Bill Rodgers told the trade press this week. Other news from Rodgers: A school for salesmen will be continued; Hal Roach moved over to Leo's trademark to produce six "streamliners."

Columbia's stockholders heard Vice-President A. Schneider tell them production costs were down 30 per cent and Columbia planned to make pictures that would get their costs back in the home market. The majority of them voted President Harry Cohn a new contract allowing stock purchases which Cohn rejected on the grounds that he did not want to accept a deal which a "small minority" of stockholders opposed. Eagle Lion announced that Aubrey Schenck would take over actual production supervision duties, part of Bryan Foy's old job, and that Ben Stoloff would be in charge of small-budget pictures.

Film Classics President Joseph Bernhard became President of Cinecolor, replacing William T. Crespinel, resigned. Bernhard will hold both jobs.

* * *

LITIGATION—A Tulsa court Monday refused reactionary Rev. Gerald L. K. Smith a temporary injunction to stop "Gentleman's Agreement" because dialogue in the picture referred to him. Charging a conspiracy to set runs and a 56-day clearance which affected his Homewood Theatre, S. G. Lebedoff of Minneapolis sued six majors and the Minnesota Amusement Company for triple damages amounting to $835,000. In Washington the majors and Interstate asked the Supreme Court to review the Tivoli Theatre decision in which a lower court had ruled in their favor but which was upset by the U. S. Circuit Court of Appeals. In Washington also Screen Writer Howard Lawson's Un-American Activities Committee contempt trial started with Lawson's lawyers wanting the judge, the jury and the seat of hearing thrown out and getting nowhere.

* * *

TELEVISION—New York's Paramount tried out large-screen television before an audience Wednesday night, presaging regular programs. (P. 7). Southern California Theatre Association in Los Angeles reported that television would at first sock the box-office but would fall in with the regular amusement pattern, and said pictures made for theatre use should not be televised.

* * *

GENERAL—Cecil B. DeMille's next will be "Samson and Delilah"; he'll reissue "The Crusades" in June. J. Arthur Rank will allow the American newsreel pool to cover the Olympics, to which he has exclusive camera rights. American distributors were advised by MPAA President Eric Johnston to stay in their European markets even if they couldn't get their money so that when things settled down they would still be on the screens of those countries.

Johnston made this statement in Hollywood where the Society of Independent Motion Picture Producers, which recently acquired former U. S. Assistant Attorney General Robert J. Rubin as its counsel, was busy denying reports that it would merge with the MPAA, explaining the two organizations were angled from a different direction.

In Miami Beach the Variety Clubs International, meeting for its 12th annual convention, bestowed its Humanitarian Award on State Secretary George C. Marshall.

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Rank To Allow Newsreel Pool To Cover Olympics

J. Arthur Rank and the American Newsreel Association Wednesday reached an agreement in New York whereby Rank will permit the newsreel pool to cover the Olympics over which he has exclusive film and possibly television rights.

Rank agreed to let the pool cover without any cost and London reported that meetings of the pool to discuss coverage were under way. In addition to this, Rank will have his own cameras trained on the event to make the Technicolor feature of the games which Eagle Lion will distribute here.

The American newsreels had sought to solve this matter with Rank ever since the report got out that he had an exclusive for cameras on the games. Rank himself told a meeting held in mid-March that he did not know the extent of his rights but indicated that an agreement could be worked out.

Wednesday as Rank met with the American reels, STR's London manager reported that there was no doubt that Rank had an exclusive on the Olympic games but that he was prepared to permit pool coverage and that game authorities had requested this so as to prevent cluttering up the tracks with cameras. London also reported that Rank had concluded the deal at a $10,000 a reel cost, an unconfirmed report which would bring the rights up to $80,000 if eight reels are shot. The cost is expected to be recovered through other rights as well as the Technicolor feature, which was first suggested to Rank by the Olympics committee.

No MPAA-SIMPP Merger In Sight, Says Lessing

Reports apparently started by Edward Cheyfitz, aide to Motion Picture Association of America President Eric Johnston, that the Society of Independent Motion Picture Producers and the MPAA might merge, were hotly denounced in Hollywood this week by Gunther Lessing, SIMPP executive committee chairman.

"In view of Paramount's case before the Supreme Court, the Jackson Park trial in Chicago and many others being filed against the majors, I don't see the appropriateness of our joining MPAA," Lessing declared.

The SIMPP executive added that the two organizations were too dissimilar to merge in that SIMPP members functioned as individuals and not as corporate set-ups or theatre owners. The only similarity, he said, was in the foreign field, where restrictions applied equally to members of both organizations.

WALTER VINCENT

(The Man on the Cover)

Veteran theatreman whose career stretches back to pre-movie days of circuit operation. His long service and distinguished association with show business is to receive tribute at a testimonial dinner, May 2nd in New York, sponsored by the Jewish Theatrical Guild. His many-sided career in the theatre includes activity on the legitimate stage as an actor, stage director, playwright and producer. He is president of the Actors Fund of America; was formerly chairman of the board of directors of Republic Pictures, president of the Wilmer and Vincent Circuit, treasurer of the Motion Picture Theatre Owners of America and was actively associated with the Will Rogers memorial.

Ascap Take $1,357,128

Revenues paid to the American Society of Composers, Authors and Publishers by motion picture theatres in the form of royalties for public performance rights of the Ascap catalogue amounted to $1,357,128 during 1947, Ascap President Deems Taylor reported to the Society's annual meeting. Taylor plans to retire from the presidency in May.

AITO Advises Members To Sign Ascap Pact

Allied Independent Theatre Owners of Iowa and Nebraska this week advised its members to proceed with contracts for public performing rights of the American Society of Composers, Authors and Publishers' catalogue, provided certain qualifications were contained in the Ascap contract.

These qualifications were that the payments be made in equal quarterly installments and that the exhibitor shall have the right to cancel the contract in case Ascap loses the right to such collection by Congressional action or by any federal court action.

AITO said this directive advising its members to sign was based on the fact that Ascap would permit installment payments.

Pa. Allied to Negotiate

Allied Independent Theatre Owners of Eastern Pennsylvania unanimously empowered its general manager this week to negotiate with Ascap for its members following a meeting held at Philadelphia.

Exhibitor Important in Fight On Delinquency, Says Clark

Exhibitors of the nation can perform an outstanding service by taking the lead in activities to cut down juvenile delinquency "and in many towns their's can be the most important influence," Attorney General Tom Clark told SHOWMEN'S TRADE REVIEW this week.

Clark who is frank to place the blame for delinquency on lack of opportunity, parental neglect, lack of community planning, poverty, poor housing, etc., and does not blame the movies, openly says that he appealed to the exhibitors through the Theatre Owners of America because of the "bangup jobs the theatres did in the Treasury bond drives."

Cause Varies

Furthermore, he points out, the whole problem of juvenile delinquency is one which calls for attention and action at the local level. The cause of crime and delinquency among youths varies with the town, he says, and even among the young in the same town.

"We know the major causes of kids going bad are lack of opportunity, parental neglect, lack of community planning, poverty, poor housing and similar basic problems," the Attorney General said. "But we also know that in some towns one of those causes may be more widespread than another and through conferences on the local level I hope we can reach these local problems."

Clark said the suggestion he made to the Treasury that admissions tax exemption age for tickets of 10 cents or less be raised from 12 to 18 years, was based on the thought that by this exemption he could increase the number of youngsters going to moving pictures and athletic events.

The Attorney General thinks the delinquency drive can aid the picture business also. Experience has been, he said, that children frequently arouse the interest of their parents in particular pictures through dinner-table discussion and other comment. He appeared confident of exhibitor help.

"The average motion picture theatre owner, we have found," he said, "is a solid, civic-minded individual. I think most of them will see this as a good-will investment."

Never Mind the Money, Keep the Market—Johnston

By ANN LEWIS
Hollywood Bureau

American producers were advised this week by Motion Picture Association of America President Eric Johnston to keep their pictures in all markets even if they could not get their money out because of restrictions on funds.

The necessity for such a policy, Johnston explained in a press interview, was that by keeping American films on the screens abroad now, they would have maintained their foothold against the time when normal conditions were restored.

On the home front he declared unemployment in Hollywood was not off more than 15 per cent of normal and was sanguine over the future employment "because more pictures will be made due to the stimulation from foreign countries."

"There have been twice as many scripts presented to our office so far this year as there were last," he said, "an indication of a greater number of planned pictures to be made." The MPAA chief estimated that American producers could not make more than 12 pictures a year in Britain. He also declared that his letter defending the rights of actors to political activity had been distorted in some papers.

Video Novelty to Hit Box-Office But Adjustment to Follow, SCTOA Finds

Television will sock the box-office during the initial days of its widespread development, but once the novelty has worn off it will find its place in the amusement industry much in the manner of radio, the television committee of the Southern California Theatre Owners reported to its members this week.

The committee labored the point that motion pictures made for theatre use should not be allowed to appear over video, but instead that special product should be made for television and that the motion picture industry cannot and should not do anything to retard the new industry.

"In view of the potential possibilities of television vs. the motion picture industry," the committee reported, "it seems this industry must make an effort to separate the two forms of entertainment in the public mind (paid audience entertainment as against free home reception.)

"The use of new or current feature films by television should never be allowed since it may create the impression in the public mind that all feature films will be available free in the homes at some time or another."

The committee recommends that such use of features over video be considered "in the same light as the indiscriminate use of 16-mm." and that the SCTOA "stand alert now that the films for television shall be made for them exclusively and films for theatres likewise; that we help guide television entertainment and assist and engage in supplying them special films."

Television as a means of advertising theatre films was recommended and it was suggested that studios "concern themselves with television advertising and make full use of its facilities to the extent that every feature will eventually 'be advertised' in every living room."

Large-screen television for theatre use was not found satisfactory by the committee at present while the average video program of the moment—special events and sports excepted—"might retard more than hurry the development of theatre television."

However, members were warned that they might have to take steps to meet or prevent audience television programs put on by outside promoters. (The Rose Bowl was so televised this year in the Shrine Auditorium at Los Angeles causing concern among exhibitors.)

Theatre television itself, the report reads, does not depend so much upon technical improvements as "ingenuity and showmanship" in presenting it.

Large Screen Television Gets Test Before N. Y. Paramount Audience

By BILL SPECHT
News Editor

New York's Paramount tried out a surprise showing of large screen television as prelude to a possible regular policy on its 18x24 foot screen Wednesday night presenting a 20-minute boxing event.

The tryout made use of the system developed by Paramount in which the program is transmitted by television to a room above the theatre's projection booth, photographed off the cathode tube receiver, processed on 35-mm. film and fed into the theatre's regular projectors within 66 seconds in one continuous movement.

Wednesday's marked the first such public showing since other showings had been more or less before selected spectators. The results of Wednesday night's experiment, which ran before an audience attending the regular Paramount screen and stage shows without any idea

(*Continued on Page 9*)

New Chain?

Sherrill Corwin and Sol Lesser have taken over Joe Blumenfied's interest in Los Angeles Downtown and Hollywood Music Halls and in a United Artists Theatre at San Francisco at a reported price of $500,000, it was revealed in Hollywood Tuesday. The deal is part of a program which the duo have for a string of theatres.

Variety Clubs Spent 2 Million On 1947 Charity—McCraw

Thirty-three tents of the Variety Clubs International donated $2,000,000 to charity as part of the clubs' "heart program," Executive Director Bill McCraw announced as the 12th annual convention of the organization held its first business session in Miami Tuesday.

McCraw's announcement came as he read a report of the "heart" activities, the principal and less publicized activities of this showmen's organization.

International Chief Barker R. J. O'Donnell announced that the winner of the Humanitarian Award to be presented at the banquet Friday night will be State Secretary George C. Marshall. Marshall will be unable to attend, O'Donnell explained, because of the Pan-American Conference at Bogota. Previous state secretaries who have received th award are Cordell Hull in 1944 and James Byrnes in 1946.

The international aspect of the clubs, which sprang from the move of 11 Pittsburgh showmen in 1928 to take care of a girl baby abandoned in a theatre, was emphasized by Chief Barker R. J. O'Donnell at the business sessions when he read greetings from a group of showmen in London who are organizing a British tent in that city. Today Variety has tents in Canada and Mexico City and probably will report another new Latin-American good neighbor member.

Pass Resolutions

The convention, meeting in business sessions, passed six resolutions and defeated a seventh which would have provided for a runner-up award to its Humanitarian Award, given yearly to a public figure who has done the most in the opinion of the clubs, for humanity.

The six resolutions which were passed were:

1) To eliminate subsidiary tents and to invite Houston, now a subsidiary of Dallas, to come in as a tent of its own.

2) To order tents not to solicit advertising for their local publications excepting in their local areas.

3) To forbid women's "auxiliaries."

4) To allow local tents to make annual "heart" awards to local persons either in or out of the organization who had done some outstanding humanitarian work.

5) To grant the International Chief Barker authority to make the following appointments: international publicity chairman, humanitarian award committee chairman, convention chairman, and ceremonial officer.

6) To require tents to select as their international canvasmen immediate past chief barkers and select as alternate canvasmen their present chief barkers and to provide that canvasmen represent their local tents at the national organization's annual winter meeting.

The financial report revealed that the clubs were in good financial standing with the International Dough Guy Marc Wolf placing total assets at $124,205 and no liabilities.

Consider Plan

A plan was considered by the club whereby Walter Wanger in association with Paul Short would produce a picture based upon the boys' ranch, run by the Texas Variety Club, for Universal release. The film would be handled along the lines of "Variety Girl" which netted the clubs $50,000 from Paramount, plus another $200,000 divided among individual tents for its premieres.

Bernhard Named Cinecolor Chief

Film Classics President Joseph Bernhard will become president of Cinecolor shortly to succeed William T. Crespinel, whose resignation becomes effective May 15, Hollywood reported Wednesday.

The new post will not interfere with Bernhard's job as the executive chief of Film Classics which he took over Jan. 6, 1947 and began to revamp the company's outfit, expanding its operations to take over new production as well as reissues. Through a stock interchange agreement reached in October, 1947, Cinecolor and Film Classics became associated, though maintaining separate operations. At the time Crespinel was reported as wishing to resign, a desire that he reiterated to the board of directors later in the year.

Columbia in 30% Cost Cut; Cohn Withdraws Deal

Columbia has pared its production expenses by about 30 per cent and in the future will attempt to scale production so that costs can be recovered in the American market alone, so Vice-President and Treasurer A. Schneider told the company's stockholders last Friday at a meeting in New York.

Schneider added that economies would not be noticed until the company's inventory, which he placed at an all-time high of $28,000,000, had been cleared out.

Announcement was also made that President Harry Cohn had withdrawn his new five-year contract by which he would have been able to acquire additional common stock. The contract was approved by a stockholder vote of 469,184 to 27,199, but Cohn said he had withdrawn it rather than have a deal which even a "small minority" of the stockholders did not approve. The "small minority" had aggressively moved against the proposal with ads in the financial section of a New York newspaper.

The stockholders reelected the following directors: Harry Cohn, Jack Cohn, A. Schneider, N. B. Spingold, A. Montague, Leo M. Blancke, Donald S. Stralem.

Sliding Scale Has Proved Success, MGM Will Adhere to It, Rodgers Says

Covering a wide range of subjects, from announcement of a distribution deal with Producer Hal Roach to specifications as to titles and stars of forthcoming product, William F. Rodgers, vice-president in charge of MGM distribution, at an interview Tuesday in New York brought trade press reporters up to date on long-range policy and near-future selling techniques of the company.

The deal with Roach covers a total of six "streamliners," four to be in color, which Rodgers said were determined upon as valuable adjuncts to longer features for a great number of his company's accounts. The deal has been in the making for several months and Rodgers implied it is the outgrowth of experience in Loew's theatres in combining recent Roach "streamliners" with longer features for dual-bill programs.

Rodgers said that experience has proved the all-around value of the "sliding scale," selling deal which the company originated several years ago. This method, he continued, will be applied on an extended scale. His company will sell flat or on set percentage where exhibitors disagree to the sliding scale, but these applications will be limited to situations where valid claim for the departure is demonstrated by conditions.

Also covered in detail was a progressive intra-company policy and program for the development of sales and executive personnel under a training course which has been carried on for several months in a limited way.

Rodgers said MGM is backing up its confidence in forthcoming product by urging in trade advertising and through salesmen that exhibitors see the pictures for themselves at trade showings.

"Were we not confident," he said, "that there is a big opportunity for picture theatres to attract large audiences and thoroughly convinced that we have pictures that will do big business

(*Continued on Page 9*)



RETURNS TO MGM. Hal Roach, whose single and two-reel comedies were the first short subjects product MGM signed when the company gave birth to Leo Jr. back in the 1920's, returns in the fold by reason of a distribution deal under which he will deliver six "Streamliner" features during the next 12 months for MGM distribution. Above, the producer and Vice-President and distribution chief for MGM, William F. Rodgers, sign the final papers in the pact.

'Delilah' DeMille's Next; Will Reissue 'Crusades'

Cecil B. DeMille's next will be "Samson and Delilah" in color with shooting probably to start in September, the producer said at an interview in New York Tuesday. DeMille also announced that "The Crusaders" would be reissued by Paramount in June. The producer is considering putting the reissue out with a prologue of modern battle scenes from newsreel clips to try to tie in the message of conflict in the present with that of the past.

DeMille believes that the economy move in production will have to go farther, considering that Hollywood has been "pricing itself out of existence."

The producer recalled that he had seen three or four previous economy waves and had even been bounced by Paramount in the middle of "The Ten Commandments" because he had spent a million in 12 days. He declared, however, that his pictures would have to get costs down by new techniques rather than eliminating crowds and the like, since "the public expects from me a certain value in production."

DeMille defended roadshowing "Unconquered" on the grounds that it had a show window value which enhanced it for later runs.

Paramount Tests Video Before Regular Audience

(*Continued from Page 7*)

of what was in store, ranged from fuzzy to fair as they depicted two bouts of the naval district's boxing contests televised from the Navy Yard at Brooklyn.

More important than this fuzziness, which probably could be corrected by the use of new types of lenses which permit quick focussing on moving objects, was the indication that present video techniques are not for the theatre. Paramount might have profitably trailed several minutes behind the events and edited the bouts both for visual and narrative effect. The 66-second transmission speed, which does not at present permit such editing, allowed for too much waste action and too much unnecessary talk on the part of the narrator, again establishing the fact that the radio technique, which has carried over to video, should be scrapped.

The tryout was put on by Paramount and its subsidiary, Television Productions, Inc., which hold the first exclusive license for theatre television relays.

Use 2 Cameras

The fights were picked up by two cameras, televised to the roof of the Daily News building and relayed half-way across New York to the Paramount tower in Times Square where they were carried to the processing room by coaxial cable. Equipment used was developed by DuMont and RCA, together with the intermediate film recording system developed by Paramount for the transmission of the image to film. This principally compensates for the difference between television film speeds and those used in the theatre. Television runs through at 30 frames a second; theatre at 24 and the difference has to be corrected.

After the tryout Paramount Vice-President Paul Raibourn told the press that Paramount had entered the field since it could get no cooperation for television stations and planned to run two such events in its theatres a week, when warranted.

There's a Difference

Raibourn pointed out that there was a difference between theatre television rights and the home television rights and acknowledged that Paramount had discussed getting the next Louis fight but declared that the question of money had not yet been talked with the promoters. For big video events the house would raise its admission depending upon the popularity of the event, but for the run-of-the-mill showing, there would be no increase, he said.

In answer to questions he said he saw no reason why the system used by Paramount could not be extended to its affiliates elsewhere, but acknowledged that Paramount in New York had no other way of piping the program it might pick up to affiliates elsewhere excepting by coaxial cable and that limited channels at present were a hindrance to such an idea.

The Paramount programs, he said, could not be tapped by home receivers since the signal was directed within a two-degree channel and anyone wanting to tap it would have to get into that channel with an antenna as high as the towers of the *News* Building, from which the signal is relayed to the Paramount tower.

Exhibitor-Mayor

J. R. Smith, partner in the Rio, Oak Creek, Colo., and the Chief, Cheyenne, Wyo., was elected mayor of Steamboat Springs, where he makes his home.

No Writ for Smith

Judge Eben L. Taylor of the Tulsa, Okla., court, last Friday denied the Rev. Gerald L. K. Smith a temporary injunction against "Gentleman's Agreement." Rev. Smith sought the order because of a reference made to him in the picture. Former supporter of the late Huey P. Long in Louisiana, he left after preaching the latter's funeral oration and engaged in various movements in other localities.

If You're Chiseling, Stop, Says Coast Attorney

Exhibitors who are under-reporting box-office receipts to distributors should stop this practice immediately, Lester Humphreys, Portland, Ore., attorney, warned at the closing sessions of the Pacific Coast Conference of Independent Theatre Owners in the St. Francis Hotel, San Francisco, Friday.

Humphreys' remarks came as he spoke on fraud suits. He advised exhibitors to permit distributors to audit their books when requested but only after they had consulted their attorneys to see what their legal rights were. He also tossed a barbed shaft at distributors, declaring that they were in his personal opinion parties to under-reporting of figures since they had known about the practice in many instances for years.

The conference was unique in one respect—that sales policies were scarcely discussed except to reaffirm a previous position that a workable national sales formula should be established.

The Conference appointed Hugh Bruen, Rotus Harvey, L. O. Lukan, William Graeper, Harold Chesler, Jack Suckstorff and Robert Poole to a committee which is to study television trends in nine western states together with their application to theatres and to report to the members monthly by bulletin.

The Conference ended Thursday night at a banquet during which Bob Hope, was announced as the winner of the PCCITO annual Award of Achievement.

56-Day Clearance Irks, So He Sues for $835,000

Charges that since 1930 a conspiracy had existed to set runs and clearances in Minneapolis were made in Federal district court in a suit this week filed by the Homewood Theatre which asks triple damages under the anti-trust laws amounting to $835,000.

An injunction is also asked to outlaw the 56-day clearance which Homewood Operator S. G. Lebedoff claims existed against his theatre. Defendants are MGM, Paramount, RKO, 20th Century-Fox, Universal, Warner Bros., Minnesota Amusement Company.

Sliding Scale to Stay, Rogers Says After Test

(*Continued from Page 8*)

at the box-office, we would not be urging theatremen to see the films before they buy, nor would we be set to take a more aggressive policy with respect to sliding-scale deals. It would be easy for me, were we fearful of 'depression or recession' and doubtful of our pictures, to go into a policy of setting flat percentage or straight flat deals. We are convinced that people still will come to the theatre to see pictures they like—our own grosses on such pictures as 'Green Dolphin Street' and 'Cass Timberlane,' to mention two, make us sure that good pictures can return very high grosses for exhibitors and ourselves."

Brain Hemorrhage Takes John J. Friedl in Texas

John J. Friedl, 50, who until he resigned a year ago, was president of the Minnesota Amusement Company, a Paramount partner, died from a cerebral hemorrhage in a hospital at Mission, Texas, Monday. He was stricken at his home near Mission where he had been living since retirement.

Friedl literally started in show business at the top—as a projectionist in a booth smack beneath the roof of a Hostettler theatre in Sioux City, Iowa. Few, even of his close friends, know that the soft-voiced, serious-faced showman, who got to know every phase of the business from stage show production to first-rate exploitation, once had theological ambitions which he abandoned after he entered the theatre.

After the initial job as projectionist, he went to an exchange in Des Moines as a publicist in the early '20s, and following that a job with the Lynch Enterprises as manager of the Dallas, Texas, house. It wasn't long before Texas became dear to him and he acquired a longing for it which he expressed through the years that followed. He bought a grapefruit farm near Mission which he would describe proudly as "starting with the sixteenth row of trees on the highway south of Mission."

When Paramount Publix took over in Dallas in 1925, Friedl was made district manager, the first step up on a ladder which was to carry him to the top. Later he was transferred to the New England houses, then to expansion operations in Rochester and Buffalo, finally opening the Publix house in Toledo, Ohio. In 1929 he was put in charge of the Florida operations as division manager. Later he went to the Minnesota Amusement Company where he became president and whose destinies he guided for 15 years.

He is survived by his widow Florence, two sons—Jack of Minneapolis; Robert of Mission—and three grandchildren.

Canada Won't Freeze Dollars, Ban U. S. Films

Canada has apparently abandoned any ideas for imposing import restrictions on American films or freezing part of their revenues, informed sources at Toronto said this week after a conference had been held by Trade Minister C. D. Howe, his lieutenants and representatives of the American film industry.

The American industry on the other hand had assured the Canadians that more money would be spent by the industry in their country in an effort to alleviate foreign- exchange difficulties, by using more Canadian sequences in features, greater Canadian coverage in newsreels and by studying Canada's studio facilities with a view to more production there.

Can't Buy 'Naked City,' Goes to Court About It

Suit by the Fifth and Walnut, Inc., operating the National Theatres at Louisville, Ky., was filed in federal court in Indianapolis last week charging that Universal had violated the anti-trust laws by refusing the National a first-run on "Naked City." The complaint said that Universal had sold the picture to Loew's, along with three other films in violation of the anti-trust act and alleged that the National would be compelled to go out of business if it could not purchase Universal product on a bid basis. The court denied a temporary injunction against Universal and Loew's.

BIGGEST SUNDAY SINCE BROADWAY'S PALACE, N.Y...

AND

BIGGEST BUSINESS IN MONTHS AT GRAND, CHICAGO... *HELD OVER!*

AND

SENSATIONAL AT THE RIALTO, SALT LAKE CITY... *HELD OVER!*



SINBAD" AT

HELD OVER!



First three openings click to Top Tarzan Business across the board . . . as Dave Edwards, Genl. Mgr. of Joseph Lawrence Theatres keys exhibitor comment: "Finest Tarzan we have been privileged to play! Excellent opening and audience reaction!"

MERMAIDS

BRENDA JOYCE

uced by SOL LESSER • Directed by ROBERT FLOREY
nal Story and Screenplay by CARROLL YOUNG
y EDGAR RICE BURROUGHS



"THE BEST TARZAN EVER!"

RKO RADIO PICTURES

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

by Ann Lewis

William Holden, who resumed his career after several years in uniform and who has been kept busy ever since in a variety of pictures, will next star in two adventure dramas. The first to go will be Columbia's "The Walking Hills," which Producer Harry Joe Brown starts this month. The second is Paramount's "Streets of Laredo." This latter film will be made in Technicolor with William Bendix and Macdonald Carey sharing top honors, and Robert Fellows plans to start production sometime this spring.

* * *

Over at Republic three new contracts were signed this week. Rod Cameron (who also has a contract with Monogram) just signed a five-year arrangement with the studio, and the services of western stars Allan "Rocky" Lane and Monte Hale were secured for another term. All three were immediately assigned to pictures, Cameron to co-star with Ilona Massey in "The Far Outpost," Lane to go into "Marshall of Amarillo," sixth in the studio's famous western series and Hale to star in "Son of God's Country" a musical western in Trucolor.

* * *

Nat Holt, formerly with RKO, is ready to start his first independent production under the three-picture deal he recently signed with 20th Century-Fox. Plans have been completed for financing, etc., so that filming on "Canadian Pacific," the first, gets the green light in the very near future. Much of the movie will be shot in actual locations in Canada.

* * *

The quest for a star to play the leading role in the MGM film "Story of Monty Stratton," still continues, but there is no dearth of important names in the supporting cast. The sports world will be well represented with Ted Lyons, Luke Appling and Jimmy Dykes agreeing to their portrayal in the film, and Bill Dickey signed to portray himself. In addition, the Yankees, White Sox, Boston Red Sox and Cleveland Indians have consented to have their clubs depicted. Roy Rowland will direct and Jack Cummings produce.

* * *

James Nasser, the theatreman turned producer, whose film "An Innocent Affair" co-starring Fred MacMurray and Madeleine Carroll, is currently being directed by Lloyd Bacon, has just signed the same writers to develop another comedy-drama for this new starring team. Nasser plans to make one picture annually with these two stars and is dickering for the services of Bacon to direct the films.

* * *

The Robert Louis Stevenson famous classic "Kidnapped" will be the next starring vehicle for Roddy McDowall at Monogram. Producer Lindsley Parsons expects to start shooting by the middle of May. Within that time another Bowery Boys picture will be put into work by Producer Jan Grippo, and Producer Jeffrey Bernerd will roll "The Tipster."

* * *

Louis Jourdan, the Selznick star, has been cast in one of the three starring roles in "Trilby," which will be produced this summer by Jesse L. Lasky and Walter MacEwen in joint enterprise with David O. Selznick for release by SRO. Jourdan will play the artist who loves Trilby, played by Valli, and the Italian actor Rossano Brazzi will be Svengali. Ben Hecht and Charles MacArthur are presently at work on the screenplay.

* * *

Another producer going in for Western films is Edward Small. He has just signed George Montgomery to star in two he plans to make for United Artists release. The first, "War Path," goes before the cameras in May, and the second, with no starting date set will be "Leather Stocking Tales," one of James Fenimore Cooper's famous stories. These films will not interfere with Small's plans to start his "Valentino" picture this summer.

* * *

Frederick de Cordova, currently directing the U-I picture, "Washington Girl," the Deanna Durbin starrer, was signed to a term contract by the studio. No future plans have been announced for his services after he finishes his current stint.

* * *

Next film for Pat O'Brien will be RKO's "Sam Wynne." This is a modern New York City melodrama about a bookkeeper who, though innocent, becomes so entangled with the law that he cannot clear his name. Sid Rogell will produce.

'Betrayal' to Warners

"The Betrayal," western adventure original by Winston Miller, has been acquired by Warner Bros. William Jacobs has been set to produce, Raoul Walsh direct and Miller to do the script.

Columbia Pacts Simon

S. Sylvan Simon, who recently completed "The Fuller Brush Man," starring Red Skelton, has been signed by Columbia to a long-term producer's contract. He will develop stories for productions with the studio's top personalities.

Studio Roundup

Uncertainty again settled on Hollywood this week as production dropped to 30 films before the camera, just 20 fewer than were in work two years ago at this time.

Despite the lull, there is activity at Paramount where "Sorrowful Jones," starring Bob Hope and Lucille Ball, went into production under Robert Welch. At the same time Hal Wallis started "The Accused," starring Loretta Young, for Paramount release. Robert Cummings and Wendell Corey are other principals.

With the start of "Larceny" at Universal-International on April 12, that studio now has five films working. "Larceny" is being made by Leonard Goldstein and will be filmed in six cities around Los Angeles. "Countess of Monte Cristo," alias Sonja Henie, was in a familiar locale this week when ice skating sequences were filmed at an ice rink owned by the star.

Van's Holiday Interrupted

Van Johnson flew in from an interrupted Hawaiian vacation for a top role in "Command Decision." "The Story of Monty Stratton" has apparently been shelved indefinitely because of the studio's inability to find the right star for the role of Stratton. "Sun in the Morning," starring Jeanette MacDonald, Lassie and Claude Jarman, Jr., was scheduled to start this week. The Technicolor film is being produced by Robert Sisk. Added to the all-star cast of "Words and Music," Gene Kelly will repeat two of his numbers from "Pal Joey," a Rodgers and Hart hit of 1940.

James Cagney started more re-takes for his "Time of Your Life," to be released by United Artists. Jimmie Garland, sister of Judy, was chosen by Producer-Director Lewis Milestone for a key sequence in Enterprise's "No Minor Vices." She has been doing obscure bits.

Despite the illness of Janis Paige and the absence of Dennis Morgan and Dorothy Malone for five days, Director Raoul Walsh last week brought in Warners' "One Sunday Afternoon" a day ahead of schedule.

"Big Dan," Sol Wurtzel's production for 20th-Fox release, started April 12 with Charles

"Give 'em Entertainment," Henry Ginsberg Creed



Henry Ginsberg

Henry Ginsberg, Paramount's vice-president in charge of production and studio operations, sees "a diversified program concentrating on the 'homey' type comedy and even broader comedy" as the current and near-future aim in selecting story material to provide pictures suited to the mass of the theatre-goers. "Also, spectacular adventure and melodrama—examples at Paramount," he added, "are 'A Connecticut Yankee in King Arthur's Court,' 'Dear Wife' (sequel to 'Dear Ruth'), (comedies); 'Whispering Smith' (adventure), and 'Night Has a Thousand Eyes' (melodrama)."

Production costs, the Paramount Production chief said, are coming down in proportion to the amount of judicious effort exercised in that direction, "but," he hastened to add, the aim for lowered costs must not "at any time sacrifice attraction values of pictures."

Replying to our question as to his estimate of the immediate goal of the industry in bolstering theatre attendance, Mr. Ginsberg said: "Paramount has only one objective. That is to create entertainment of the the public has not changed, and stars, attractive stories and all elements that go to make a good picture are the ingredients of box-office success."

PICTURES STARTED LAST WEEK

PARAMOUNT. The Accused—Principals: Loretta Young, Robert Cummings, Wendell Cory. Director, William Dieterle.

Sorrowful Jones—Principals: Bob Hope, Lucille Ball. Director, Sidney Lanfield.

20th CENTURY-FOX. Big Dan—Principals: Charles Russell, Virginia Christine, Gary Gray. Director, James Tinling.

INDEPENDENT. All's Well—Principals: Dorothy Lamour, Charles Laughton, George Montgomery. Director, Alfred E. Green.

UNIVERSAL-INTERNATIONAL. Larceny—Principals: John Payne, Joan Caulfield, Dan Duryea. Director, George Sherman.

Countess of Monte Cristo—Principals: Sonia Henie, Olga San Juan, Freddie Trenkler. Director, Andrew Stone.

TITLE CHANGES

"Rampage" (EL) now
COURAGE OF GALLANT BESS

"Bury Me Not" (Mono.) now
MYSTERY OF THE GOLDEN EYE

"A Miracle Can Happen" (UA) now
ON OUR MERRY WAY

"Saxon Charm" (U-I) now
THE CHARMING MATT SAXON

Russell, Virginia Christine and Gary Gray in the leading roles.

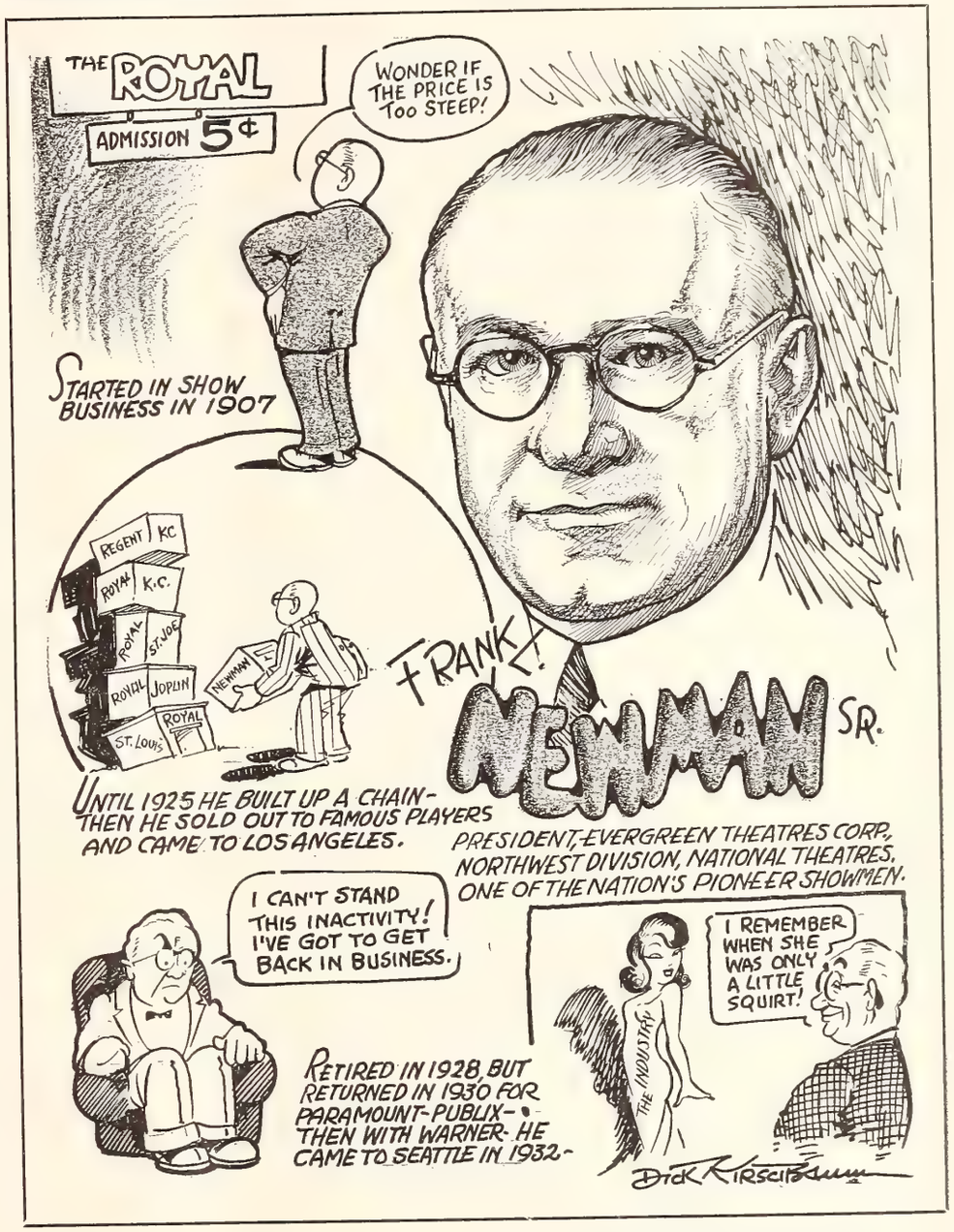
With no pictures currently shooting, Republic will swing into action April 19 when Associate Producer-Director John H. Auer begins "Drums Along the Amazon," to star Vera Ralston. Following completion of "The Blue Lady," this week, in which Adele Mara stars, the actress was signed to a new contract.

Now in Mexico are John Gordon Edwards, Rod Cameron and company. Edwards, who has been associated with Howard Hughes as production manager, was signed by Champion Productions to serve in the same capacity for their current Allied Artists picture, "Stampede," for which background scenes have been made below the border. Champion is composed of two comparative youngsters, John C. Champion and Blake Edwards. AA, meanwhile, swung into the second month of shooting on Roy Del Ruth's "The Babe Ruth Story."

Columbia has one entry in the production sweepstakes, "The Wrangler," and the other companies are conspicuous by their inactivity. Benedict Bogeaus started "All's Well," and United Artists will probably handle the release. Alfred E. Green directs a cast headed by Dorothy Lamour, Charles Laughton and George Montgomery.

—Jay M. Goldberg

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Sherman Names Clark Associate Producer

Harry Sherman has signed Vernon Clark as associate producer on all Sherman Productions under a long-term contract. Clark's first job is the launching of all preparations for the filming of "Carmen of the West," forthcoming Sherman independent.

Clark will also handle the polishing into final screen form of "Brandy for Heroes," "Ring Horse," the Hashknife Westerns and other projected Sherman productions.

SGP Hospital Dedication

Dedication ceremonies for the industry's new Country Hospital at Calabasas, Calif., is scheduled to be held April 18 before an invitational audience of 1,000, including all stars and players who have contributed performances on the Screen Guild Player's CBS radio show since its inception in 1939. The hospital was built on funds secured through these contributions. Top executives and heads of labor unions have also been invited.

'Thunder' Postponed

Production of Universal-International's "Thunder on the Hill" has been postponed until January, 1949, because of Joan Fontaine's expected visit from the stork next October. Following "Kiss the Blood Off My Hands," the actress will go into "You Gotta Stay Happy," then await the birth of her baby.

24th Year for Pete

Pete Smith, MGM short subjects producer, signed a new contract last week on the 23rd anniversary of his association with the studio.

Now on his 200th short subject, Smith has won two Academy Awards and placed first in live-action shorts in SHOWMEN'S TRADE REVIEW'S Leaders of the Motion Picture Industry poll for 1946 and 1947. In Leaders polls for the preceding nine years the Smith one-reelers won places among the Leading Short Subjects.

New Shooting Guide For Pal Color Feature

George Pal's newly developed Audio-Visual screenplay—a revolutionary production shooting guide in the form of a film outline featuring narration, preliminary set sketches and the main musical development for use as a blueprint for all departments throughout production, will be utilized for "The Adventures of Tom Thumb," Pal's first live action-animation feature for United Artists release.

Audio-Visual film presents a roughed-in skeleton of the entire story and runs approximately the same length as the final feature, thus permitting editing which eliminates the costs of shooting scenes which might be cut later in the over-footage. The system is said to iron out all story kinks before the final product ever goes in front of the cameras.

Woody Herman, Peggy Lee, Dave Barbour and other artists have recorded musical numbers for the project.

7th WEEK

✱ FIRST PICTURE TO HIT THIS MARK SINCE JULY, 1945

AT N.Y. CAPITOL

. . . NO END IN SIGHT!

and HOLDING OVER

5TH WEEK LOS ANGELES, CAL. · 4TH WEEK SAN FRANCISCO, CAL.
ATLANTIC CITY, N. J. · BUFFALO, N. Y. · TORONTO, ONT. · BALTIMORE, MD.
BOSTON, MASS. · CINCINNATI, O. · ATLANTA, GA. · BRIDGEPORT, CONN.
OAKLAND, CAL. · AKRON, O. · STOCKTON, CAL. · NORFOLK, VA. · VALLEJO, CAL.

NAKED CITY



MARK HELLINGER'S
"NAKED CITY"
Starring BARRY FITZGERALD
and featuring
HOWARD DUFF
DOROTHY HART
DON TAYLOR
Directed by JULES DASSIN
Produced by MARK HELLINGER
Associate Producer: JULES BUCK
Screenplay by ALBERT MALTZ
and MALVIN WALD
From a Story by MALVIN WALD
A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

ALL OVER THE COUNTRY

PHILADELPHIA, PA. · 3RD WEEK HARTFORD, CONN. · PITTSBURGH, PA.
CLEVELAND, O. · TOLEDO, O. *and going strong in its* 2ND WEEK DAYTON, O.
SEATTLE, WASH. · LOUISVILLE, KY. · WASHINGTON, D. C. · MIAMI, FLA.
ALLENTOWN, PA. · INDIANAPOLIS, IND. · RIVERSIDE, CAL. · NEW ORLEANS, LA.

They just won't let "Naked City" leave town!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Schlaifer Outlines Fox Plan In Films' Wider Public Bid

Now in full-scale operation after a test of several months, 20th Century-Fox's plan to aid the current industry bid for a wider audience on the basis of improved product was detailed this week by Charles Schlaifer, the company's director of advertising and publicity. His organization's field forces and other resources have been placed at the disposal of the public, the exhibitor and the industry in general.



Charles Schlaifer

Outlining 20th-Fox's method of putting into effect the new service policy as its contribution to the general program, thus applying a "new look" technique to its own motion picture exploitation, Schlaifer revealed that the company's field staff is working under positive instructions to exemplify aggressive showmanship at its best by promoting not only 20th-Fox's product but by aiding at the local theatre level in generating goodwill for the industry's high quality output.

The "new look" technique, as described by Schlaifer, represents a development over a period of many months growing out of the premise that good pictures from any quarter bring goodwill for Hollywood, and the further premise that all pictures must be honestly and cleanly advertised, publicized and exploited. In instructions to its own staff, the ad-publicity executive said, 20th-Fox has cited films of other companies accepted as having high quality, and has stressed at all points the strengthened requirements of the motion picture Advertising Code as to honesty and good taste.

Four main points of the plan include:

1. Close coordination of the field staff with the exhibitor in handling campaigns designed to inform the public of the high-calibre industry product. Re-distribution of campaign ideas will be made throughout the country for intensified parallel operations; and field men are already initiating plans to aid the exhibitor in shaping campaigns to sell the industry's product on an over-all basis.

2. Establishment of a home office information bureau to service the working press with statistics and factual data on pictures, players and technicians.

3. A weekly newsletter presenting showmanship ideas to exhibitors, reflecting the thinking and policies of the 20th-Fox advertising and publicity department.

4. Advance press sheets on company pictures to facilitate long-range campaigns on early pre-release dates and provide a basis of operation for full organized campaigns.

Schlaifer and the members of his staff will continue their periodic trips to the field to consult with exhibitors and the field staff on the operation of the program.

Twentieth-Fox will also continue its "scientific screenings" and "penetration premieres," with "Green Grass of Wyoming" to have a saturation run in the mid-east territory next month simultaneously with a Lancaster, Ohio, premiere. The saturation run idea will be extended with the mass 500-theatre opening of "The Iron Curtain" in May.

TOA Campaign Gets Under Way in Boston

Theatre Owners of America's campaign to combat adverse motion picture publicity, especially that arising out of misconceptions of economy, has already gotten under way in Boston with special stories and art layouts carried in newspapers, Harry Browning, M. & P. circuit ad chief, told a TOA committee in New Haven last week.

Browning discussed the method which might be used in this area with John Hesse, Warner Bros. Theatres; Jim Darby, Paramount Theatres; Max Biernbaum, Warner Bros.; Arthur Greenfield, Universal-International branch manager; Morton Katz, MGM; Frank Meadow, United Artists branch manager; Harry F. Shaw, Loew-Poli circuit division manager; Dr. Jack Fishman, Allied; Frank Ferguson, representing the Bailey theatres; Ed Smith, Western Massachusetts Theatres, Springfield; Lou Brown, Loew-Poli circuit publicity director; Jack Brown, Paramount; David Kramer, Columbia; Ben Simon, 20th-Fox branch manager; Hugh Maguire, RKO, and Morris Mendelsohn of the Loew-Poli circuit legal department.



TRAVELING BILLBOARD. Manager Earl Long of the Paramount Theatre, San Francisco, arranged a tieup with Traveling Signs whereby a sound car pulling a bannered trailer toured the entire city in advance of the showing of Eagle Lion's "Adventures of Casanova." Trailer with 24-sheet was illuminated and stood out at night. Stunt was also used during the picture's run.

Miner Usherettes

In keeping with the mining town setting of RKO Radio's "The Miracle of the Bells," girl usherettes of the Rivoli Theatre, New York, are costumed as miners, their outfits consisting of authentic miners' caps, as well as jackets and slacks with red bandanas tied around their necks.

Intensive Promotion Set For Henry Morgan Film

An intensive exploitation barrage covering 11 major channels has been set up by United Artists to launch Screen Plays' forthcoming Henry Morgan picture, "So This Is New York," scheduled for release around late May or June. The campaign covers everything from personal appearances by Morgan to cooperative plugs on his radio network, ABC.

Special material is being sent to exhibitors, including brochures of special publicity breaks, gags, and trinkets from New York hotels and night spots. Arrangements have been made with ABC to place spot announcements on 225 stations in return for short trailers plugging the network in theatres, plus cooperative material in the pressbook and direct assistance from the UA field force.

Morgan has agreed to broadcast his air show from a theatre stage for the first opening, in addition to his own personals, probably in Washington, Philadelphia, Chicago or Boston. The comedian is also set for an extended series of consecutive plugs on his own Thursday night ABC airshow, leading up the release of the picture and culminating in a stage appearance of his entire show. Both Morgan and Arnold Stang, featured on his radio program, will do 33 guest appearances in behalf of the film.

Rayve Shampoo, Morgan's sponsor, will provide displays and merchandising tieups, while New York hotels, night clubs and other spots promoting trade through mailing lists, are being lined up to include picture material in their promotions.

Nineteen organizations, such as the Cab Drivers Association, cigar manufacturers and others mentioned in the picture, will publicize "So This Is New York" in house organs and trade bulletins.

Meet to Combat Ad Rate Rise of Newspaper

Senate Manager Bob Sidman and Fabian Area Manager Gerry Wollaston were among the Harirsburg, Pa., business men who joined with Bowman's department store Advertising Head Fay McNamara to discuss the recent advertising rate increases ordered by the city's sole remaining paper, the *Patriot-News*.

The *Patriot-News* ad rate rise was announced after the 117-year-old *Telegraph* had suspended publication, displacing editorial, business and mechanical employes and leaving that community with no newspaper other than the *Patriot-News*. The meeting of advertisers was held to discuss other possible means of reaching the public.—HAR.

Bannered Jeep Covers Albany to Sell 'T-Men'

A jeep from a motor company in Albany, N. Y., was promoted by Manager Milton Schosberg and Eagle Lion Exploiteer Charles Baron in their exploitation chore for EL's "T-Men" at the Grand Theatre. For two days the bannered vehicle covered the city's main streets and nearby communities, and stood in front of the theatre at certain hours. The driver distributed "money" heralds.

Three hundred special cards were posted in and around Albany. A window display on men's clothes was promoted, while Kresge's handed out kiddie buttons and displayed stills and cards in its windows. Woolworth's featured "G-Men" and "T-Men" books, with stills and 22x28 cards.

The Albany State Bank tied up for the distribution of 5,000 "Konw Your Money" brochures to patrons at its main bank and all branches. The appliance company handling Emerson radios used 10 display cards on the film.

A radio campaign was used, and generous publicity was obtained via stories and art in Albany dailies and several community publications.

How-to-Dream Booklets Exploit 'Walter Mitty'

Booklets on "How to Dream the Walter Mitty Way" were distributed in the teen-age department of a store in Chattanooga, Tenn., as an exploitation angle for RKO Radio's Samuel Goldwyn picture, "The Secret Life of Walter Mitty," arranged by Independent Theatres General Manager Jay Solomon. The store made a large display of the booklet with credits to the theatre and the film.

A special setpiece was arranged in the lobby for a week in advance, and during the run was placed in the entrance to a leading shoe store in the center of the downtown business district.

By ararngement with the Chattanooga Safety Council, 200 window cards were posted on the bulletin boards of city and country schools. Banks, department and music stores, etc., boosted the film in 14 windows.

U-I in 3-Way Tieup To Aid Cancer Drive

Universal-International has completed a new three-way tieup with the "Queen For a Day" radio program and the American Cancer Society to help raise funds to fight the disease. A radio contest now under way and sending May 14 asks for a 25-word letter starting with "I need a vacation because . . ." accompanied by a donation for the cancer drive.

Winner will be flown to Hollywood for a private screening of U-I's "Another Part of the Forest," and then will take a one-month vacation tour by trailer from Hollywood to New York. Sponsors of the drive hope to raise over $2 million for the cancer society.

First for 'GWTW'

Remember the old-fashioned pony cart in which Clark Gable rode in MGM's "Gone With the Wind"? Manager John Palfi and his assistant, Paul Henry, of Schine's Kent Theatre in Kent, Ohio, discovered a cart of that type and placed it in the lobby as part of a display. It proved a real crowd-stopper and was a new angle in exploiting "GWTW."



TRANSPORTATION DISPLAY. A Wells Fargo stagecoach headed an "Evolution of Transportation" display at a Hollywood Oldsmobile dealer's in connection with the showing of Universal-International's "Black Bart" at the United Artists Theatre, Los Angeles.

Store Window Display Duplicates Room in Film

Although Manager D. R. Cooper of the Kings Theatre in Shrewsbury, England, does not get the most important pictures, his cinema being far from the largest in the town, he is right up among the leaders in his exploitation campaigns for his bookings, as STR readers may recall from previously published accounts of his promotional activities.

Having booked the reissue of MGM's "When Ladies Meet," which never played Shrewsbury before, Cooper centered his attention on the old mill in the picture which was converted into a modern home. He contacted Jays, a furnishing store, and persuaded it to fit out one of its windows to suggest a room depicted in the film.

To complete the illusion, he called on other merchants who loaned for the display, among other things, two dressed figures, linen, china and cutlery, and persuaded a florist to provide a bowl of tulips for the room and to keep the flowers fresh by frequent changes. Suitable display cards drew attention to theatre, picture and playdate.

Rochelle, Caplane Win Showmanship Awards

Morris Rochelle of the RKO Strand Theatre, Far Rockaway, and Lawrence Caplane of the RKO Grand, Columbus, Ohio, have been named March winners in RKO Theatres' "Stunt of the Month" competition, it was announced this week by Sol A. Schwartz, vice-president and general manager of the circuit.

Rochelle and Caplane were each awarded a March 1948 RKO Theatres Showmanship Certificate and a check for $25.

'Babe Ruth' Ad Tieup

A. G. Spalding & Bros., sporting goods concern is tieing in with Allied Artists on an advertising campaign for the Roy Del Ruth production, "The Babe Ruth Story." In addition to magazine display ads, the Spalding tieup will include radio announcements, standees for sporting goods dealer windows and other promotion angles. Spalding baseball equipment is used in the pictures.

Features Weak, Streeter Sells Serial for Payoff

Believing that too little attention is spent in selling the smaller items on a program, Manager Reg Streeter of Warners' Mission Theatre in Santa Barbara, Calif., decided to test his belief. With two weak features and the first chapter of Columbia's serial, "Brick Bradford," coming, he made a try at promoting patron interest in the serial.

Streeter's main effort was directed to the juvenile trade through the offer of a free admission for the final chapter to all kids who had seen the previous 14 chapters. He issued membership cards to the Brick Bradford Club. Each card had numbered spaces to be punched at the theatre for each episode the member had witnessed.

A tieup with the Mission News Company resulted in its trucks carrying one-sheets 10 days in advance. and its donation of 1,000 back issues of comic books for free distribution to kids. The news agency enclosed "Brick Bradford" heralds on all new comic books it distributed. All of this without charge to the theatre. A cut-out three-sheet standee of Brick Bradford was placed in the lobby and the standard trailer used.

Promotion of the serial, Streeter states, gave the theatre much additional revenue.

2 Fox June Premieres Set for Philadelphia

Twentieth Century-Fox has set two world premieres for Philadelphia, scene of the Democratic and Republican conventions, in June. Both will also play at Boardwalk theatres in Atlantic City during the conventions.

First to open will be "The Street With No Name" at the Fox Theatre on June 16. "The Walls of Jericho" will make its debut at the Fox on June 30.

The distributing company is preparing an intensive, long-range promotion campaign on both pictures.

National Ads for 'Melody'

The new Walt Disney musical, "Melody Time," will be brought to the attention of the country's moviegoers through a national advertising campaign prepared by RKO Director of Advertising and Publicity S. Barret McCormick. Top publications will be used for ads similar to the half-age cartoon-style ads in current issues of *Life* and *Collier's*.

Schulman Returns

Bill Schulman, Realart advertising and publicity director, has returned from Boston where he conferred with Joe Levine on exploitation of the 12 additional features recently announced by Realart.

Can You Take It?

In exploiting the dual horror reissues of "The Bride of Frankenstein" and "The Son of Frankenstein," Manager Thor Hauschild of the Piqua Theatre, Piqua, Ohio, stressed the "can you take it?" angle in all of his advertising and exploitation. He splashed the question all over town, in shop windows, on curbstone risers, in newspapers, on the theatre front and in marquee and lobby displays. Periodically during the showing he blacked out the auditorium lights, increasing the eerie effect. Hauschild states that business was above normal, despite a heavy snow storm.

An STR Showmanalysis

(REG. U. S. PAT. OFF.)

Campaign Material for 20th CENTURY FOX'S "Sitting Pretty"

GENERAL APPROACH: A gay comedy "that goes beyond laughter," in which a middle-aged male baby-sitter takes over in a happy household and makes it even happier.

NEWSPAPER ADS: Comedies usually are a problem in advertising, but 20th-Fox's ad crew have succeeded in getting across to the reading public the hilarity, the underlying seriousness, the romance of a married couple and the generally good time to be had by seeing "Sitting Pretty." There are 15 corking good ads in the regular pressbook and an ad supplement contains 25 more, mostly slanted toward the rave reviews of nationally prominent critics and quotes from preview audiences. The supplement ads also make greater use of the Syd Hoff drawings to excellent advantage in making the casual reader "want-to-see."

DISPLAY MATERIAL: The Syd Hoff special drawings and caricatures of Clifton Webb in his role of Mr. Belvedere, the baby-sitter, are gems of hilarity and have been used prominently with art impressions of Robert Young and Maureen O'Hara in the outdoor posters, all of which are easily adaptable for theatre false fronts, marquee toppers, lobby setpieces and other displays. The usual assortment of window cards, inserts, herald etc., follow the general advertising theme.

EXPLOITATION: The exploitation section of the press book is headed by an Exploitation Work Sheet, which details the steps which might be taken to construct a ticket-selling campaign. The ideas are practical, easily worked and are in the comedy vein, giving observers, readers, etc., just the idea you will find valuable in putting across.

NEWSPAPER PUBLICITY: Publicity yarns included in the pressbook are very much better than the more-often-than-not "eye-wash" used to fill up the space allotted in the average pressbook to stories designed for use in newspaper columns. Most of these are well thought out, do a job of picture selling and all are worth thorough reading in order to select the best ones for your particular newspaper space problem. Particularly valuable are the Hoff drawings which are available in mat and still forms and which almost all newspaper editors will like and will publish.

RADIO: Many of the exploitation ideas in the Exploitation Work Sheet (page 6 of the pressbook) are adaptable for radio use. The idea suggested for teen-agers is especially adaptable for radio forum discussion which should elicit plenty of comedy for listeners and sell-the-picture, too. The "Prettiest Sitter" gag in the same section also could be the basis of a contest via radio in which a local photographer could be promoted, either as a radio sponsor or for a tie-in by which he would make free photos of the various contestants. He'll see the value of the stunt with eventual prospective sales of duplicate photos to the contestants.

Non-Interfering Wife Contest on 'Affairs'

Radio station WNAF contest to locate a Providence, R. I., housewife who "does not interfere in 'Her Husband's Affairs' " was a highlight in Joseph Samartano's campaign on the Columbia picture at Loew's State. Condition was that the husband of the winner should appear on the program with his wife and be interviewed. The winner was the guest of the Loew's State manager.

The American and Food Basket Super Markets gave the film and theatre much valuable publicity through tieups, the American Market using the slogan, " 'Her Husband's Affairs' are in thrifty hands when she shops at the American market regularly."

For a street ballyhoo, Samartano sent a man dressed as Santa Claus through downtown streets carrying a banner reading, "I handle everybody's affairs including 'Her Husband's Affairs' now at Loew's State."

Selection of "Her Husband's Affairs" as the movie of the week by *Life* magazine was played up on a 40 x 60 lobby card for two weeks in advance. The Piccadilly restaurant displayed a 15-foot banner across its front, and the I. C. T. Bus Transportation Company used a large window display. Luggage stills and art on Lucille Ball occupied conspicuous space in numerous down town shop windows.

New Look Style Show

A tieup was made with the Postal Clerks Auxiliary in Kansas City, Mo., to stage a "new look" style show, "Charm to Alarm," by the manager of Fox Midwest's Warwick Theatre. Show was combined with the theatre's regular feature. Buddy Black, KCKN announcer, acted as master of ceremonies.—KAN.

Can't Keep 'Em Down

You can't keep a good man down—particularly if he's a showman. The manager and staff at Loew's Century Theatre in Baltimore demonstrated that fact recently when they arranged for three pretty girls to tour the city on motor scooters while the police obligingly looked the other way. Ribbons worn by the girls identified them as "Three Daring Daughters." By coincidence, an MGM picture bearing the same title was playing at the Century.

'Father Dunne' Premiere In St. Louis on May 11

World premiere of RKO Radio's "Fighting Father Dunne" will be held in St. Louis on May 11 at Fanchon & Marco's Fox Theatre, with all of the trimmings that usually go with such an event.

St. Louis was chosen for the initial showing because Father Peter Dunne, upon whom the picture is based, founded the Newsboys' Home in that city. Archbishop Joseph E. Ritter, Gov. Phil M. Donnelly of Missouri and Mayor Aloys P. Kaufmann are expected to attend. —SL.

Votes for Ashley Politics to the Fore

With the political angle of Universal-International's "The Senator Was Indiscreet" to work with, the Levy-Levine combination at Century's Linden Theatre, Brooklyn, N. Y., went to town politically. A 40x60 in front of theatre read: "Truman, Dewey Stassen, Taft, Vandenberg, Eisenhower or Wallace may get your vote next election day, but . . . Senator Ashley (William Powell) will get everybody's vote when they see 'The Senator Was Indiscreet'."

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Fashion Show a Draw, To Be Theatre 'Annual'

A "one-shot" fashion show at Century's Huntington Theatre, Huntington, L. I., was so successful that the sponsor asked Manager Dick Tretler to make it an annual affair. Tretler made the tieup with the Millicent Kalt shop, a swank neighborhood dress shop, and set it for a two-night run.

The dress shop furnished professional models, the garments to be displayed and donated $300 worth of Easter habilaments as prizes to local girls in a contest to seek "the most perfect model." The theatre distributed the entry blanks and notified entrants by postcard to appear at the first night show. Winners were selected by two local judges and Adelaide Hawley, feminine fashion commentator for News of the Day.

At the second-night finals, three winners were selected and awarded Easter outfits. The theatre presented gold season passes to the runners-up.

The stage was made attractive with flowers promoted from a local florist in exchange for stage announcements. Corsages for the models were also given by the florist.

Manager Tretler promoted a piano player for the show at no cost. Publicity in the two Huntington newspapers was picked up by nearly every paper on Long Island.

Credit for the success of the show and its promotion is shared by Tretler with his assistant, I. Meginnis, and his operator, Max Beitcher.

Levin Conducts Own Film 'Bests' Poll

Firm in his belief that both the public and theatre managers should have the opportunity to name the "bests" of the year, Irving M. Levin, district manager of San Francisco Theaters, Inc., conducted his own poll, which he called "Patrons & Theatre Managers' 'Oscar' Awards."

Voting from a selection of 20 films which the managers of the Alexandria, Coliseum, Metro, Harding, Balboa and Vogue theatres nominated from a list they believed the moviegoing public enjoyed most, the patrons bestowed the accolade of honor to J. Arthur Rank's British film "Great Expectations," which Universal-International released in the States.

Winning second-place honors was RKO Radio's "Crossfire," and this was followed by 20th-Fox's "Miracle on 34th Street," Paramount's "Welcome Stranger" and United Artists' "Monsieur Verdoux," in order of patron preference.

Sure Goodwill Sign

It's a sure sign of goodwill and community service when the school teachers of a community help the theatre manager at a performance for kids. The school teachers of Barnesville, Ga., collected the children's admissions and arranged for school buses to transport 400 county school youngsters to the Ritz Theatre to see RKO's "Fun and Fancy Free." The guiding hand of Manager Jesse Bullard was behind the cooperation of the teachers.



The Brass Tacks of Efficient Picture Theatre Management*

BE SAFE: BUILD YOUR OWN QUIZ GAME

By Jack Jackson

All aboard for another ride on the Giveaway Hurdy Gurdy!

Here we go again, stretching for that brass ring that rewards one in every twenty theatres—or am I being optimistic?—who get detoured off Sell-the-Show Boulevard and find themselves bumping along the always expensive, though seldom fruitful, Premium Gullies.

Wherever patronage falls below expectancies—and now nearly everybody is expecting too darn much after the wall-bulging boom days so fresh in mind—there is a surge of the we-sell-it-you-give-it guys ringing theatre bells. They're already packing their kits and before long the "stimulant" salesmen will be as plentiful as cathartic advertising on the radio.

Like the Myrmidons of Greek mythology whom Jupiter transformed from ants into soldiers, these fellows seem to spring from the nothings of nowhere to help exhibitors fight the battle for patronage. But, unlike the Myrmidons, who were a selfless lot asking naught but the privilege of service, these chaps are a mercenary gang who insist on contracts and cash. The salesmen and the concerns who hire them are seldom backed with any responsibility, and no assurance—other than the glib mouthings of the representative—is given that the particular megig or gimmick will do the job for which it is sold.

Often you can—and if at all possible you should—devise your own setup with far better results to your theatre. Yet you are asked to sign a contract (usually for 13 weeks) which, while offering you no protection, for a stipulated sum per week gives you the "privilege" of using your employes, or yourself, to officiate at the giving away of merchandise you buy and pay for.

Most, if not all, of the gags I've seen recently could be duplicated by any theatreman without fear of infringement of any kind (because they possess no factors or elements to patent or copyright) and, in essence, are based on ideas used in various forms by theatremen since 'way back.

The current popularity of "Quiz" radio programs coupled with the success of the Dr. I. Q. appearances at theatres undoubtedly accounts for the predominance of quiz games in the stimulant marts now springing into activity in all exchange centers. There is a smattering of "steals" from the old-time "auction" and a couple of ideas calling for equipment of one kind or another, but nothing I have seen couldn't be put on with better effect, and at far less cost, by any alert and intelligent showman.

A Few Pointers About the Hazards and Pitfalls

The "quiz" trap is the one most likely to ensnare theatre owners and managers, and a few pointers about the pitfalls and hazards to be encountered may be in order. And, mister, the dope you are about to read was taught to this writer in School of Experience where I paid a tuition fee of more than $7,000 for the course. If there are any among you who would like to purchase some perfectly good no-account dies, cards, cabinets, quiz books and other paraphernalia accumulated during my enrollment, I'll be only too glad to take advantage of you at your own terms. Let me give you "for free" a condensed version of what I learned the hard (and expensive) way.

Of dominant importance is the fact that the measure of success enjoyed by any theatre anywhere, on any program involving stage handling, hinges on the talent and ability of the Master of Ceremonies. All too frequently we get to visioning patron possibilities comparable to the standout business of Dr. I. Q. and the immense audience appeal of quiz periods conducted by Bob Hawk, Art Linkletter, and others of similar ability and distinction. If you happen to possess a reasonable facsimile of this type of talent my advice is that you get right on the quiz band wagon. But, lacking such talent, it is highly advisable to stop, look, listen and reason out this and other difficulties confronting the presentation of such programs on an individual theatre basis.

With the network quiz programs there is great thought and study given the matter of preparation of the Q and A list which is presented one time only. The list is carefully guarded and the contents known to but a limited number of persons. I've asked some of the present army of "quiz program" peddlers now banging on theatre doors how they intend preventing duplication, and not one had given this all-important item very much consideration. Just suppose the theatre in an adjoining town happens to get the same list you are playing a week or even a month or so ahead of you; what happens to you?

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Sweet Music for the Boxoffice



"Brilliantly done romance with a Tchaikovsky score should click solidly!"
FILM DAILY

"A proud achievement for the screen. An almost faultless production!"
MOTION PICTURE DAILY

"Top flight! A musical gem . . . should cause a healthy upswing at the boxoffice!"
THE EXHIBITOR

"Should reach the heartstrings of everyone!"
HARRISON'S REPORTS

"A wealth of Tchaikovsky music in a romantic love story with strong appeal!"
SHOWMEN'S TRADE REVIEW

"Socko! Profitable boxoffice reception assured! Arresting!"
HOLLYWOOD REPORTER

Allied Artists
PRODUCTIONS

Romance!...set to the glorious melodies of **TCHAIKOVSKY!**

(THE WORLD'S MOST-PLAYED MUSIC)

ALLIED ARTISTS PRODUCTIONS presents

Song of My Heart

A SYMPHONY FILMS PRODUCTION with

FRANK SUNDSTROM · AUDREY LONG · SIR CEDRIC HARDWICKE
MIKHAIL RASUMNY · Gale Sherwood

Produced by NATHANIEL FINSTON and J. THEODORE REED
Written and Directed by BENJAMIN GLAZER



NATIONWIDE TIE-UP WITH TEN THOUSAND RCA-VICTOR DEALERS!

The world's biggest record company is set to help you sell "Song Of My Heart"... with sock window displays, contests and a sensational new Tommy Dorsey album of Tchaikovsky melodies.

National magazine ads, too!

Jackson . . .

(*Continued from Page* 19)

It was this phase of quiz presentation for theatres that caused me to halt my outlay of IOUs and mortgages. Investigation showed that I'd have to set up a minimum of 26 sets of non-conflicting Q & A's for every theatre contracting for the service in any given territory. These lists could not be used in territories immediately adjoining, and since all territories, except the coasts, have four sides, I'd be up against the job of figuring out 104 individual sets or a two years' supply—subject to transfer from one territory to another every 26 weeks—if I wanted to protect theatres taking the service against "wiseacres" who are certain to keep tabs when cash awards begin getting bulky. This job, despite its size, could be done, but when I got to figuring the immense office staff required and the number of employes who would have to know in advance "what was going where," as well as the hazard of "fixers," I threw in the sponge. That's the kind of job J. Edgar Hoover and his whole staff couldn't handle.

I believe the above illustrates the impossibility of any "stimulant" office profitably marketing a quiz program that offers any protection or security against fraud—and the boys do want profit.

Your Own Quiz Show

Now I'm going to tell you how to put on your own quiz program. A program tailored to fit your own theatre that can be handled better, cheaper and with greater possibilities of profit than any that will ever be offered you by quiz peddlers.

If you have no mimeograph, invest $12.50 in a postcard duplicating device and buy or borrow a numbering machine.

Coin an individual name for your game—something that includes your own, your theatre, or other set of letters that precludes entirely any suit for copyright infringement—and prepare your front and screen advertising.

Make a stencil outlining the rules governing the game and be sure that you include a paragraph to the effect that the correctness of all answers is subject only to the authority chosen by you for the contest. (There are so many different opinions about any and every question that this clause is necessary to protect you from contestants quoting an answer contradictory to the one chosen for the contest.) Another stencil, for use on the opposite side of the contest card, should have the name of the game and a number of squares, circles, triangles, or other outlined space running from top to bottom, located at the left and right borders. The number of these outlines must conform to the number of questions you intend using in the contest. Below the game name and above the selected form of outline show the word "yes" at one border and "no" at the other. The center can be used to carry the names of cooperating merchants or be left entirely blank, depending on the manner you select for presentation.

Twice as Many Cards

Run off twice as many cards as will be needed for the contest, being sure the printing is equalized as to top, bottom and side borders. Set the numbering machine to duplicate number and staple each two cards bearing the same number together, these to be passed to the patrons on the night of the contest.

Prepare ONE (AND ONLY ONE) list of questions and answers. DO IT YOURSELF and don't hand it to the person conducting the contest from the stage until all lights are up and the contest ready to go.



ANNUAL EASTER BUNNY SHOW of the Odeon Movie Club of Owen Sound, Ontario, Canada, drew so many members that Manager Howard M. Thomas of the Centre Theatre couldn't find room for them. Thomas, who is shown above with two of the lucky yonungsters who received rabbits, declares that the weekly Saturday morning show, part of which is broadcast, is a type of goodwill effort that can be recommended to any aggressive showman as something that will pay off in prestige as well as receipts.

The audience is advised of the contest rules and how to mark their cards. (They can tear, perforate or mark "yes" or "no" in the space provided as each question is asked.) When all questions have been propounded the ushers pick up all ORIGINAL cards and the patron holds the duplicate (which should carry markings similar to those on the original).

The house staff goes about the job of getting the cards in numerical order while the Master of Ceremonies reads the answers to the questions. (A blackboard already prepared as to the questions but NOT showing the answers could be placed on stage at this period to prevent error.) As each question is answered the blackboard is marked accordingly. The audience is then asked who, if any, have marked their cards 100 per cent right. Claimants are required to give the number of their card and the house staff procures the matching original. (This prevents any tampering after the original cards have been picked up, and this factor of the contest should be carefully explained in advance.)

Master Jackpot

If no person has all questions correct, reduce the size of the prize—putting the deducted amount into a master jackpot—and call for those having right answers to all but the last query. Deductions can be made on down in this manner until one or more lay claim to the remainder of the award. In case two or more contestants have correct answers, the amount of the award should be divided equally or—if the contestants so choose—can be decided by further answers to questions, a spelling bee, performing some comic feat like kissing the hand of the first lady or man in a particular row of the theatre, or what have you.

There should be an additional list of three or more difficult questions for use in event of ties or in contests for the master jackpot (this master pot being the accumulation of deductions from the top prize each week in the event of failure to answer the complete set of questions).

Now about the prizes and the questions:

The top prize should be a cash theatre award, but it is possible to get no end of merchant cooperation by using questions connected with the business of the cooperators. If this last form is chosen be sure you insist on mention of the theatre and its attractions in all advertising and in store windows, etc.

The questions can be made to fit incidents, history, localities, establishments, etc., right in the vicinity of your theatre. And, if you do the job yourself, there is no possibility of anybody getting advance information. If you happen to have a number of merchant-donated awards at a time when several patrons have tied for the prize, it is possible to make everybody happy by putting numbers in a hat and letting each draw for their own award.

By all means take advantage of as many angles as possible to make the contest interesting for those not successful in the prize department.

The possibilities of tailoring dart or arrow and target games, audience auctions, etc., to fit the exact measurements of your theatre and its customers are too numerous to chronicle.

A little noggin'-nudging and you'll be able to get up a better quiz program, auction or mechanical game than any that can be offered by the stimulant salesmen.

Build your awards—to say nothing of your advertising—by getting the neighborhood merchants in with you. If you feel that your theatre will benefit from a ride on the Giveaway Hurdy Gurdy build your own, operate it yourself and bank the fees you're being asked to pay for license.

Reade Jubilee Renews Public Interest in Films

The Walter Reade theatre circuit's six-week 40th Anniversary Jubilee (Feb. 11 to March 23), which had a joint aim of celebrating the quality of movies during that period and the 40th anniversary of Walter Reade, Sr., in the industry, achieved considerable success in combatting the public feeling that movies weren't as good as they used to be, Walter Reade, Jr., told his district and city managers at a meeting in New York last week. Reade said that all managers reported renewed patron interest in the calibre of current releases.

The Jubilee, through trailers, newspaper advertising and exploitation activities, plugged the theme that "Movies Are Still Your Most Economical and Best Form of Entertainment," and that the current lineup of product was the best in the circuit's history.

Reade also said that the television lounges instituted in theatres in Asbury Park, Freehold, Long Branch, Red Bank, Plainfield and Morristown, N. J., had either directly built up a patronage of their own or contributed materially in drawing a segment of the public to the theatre to see the television shows as well as the screen attractions. Most popular video shows: boxing and wrestling.

Wendahl to Manage Bernstein Miami Theatre

Veteran Theatreman George Wendahl of Waukegan, Ill., has been named manager of Bernstein Theatres' new Dixie Theatre in downtown Miami, Fla., it was announced last week by General Manager H. C. Rhyan from the circuit's offices in Hammond, Ind.

About Swinging Signs

One pedestrian safely sauntering past your theatre is better than two in the hospital. Be sure those swinging banners or signs are definitely secured so that it will be impossible for them to blow down.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

SAN FRANCISCO

Bing Crosby was here at the Presidio and received a citation for war work from General Mark Clark.

Lester Baker, managing owner of the San Francisco Popcorn Company, is putting in new equipment at his plant on Page Street.

Jack G. Dempsey has been named manager of Golden Gate Fields in Albany. He was formerly with Del Mar and Santa Anita.

Robert O. Bemis, manager of Walter G. Preddey's theatre equipment supply house, has just installed 400 new seats in the Menlo Park Guild Theatre. The Guerneville house underwent new carpeting, drapes, seats and projection equipment. Preddey's also are making the installation for the Blumenfeld Circuit's Motor-Movies drive-ins at San Rafael and Stockton.

D. B. Levin and Louis Kaliski will open the new 425-seat Lux, Oakland, about May 15.

Ellis Levy of the Telenews is turning over his Edgewater Ball Room to the Variety Club on Tuesday, April 20 for its Heart Fund.

Evelyn McGovern, Universal bookkeeper, is home nursing a hand she broke trying to wind an old fashioned phonograph. Jack Frazier of Film Messenger Service has sold his Consolidated Vultee and is now flying a speedier job. Kenny Brooks has left Gilboy Company after 15 years of service to go into business for himself.

Television equipment for a 100-foot antenna tower on top of the Hotel Mark Hopkins will start arriving this month. The Associated Broadcasters, Inc., has commenced the expenditure of $250,000 to give San Francisco television facilities through radio station KSFO.

Irving M. Levin, divisional director of San Francisco Theatres, Inc., announced that building construction will resume immediately on the Coronet Theatre, deluxer, Geary and First Avenue. Work was halted on the project ten months ago.

Short takes . . . Rex Stephenson, division manager for Golden State, left for a Honolulu vacation . . . Manager Ben Stephenson has been transferred from Verdi to Daly City . . . Ditto Art Cloth from Daly City to Parkside, replacing Bob Naify who goes to home office.

DALLAS

Jo Maree Ford, with Paramount for the past three years, as secretary to George Henger, was married to Guy Marble, April 10.

The mother of Verlin Osborne, secretary to Paramount's district manager, is out of the hospital and well on the road to recovery. RKO Branch Manager Sol Sacks is home now recovering from his recent illness.

Technicolor Field Representative George R. Giroux was in town, calling on the film exchanges and theatre circuits, as well as visiting with his many friends in Dallas.

The Dallas Variety Club last week had as guests at the monthly general meeting, Leo Durocher and the Brooklyn Dodgers, here for an exhibition game with the Dallas Rebels.

Screen Guild Branch Manager W. J. Cammer and his bride, the former Myrtle Kay Barlow of San Antonio, are honeymooning in Monterey.

The 69 theatres in New Mexico which have paid their Theatre Owners of America assessments represent 88.8 per cent of the seating capacity of that state, New Mexico Theatres Ass'n. Secretary Russell Hardwick announced.

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KANSAS CITY

Fox West Coast General Manager George Bowser, spent most of the week in town conferring with Fox Midwest officials and visiting several of the theatres in the circuit.

Downtown theatres on the main drag suffered somewhat for a fortnight in the rerouting of street cars and busses while Main Street tracks were replaced.

Quite a bit of publicity is breaking locally about Jim Davis in his new role with Bette Davis in "Winter Meeting." He's a Missouri lad and well known hereabouts. Dearborn is his home town.

Nick Sonday is back at his desk at the Uptown Theatre after a siege of arthritis. He's feeling better, but still is troubled.

The Granada Theatre on the Kansas side brought in the Hollywood Theatre Guild to give three performances of its meller-drammer, "Only An Orphan Girl," last Tuesday, Wednesday and Thursday.

To the Dogs

Boston exhibitors are again facing the problem of race competition this summer with the dog track, one of the theatre's worst competitors, scheduled to open with warm weather. Horse racing gets going April 19 but since they don't run at night they aren't considered such competition.

LOS ANGELES

A drive against parking cars or trucks by theatre fire exits or alleys into which the exits lead is under way with Capt. Richard S. Chinn of the fire department's theatre detail out to get offenders before Municipal Judge Louis Kaufman who has promised $100 fines and jail for offenders.

Joe Mealey is back with the Bank of Knowledge after a 12-year absence during which he worked for T & D in San Francisco. He'll handle the Los Angeles territory. Joe Stout, for many years a 20th-Fox salesman, is recuperating at his home in Santa Monica after a lengthy illness.

The IATSE is taking ads to ask all AFL unions and guilds not to patronize an allegedly "unfair theatre" in Palm Springs.

Ground is being broken for a $375,000 theatre at Centinela and La Tijera. It will seat 1,500 and was designed by S. Charles Lee.

Joe Mack has installed a new teletype in the Filmack office to handle rush orders. He expects Pop Irving Mack, president of the outfit, any day now.

Looks like film row lost one of its former residents permanently. Bill Flemion is reported back in the exchange business at his former home town of Detroit.

Robert Clark, projectionist at the Academy at Pasadena, is charging to the IATSE that Moving Picture Operators Local 150, locked him out for work for three weeks. The argument goes back to the "Forever Amber" trouble.

MINNEAPOLIS

Sidney Belman's North Star Enterprises may drop plans to build a drive-in at Brooklyn Center, Minneapolis suburb, because of local opposition. However, the company has a license to build at Rochester, Minn., and expects to get this drive-in under way soon.

John Lein, prominent North Dakota exhibitor about 25 years ago, died at St. Louis Park, a suburb near here. He had operated a theatre at Grafton, N. D., before retiring.

Birger Ronning has resigned from Eagle Lion's sales staff to join that of Film Classics.

A total of $2,110 in prizes will be divided among the prize winners of the A, B, C houses of the Minnesota Amusement Company in its "new business" drive from May 4-June 26. Ray Niles and Woodrow Praught are drive captains and area meetings have been scheduled for Huron, S. D.; Fargo, N. D.; Duluth, Minn.; Winona, Minn.; and Minneapolis.

WASHINGTON

Marked gains for exhibitors here were reported by A. Julian Brylawski, head of Warner Theatres realty department, when the District Government committee on building code revision decided not to require more changes than that exhibitors fireproof wood in the auditrium and surround their furnaces with fireproof material if they were located beneath the auditorium.

Brylawski and exhibitors had discussed the

(*Continued on Page 24*)

REGIONAL NEWSREEL

(*Continued from Page* 19)

matter for year with the committee, appointed by the district government with a view to revising the code on places of public assembly. Theatres got a clean bill of health.

MGM's "The Search" will be the opening picture at this city's new art stand—The 450-seat Playhouse whose opening day proceeds on April 27, will go to the National Symphony. Sidney Lust's drive-in at Beltsville has opened the season with duals.

Susan Robey of the Warner contact department is convalescing after a serious illness.

Happy birthday to: Harold Wood, Viggo Rambusch, April 17; David Palfreyman, April 19; Walter Davis, April 20; Herman Purnell, Jr., April 21; Arthur Jacobson, Richard Brown, Archie D. Engel, April 22; Jerry Adams, April 24; Charles Dougherty, Benjamin Young, April 26; Irving Martin, Al Sherman, April 27; Milton Schneiderman, Arlington Brooks, April 28; Ralph Austrian, April 29; John Rose, April 30.

BALTIMORE

Jack Estridge of Kay Films has resigned with Ike Katz taking over. Charles McLeary of the Parkway is out, ill; Bob Burns is relieving. E. L. Petrick, who books and buys for Batter in Belcamp, Md., is visiting New York. Mrs. Jim Dixon, wife of the Hippodrome manager, is celebrating her second year in the United States.

When things get dull, Harold Law of the State in Thurmount, entertains occasionally with hillbilly songs accompanying himself on the guitar. W. A. Gardner, who books and buys for the Maryland State Tubercular sanatoriums, is vacationing in Atlantic City. Myron Mills, son of Equity General Manager Bernie Mills, is spending a week with Fred Sande, Equity's eastern district manager.

Jim Dixon and Jim Gadfelter brought the Hippodrome show over to the Variety Club for its shindig Saturday night. Sidney Brown, general manager and buyer for Wilder Theatres, is going to tread it to a tune by Mendelssohn. Stanley Theatre Manager Rodney Collier's daughter has the mumps, which kept the missus home for the Variety Club convention.

United Artists' Dave Polland made a special trip to Washington to attend the wedding of Pearl Gimbel, a secretary at Loew's. Mary Kotts is the new relief cashier at the Century;

Not a Gag

Columbus theatremen are chuckling over the plug the Palace and the Grand gave the Loew houses—possibly without intention. The house ran RKO's "20 Years of Academy Awards" in which there is a scene from "Gentleman's Agreement." "Agreement" played Loew's time.

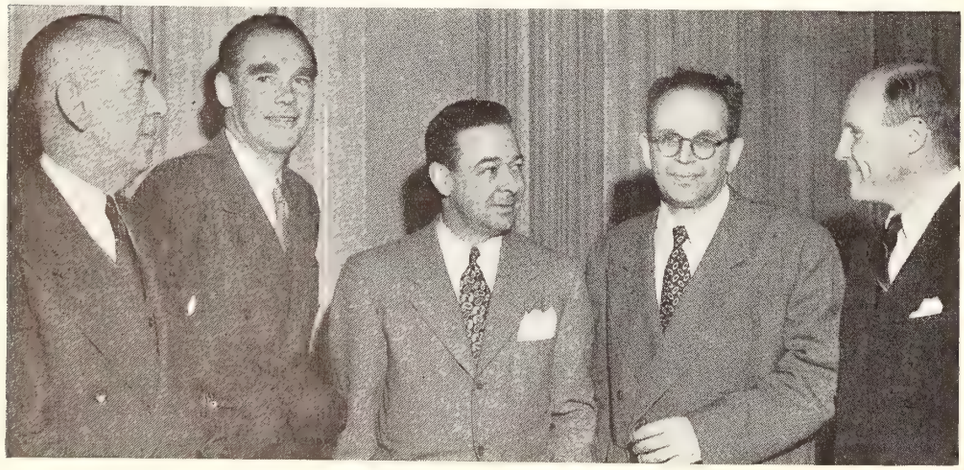
PITTSBURGH

George J. Corcoran, affiliated for many years with the Penstate Amusement Company of Uniontown, Pa., has resigned to accept the post of business manager for the Allied Motion Picture Theatre Owners of Western Pennsylvania, Inc., succeeding James H. Alexander, who has established his own theatre supply business in partnership with Sam Fineberg. Corcoran's successor has not yet been announced.

John H. Harris, head of the Harris Amusement Companies, will spend the next three months in California, getting his new "Icecapades of 1949" lined up.

Columbia Head Shipper Frank Silverman has been promoted to West Virginia salesman, succeeding Sid Goldberg, who resigned to go into business for himself. Harry Witner, assistant shipper, takes over Silverman's old post.

More than 150 exhibitors, representatives of motion picture distributing companies and personal friends attended the testimonial dinner given in honor of Lou Averbach, recently promoted from city salesman at the local Paramount exchange to assistant mideastern division manager, in the Cardinal Room of the Hotel William Penn. In behalf of those present, Paramount Branch Manager Dave Kimelman presented Averbach with a lovely farewell gift.



MOVIE-GOING HABITS REVEALED AT LUNCHEON. The results of a two-year survey of the habits of America's moviegoing public were revealed at a recent luncheon tendered by the Association of Screen Magazine Publishers at the Hotel Astor. In the quintet above are (l-r): Earl Hudson, president of United Detroit Theatres and publicity head of Theatre Owners of America; Homer Rockwell, president of the Association of Screen Magazine Publishers; Ted Gamble, TOA president; Prof. Paul F. Lazarsfeld of Columbia University, who conducted the survey, and Herb Drake, vice-president of Macfadden Publications.

NEW YORK

Formation of a new organization within the motion picture bookers, devoted exclusively to the purpose of eating, took place last week. Called the "Fighting 50," the boys will dine at a film row restaurant before each meeting.

Back with Florida tans this week were Irving Landau of the Heights Theatres, United Artists District Manager Jack Ellis and Paramount District Manager Harry Randall. Filmrowite Tony Agoglia took his sister and his niece to the circus, an incident which, duly reported, now has Filmrowite Ben Levine on the spot with wife and daughter demanding the same attention.

Claire Sussman of United Artists is recovering from a tonsilectomy. Norman Arenwald, chief booker of the Leo Brecher circuit, is recovering from an operation. Film row heard with sorrow that Jack Steineman, retired, but formerly with the Manhattan Playhouse and several circuits, had died in Florida.

The body of Lou Mentlik, former New York representative for *The Exhibitor,* who was killed on D-Day when the 82nd Airborne went into Normandy at H minus 2, has been returned to his parents here.

Norman Smith of the Island Circuit will Mendelssohn it on May 2.

Fabian Staten Island Booker Beroie Myerson became the father of a boy on April 9. The newcomer will be named Alan Randall. Mrs. Myerson is the former Muriel Friedman.

Janet Carol Sachson, daughter of Samuel Goldwyn Productions General Sales Manager Arthur Sachson, was married April 11 to Marvin Zuckerman.

A. Gordon (Al) Reid, veteran showman associated for 30 years with the Fabian circuit, died April 9 at Newark, N. J. He entered the exhibition field after having directed stock companies for many years, and was one of the first employes of the late Joseph Fabian and was a division manager.

S. Arthur Glixon, attorney and producer of "This is B'nai B'rith," succeeds Bob Weitman as president of that organization. Other officers: Vice-Presidents Maurice A. Bergman, S. M. Chartock, Julius M. Collins, Bernard Goodman, Marvin Kirsch, Martin Levine, Milton Livingston, Louis Novins, Robert K. Shapiro; Treasurer and Vice-President Leo Jaffe; Secretary Dr. Hyman Chartock.

HARTFORD

Robert Gloth, Philip Simon and Louis B. Rogow are the officers of a new corporation which will build a drive-in near Newington. Only other is E. M. Loew's Hartford.

And a number of promotions took place at E. M. Loew's in Hartford with Floor Manager Paul Amado moving to house manager and Chief of Staff George Hudak promoted to assistant manager. In Milford Carl Halpern is managing E. M. Loew's.

The Chauncey B. Thompson estate of Hartford has leased the Crown Theatre to the Crown Management Corporation of Hartford, new outfit with Henry Opper as president. Eddie Selet will manage the house; Bernie Levy and Lew Ginsberg will book it.

Earl Hannah, assistant manager of the Perakos Strand at Thompsonville, Conn., is off to the west on a month's sick leave.

REGIONAL NEWSREEL

ALBANY

A new 500-car drive-in is going up outside Saratoga with a late May opening date set. Mrs. B. Hadley of the Fair Haven at Fair Haven, Vt., is opening the 200-seat Valley at Schaghticoke. Rufus White of the Playhouse at Poultney, Vt., will book through Upstate.

Traveling: Maury Pessaro of Classics visited Albany with Classics Chief Max Rosenberg; Columbia Branch Manager J. Bullwinkel is in Utica to sell the Olympic; Eagle Lion Field Representative John Michaelson dropped in with District Manager Al Herman during the same week that Office Manager Bob Ferber went to New York. Paramount Assistant Division Manager Al Kane was in to pick up Exchange Manager Ed Ruff for a tussle with the Schine Circuit at Gloversville. Rube Canter of Syracuse made his first visit to the row to buy and book for his drive-ins at Malone and Watertown. Republic Manager Arthur Newman is conferring with the Fabian circuit on a deal in New York; John Gardner of the Colony, Schenectady, is in Boston on business.

Warner Bros., office personnel threw a luncheon for Pearl Weissblum, secretary to Contact Manager Leo Drexler, who is leaving first for a vacation at Schroon Lake and then for California.

RKO Office Manager Howard Golstein has moved up to northern territory salesman, with Bill Murray, former second booker at 20th-Fox, replacing him as office manager. Robert Flanders, Fox assistant shipper, has replaced Murray at the booking desk there with Dick Williams stepping into his shipping job.

CHICAGO

Irving Mandel, Monogram franchise holder, suffered a broken rib when the auto in which he was returning to Miami from a fishing trip crashed into a tree to avoid a head-on collision with an auto on the wrong side of the road.

Abe Fisher has been named acting manager of Republic's branch here, replacing Will Baker, in Arizona for his health.

Chicago Reel Fellows Club has changed its name to Colloseum Lodge 15 of the Motion Picture Salesmen of America.

Realart President Joe Harris and Sales Manager Budd Rogers attended a sales meeting here with Henri Elman as host. Louis Udwin is acting manager of the Chicago Lakeside, succeeding William Jewell, resigned. Film Classics Chicago employes won a 15 per cent wage increase. Chairman Jack Kirsch of the Chicago Red Cross drive reports collections lagging and urger greater effort to meet its $35,000 quota.

United Artists Publicity Director Chick Evens celebrated his silver wedding anniversary. Biltmore Theatre Assistant Manager Fred Baldisti was married to Miss Anne Wishes, formerly cashier of the Alta.

B. & K. Manager Dean Jones is back on the job from hospitalization. Great States Traveling Auditor Don McPhee spent several days in a Springfield hospital.

The Shuberts will reopen the Great Northern on the 19th following a $500,000 modernization job. LaSalle National Bank has sold the Stadium Theatre building to an undisclosed purchaser for $300,000.

Bell & Howell reported a 1947 net profit of $2,384,125 which is $4.82 per share compared with 69 cents a share in 1946.

Gene Atkinson, business agent of Operators Union Local 110, says that the salary scale for Chicago drive-in theatres has been agreed upon with an hourly rate of $3.93 for a 40-hour week, with double time for overtime.

It's Own Reward

When Janitor Les Burke went to open the 700-seat Strand Theatre, West Frankfort, Ill., last week he found a man anxiously awaiting outside who told him that he thought he had lost his billfold in the house during the previous night.

"There was $700 in it," he nervously told Burke.

The janitor let him in, asked where he sat, poked around with a flashlight and found a bulky wallet. The man took a look to be sure the $700 was there, looked at Burke waveringly—and toppled over in a faint.

After Burke had revived him by dousing water in his face, he pulled himself to his feet and mumbled:

"I must have fainted. It's too good to be true."

Then he wandered out of the theatre—and forgot to offer the janitor a reward.

SALT LAKE CITY

Lyric Theatre Manager Warren D. Butler is the new president of the Motion Picture Club, succeeding C. Clare Woods.

Actor Edward Arnold was through here on a speaking tour for the needy children of the world. Jacquie Strong of this city, who was selected as Miss West from entries by 15 western states, is in Hollywood being screen tested.

Universal-International Manager C. R. (Buck) Wade is leaving to sell in the northern part of the Intermountain section; Paramount's Frank H. Smith is back from a trip through Montana, and MGM's Carl Nedley is out working Nevada. Due here is U-I District Manager Foster Blake. Eagle Iion Manager Art Jolley is out in the Montana area. Monogram District Manager Lon T. Fidler is visiting Local Manager Don Tibbs before going back to his office in Denver.

Television sets are now on sale here with W6XIS scheduled to start video casts April 19.

Local houses are promised some competition when the Utah State Fairgrounds presents its Water Follies shows May 1-15.

On petition of 21 individuals and six corporations, the state supreme court enjoined Salt Lake City from removing advertising signs located in city curbing areas.

INDIANAPOLIS

Republic Salesman Charles Acton and Genevieve Addington, former secretary to Branch Manager Edwin Brauer, were married last week in Louisville. All film row turned out for the reception.

Twentieth-Fox Manager George T. Landis weekended in New York. E. W. Creekbaum has acquired the American, formerly the Ladoga, at Ladoga, and J. E. Hayes has taken over the Ebony, formerly the Dixie, at Claysburg. Formal opening of the first movie house at Shoals, Ind., was held last Friday. The 250-seater is operated by J. Harding.

The Bennett circuit has moved headquarters from Ft. Branch, Ind., to Calhoun, Ky. Peter Rosian, Universal-International district manager, was a visitor last week. Verne Gorrell of the Isis at Winamac, is reported on the mend from an illness which kept him home. Thelma Smith, secretary to U-I Branch Manager Ted Mendelssohn, had to stay home last week due to a cold.

The Drive-in at Pendleton Pike formally opened April 9 with a combination key ring and license holder as a gift to all attending the first night.

Deaths: the wife of Garfield Theatre Exhibitor J. B. Stein at Terre Haute. They had just returned from a Florida vacation. Kenneth L. Sink, 58, operator of the Miami and Grand at Union City, April 7, of a heart attack. He also operated the Strand at Angola, Ind.

Film Classics Branch Manager George Lefko has been promoted to sales head of the Detroit branch. Salesman Sam Abrams has been raised to branch manager here.

TORONTO

The Toronto Variety Club's new headquarters in the Prince George Hotel is approaching completion and will open shortly. Meanwhile Chief Barker J. J. Fitzgibbons is down Florida way at the Club's convention.

Cocktails served to get the new 900-seat Biltmore, first independent house to be constructed here in many years, under way. It was a special party for invited guests given by Biltmore Theatres President B. S. Oken and Manager Al Perly who was formerly with the 20th Century Midtown.

J. Arthur Rank was elected chairman of Canadian Odeon with Hon. J. Earl Lawson as president. Lawson announced that Odeon would book both British and American pictures and said British films had substantially increased their earning power during the year. Odeon houses are now also using British equipment.

Odeon Director D. C. Coleman received the decoration of the Commander of the Order of St. Michael and St. George (C.M.G.) for his war services.

Cinema (Canada) Pictures, Ltd., will make a series of 30 religious shorts in a five-year period at J. Arthur Rank's Quensway Studios for Beacon Productions. Canadian players will be used.

DES MOINES

O. Nelson has bought the Soldier, Ia., Theatre from Conrad Evenson.

Ruth Lefholtz, daughter of Harry Lefholtz, Republic manager, underwent an operation recently.

Agnes Keller is new Universal-International inspectress and Katherine Friss has joined Columbia in a similar job.

Tri-State, Cooper Foundation, Epstein, Goldberg and Smead circuit officials were represented at a Paramount dinner for Anita Colby. Mayor Charles Leeman also attended.

Don Allen, advertising head for Tri-States Theatres, was here from Des Moines to meet with Omaha managers. Ray Neilsen, Orpheum treasurer, has a baby boy.

Mary Franksen, RKO head inspectress, returned to work after five months, during which she recovered from an operation.

The Starlite, Iowa's only outdoor house to operate last year, has reopened for the summer.

Harry Hiersteiner, Des Moines exhibitor, is recovering in Iowa Methodist Hospital in Des Moines following a major operation.

C. V. Schofield, 57, owner and operator of

(*Continued on Page 26*)

REGIONAL NEWSREEL

LONDON OBSERVATIONS

Political Elements and Certain Producers Criticize Wilson-Johnston Agreement; Wallis Technique Tribute

By JOCK MacGREGOR

Much hot air has been spoken about Harold Wilson selling the British film industry to Hollywood in his agreement with Eric Johnston. This has been mainly inspired by political elements and those few producers who, having had things their own way, fear Americans working here and dispelling the alibis with slick efficiency. Criticism has not come from leaders like J. Arthur Rank, Sir Alexander Korda or Herbert Wilcox.



Jock MacGregor

It is claimed British films will lose their individuality in being made suitable for the U. S. market. Yet these same people set their locations in far lands, and by budgeting out of proportion to potential returns and still not keeping to them, are as much to blame as the Association of Cine-Technicians' restrictive practices for the technicians and studios not working.

Hal B. Wallis has shown with "So Evil My Love" that competent, international successes can be made here according to plan. His secret, I believe, was by being at the studio early every day and keeping everybody continuously up to the mark. With the teams so popular here, the pace is more leisurely, less business-like.

I think there is no doubt that J. Arthur Rank was impressed with Mr. Wallis and the film and would like Wallis to work for him. Talks to this effect have occurred.

Yet, in his presidential address at ACT's annual meeting, the Hon. Anthony Asquith revealed no enthusiiasm for the possible "invasion" and appealed to technicians to remain loyal to British films and not accept tempting offers from American producers who will work here.

* * *

STR forecast of the Daily Mail national film award was confirmed by the announcement that Herbert Wilcox's "The Courtneys of Curzon Street" has been chosen as the best picture of 1947, and Margaret Lockwood named the best female star for the third year. John Mills is the new top male star.

* * *

Major J. H. Backhouse of the 197 seater Lynton Cinema appeared to be one of the few to benefit under the budget's concession of tax-free films in halls seating less than 200 in a community of under 2,000, but the latest check reveals a 2,014 population. Main benefit will be reaped by the few remaining 16-mm. operators, several of whom have been fined for tax evasion.

* * *

Producer R. J. Minney has alleged to the Royal Commission on the Press that certain critics have been indirectly bought by producers who have employed them as script writers. The viewers are upset by Minney's misconstruction of actions which have been carried out openly in good faith. Several have graduated from script writing and others would like to put their experience garnered from daily viewing into scenarios. The British Film Producers Association, of which Minney is not a member, are being asked by the Critics' Circle to meet them to prepare a joint reply. Evidence was given before his "Idol of Paris" was flayed.

* * *

GB Junior Clubs have rendered the community a service by encouraging recruiting for the mines. With the Coal Board, a national contest was organized and at the Gaumont State, Kilburn, recently Lord Hyndley presented the prizes to a boy from Scotland and a girl from Wales. That morning, members were admitted free, enjoyed a cartoon, comedy, recruitment film, club magazine, children's feature, community singing, brass band—loathed a miner's choir.

* * *

New York-bound William J. Gell can sail knowing that his Monarch Distributors are firmly established and that his son will be carrying on in his absence.

* * *

For the record: Pathe's general sales manager, Joe Marks, has resigned to go to Canada where his "in-laws" live . . . Edana Romney, having made a p.a. in Paris for "Corridor of Mirrors," is to do the same in the provinces and later New York . . . With E. Yates leaving the Gaumont, Haymarket, to manage the "Windsor Castle" pub at Campden Hill, W. B.' Seal, who has been a sick man, relinquishes controlling GB's West End circuit to take over this key house . . . This has resulted in a well-earned promotion for Geoff Conway, who gets Seal's old job . . . Publicists Reg Woolf and Roy Schleman have taken over Nat Bronsen Productions and Constellation respectively . . . Gainsborough's Tom Burdon off to the Barbados to publicize location shooting on "Christopher Columbus" with Fredric March . . . Robert Graham back from doing ditto in the Dolomites for "Glass Mountain" . . . Thrilled with her first London visit, Margaret O'Brien held court for the press and charmed them with her unaffected enthusiasm . . . Jean Simmons hosting a tea party on her return from Fiji where she made the exteriors for "Blue Lagoon" . . . The best week-end business ever was recorded by MGM's Empire with Herbert Wilcox's "Spring in Park Lane" . . . After a year in the West End "Best Years" is shattering neighborhood box-offices . . . STR's summing up of "Brother Jonathan" as a "surprise packet" has been fulfilled by it breaking all records for ABC's North London halls . . . Harold Lloyd's "Mad Wednesday" has not been shown because, although the print was here, certain additional sequences were held by the Dalton duty . . . London Branch Manager D. W. Abbey and Ad Man F. G. Ellis are among the latest recruits to Paramount's 25-Year Club.

Dollars for Writing

Producer Louis deRochemont has donated $1,200 to New Hampshire University to sponsor a course in screen writing. It will be used to set up a four-year program of screen writing award for undergraduates.

(*Continued from Page 25*)

the Blackhawk Theatre at Lansing, Ia., died at LaCrosse, Wis., following a heart attack. All of the stores and public school at Lansing closed for his funeral services.

The 625-seat Uptown, which opened at Sioux City, Ia., is expected to be the first unit in a proposed circuit of 10 houses to be built by the Uptown Theatre Corp. The house cost $100,000.

The Lamont Theatre at Lamont, Ia., has reopened after being remodeled. An upstairs cry room has been added.

Mr. and Mrs. Walter E. Allen, operators of the Nation Theatre at Lost Nation, Ia., are the parents of a boy.

VANCOUVER

Vancouver's Film Board of Trade re-elected Jimmy Patterson of 20th-Fox president; Nat Lavant, Columbia, secretary; Leslie Plottel, Empire-Universal, Harry Page, Eagle Lion, credit committee, and Willard Adamson, PRC, fire warden.

Hockey playoffs here have hit business in general. Beverly White is now head usherette at the Orpheum and Pat Frew is queen of the candy counter.

Rosedale Theatres, Ltd., which owns the Crescent at Calgary, and Westmount Theatres, Ltd. which owns the Plaza, have bought their leases from Odeon. Les Litch will continue to manage both houses.

Roy Clouston, formerly with Paramount at Calgary for 19 years, has been appointed booker-salesman at Empire-U, Vancouver, to succeed Larry Katze.

Banff and Sunshine, Alberta, look like Hollywood these days and Canadian skiiers are getting extra jobs as "Shadow of Time" is being shot here.

Ivan Ackery of the Orpheum had some kind of record last week when he broke the feature attendance record of the house, had his largest kiddie cartoon crowd and his two candy counters topped any week's business since the theatre opened.

BOSTON

Mary Wakefield is a newcomer at Paramount here. Flora Rosenberg has replaced Ben Sevin at Monogram as the voice with a smile in the information department. Cynthia Cradone has quit her job as secretary to John Dervin at United Artists to enter another field; Betty Carroll replaces her.

United Artists Manager John Dervin called all salesmen and bookers in to look at the product they will sell. Among those who were in for this reason were Ken Robinson, Irving Mendelsohn, Jack Draddy, Joe Cronan, Agnes Donahue and Max Berlonel. Warner Publicist Art Moger's sons are recovering from a scarlet fever attack.

RKO-ites threw a party for Switchboard Operator Florence Scarpetti at the Hotel Statler last Friday in honor of her forthcoming marriage.

E. M. Loew of the circuit of that name, is still receiving congratulations upon escaping injury when bandits held him up and took $700 in cash and jewelry.

Cort Hincken, veteran motion picture man, has been named general manager of the Rhode Island State Fair at Kingston. The Brattle Street Theatre at Cambridge has gone stock.

REGIONAL NEWSREEL

HARRISBURG

Senate Manager Bob Sidman accepted the publicity chairmanship for the cancer campaign here and is hard at work on a cancer jingle prize contest. Colonial Manager Jack O'Rear's wife, Charlotte, is busy politicalizing as secretary of the "Fighting 5," a Republican independent group.

Senate Aide Betty Auker will become a bride soon, keeping up the idea which started with Assistant Cashier Geraldine Zimmerman, just back from her honeymoon. Victor Oder, formerly associated with the Hamrick-Evergreen houses at Seattle, and an ex-marine, has been named staff chief at the Senate, succeeding Mrs. Jane Bender.

Clarence Carr, Colonial projectionist, is confined home by illness; Betty Schell, Colonial aide, was sent "on loan" to the State to substitute for Betty Orris at the candy counter.

Loew's Regent Manager Sam Gilman was chauffeur to local newspapermen and to Loew's Reading Manager Larry Levy on a trip to Washington to view "State of the Union" at the premiere attended by Pres. Truman.

Harry Fornwald, operator of the Hershey Community Theatre and formerly at the Senate and Wilmer and Vincent's Victoria, died last week in a Philadelphia hospital.

CLEVELAND

Cleveland's Variety Club has donated a complete 16-mm. projection outfit with a film library to the Marine Hospital as one of its heart projects.

George Planck, formerly Northio general sales manager, has entered exhibition with the purchase of the Ohio at Loudenville from Robert A. Momm. Selene Amster of 20th-Fox is Florida vacationing; ditto Max Jacobs of the Marvel and his wife.

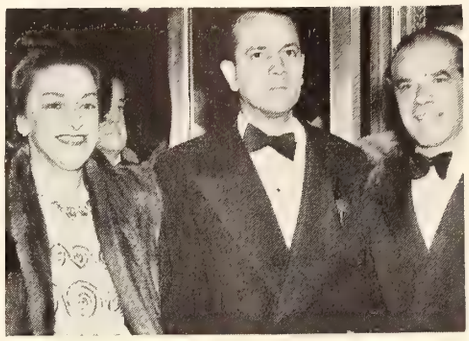
Ezra Skirball will manage the new Skirball Drive-in near Massilon with opening due in May; Seymour Weiss of the two Phil Smith drive-ins in Cleveland has been transferred to Chicago. Harry and John Urbansky, Jr., of Reel Film Service have taken over Ohio distribution for a 16-mm. sound projector. Bill Shartin and Jack Gertz have formed Theatrical Enterprises to handle theatre promotions and in addition will distribute exploitation pictures. Cleveland offices are open; Cincinnati offices are scheduled to be opened shortly.

Republic's exchange has been entirely remodeled. Bert Goldberg screened the Herald Pictures "Miracle of Harlem" for the trade last week. Screen Guild will distribute here.

Film row was shocked by the sudden death last week of John D. Kalafat, 65, an exhibitor leader for almost 40 years. He died suddenly at a local hospital where he was under observation for a minor heart ailment. Surviving are his wife and a son, James, associated with him in his theatre chain. Funeral services were held from the Greek Orthodox Church of the Annunciation.

Open and Fighting

Operators of the six theatres in Moline, Ill., who had threatened to close if a four per cent admission tax were levied upon them, have decided to remain open, pass the tax to the audience and fight the case in court. They have asked their patrons to hold onto their ticket stubs so that refunds can be made if the courts knock out the tax.



PRESS PREVIEW. Frank Capra (right), producer-director of Liberty Films' "State of the Union," an MGM release, is shown with Mrs. Capra and Ernest B. Vacarro, president of the White House Correspondents Association, at the recent special press showing of the film at the Capitol Theatre in Washington, D. C.

MILWAUKEE

That house of many names, the former German picture theatre, the Kino, has been renamed the American by its new owner, N. D. Laveris, who runs a restaurant and has cut admissions to 17 cents for matinees and 21 cents at nights. Duals are the new policy.

Gallagher Film Services has added Duke Melsher to its staff and has remodeled and enlarged its quarters, Manager Ray Bonner announced.

Wisconsin Attorney General John Martin was the speaker at the opening of Hustisford, Wis., only picture house—the Highway. House is getting a good play from the home crowd which formerly had to take a bus or drive in a car several miles if they wanted to see a movie. The new house, a former garage, has 496 seats, or 100 seats less than the village's population. It is owned by five business men who run the house and peddle the tickets and the popcorn.

James F. Andrus is replacing Otis Lloyd at the Two Rivers, Wis., Rivoli. Lloyd was with the house for 17 years; Andrus started as booker for a theatre exchange. Warner Bros. office manager Mattie Asenbauer is in the hospital to have a leg operation.

DENVER

Jack McGee, Fox Intermountain Theatres city manager, Cheyenne, Wyo., was front-paged with a picture and story when the Eagles cited him for his work as chairman of the Freedom Train and the University War Memorial drives.

Paramount Assistant Manager Jack Wodell and Virginia Madison were married. Bob Letito, manager of the Webber, was elected chairman of the Lambda Chi Alpha House corporation at the University of Denver, where he is a student.

Robert Patrick has closed the Avalon for a $10,000 remodeling job, to include adding enough room for 100 more seats. The walls are up on his new Grand, which will have 500 seats.

RKO Branch Manager Joe Emerson piloted the exchange to third place in the "Best Years of Our Lives" drive, the exchange selling more than half its possibilities.

The Universal, Hagerman, N. M., was burned, and Walter Watson, owner, is looking for a building to use until he can erect another theatre.

Republic District Manager Earl Collins spent a few days in Denver conferring with Gene Gerbase, local manager.

NEW HAVEN

David Douglas is the new SRO manager in the New Haven territory.

Tony Massella and the wife, honeymooning in New York, called on Loew's Ernest Emerling who immediately put them to work on WHN broadcast.

Ruth Smeiter, ad director of the Strand at Bridgeport, is hospitalized. Edwin Riha of Warner's Merritt, Bridgeport, is celebrating a wedding anniversary. Bill Brown of the Loew-Poli Bijou here is a grandfather for the second time. Bob Kaufmann, who exploited for 20th-Fox here, has been transferred to the home office at New York for special assignment.

A testimonial dinner was given Bob Carney, manager of the Lyric at Bridgeport, and at present temporary manager of the Poli at Waterbury.

Charles Gaudino, manager of the Hippodrome, Bridgeport, presented the local Boys Club Choir of 50 voices at his theatre for a special boys' club week program.

COLUMBUS

The Academy Theatres National, a drive-in, opened for the season with the house allowing patrons to come during the daylight hours to enjoy the picnic and playground facilities. The Riverside and Eastside, operated by Frank Yassenoff and Harold Schwartz, were the first two drive-ins to open this season. Harold Goodin, student assistant at Loew's Ohio, is recovering from an emergency appendectomy.

Edward Andrews, Broadway actor, has been signed for the newly-formed Columbia Theatre Company which plans a 10-week run of stock at the Hartman.

LOUISVILLE

With the opening of the drive-in on Shelbyville Road and the East drive-in on Dixie Highway last week, the total of outdoor theatres operating in the Fall Cities area is now four.

Guthrie Crowe, president of the Kentucky Association of Theatre Owners is back in Louisville after spending the entire legislative session time at Frankfort to watch for legislation affecting theatres.

J. T. Kennedy, Jr., of Winchester, has taken over the Stanton at Stanton from Chester Steadman and Clay Bowen. He will reopen the house after remodeling.

Louisville got its first look at simulated television during the Kentuckiana Home Show at the Jefferson County Armory. The real thing

(*Continued on Page* 28)

Bet He's Popular

H. C. Moore, who runs the Fox at Brighton, Ala., will celebrate his second year in show business by giving a free show to all the townsmen on April 26.

REGIONAL NEWSREEL

(*Continued from Page 27*)

is expected by late August or early September.

Harold Lane of the State at Crothersville is due to go to Birmingham for an operation April 16 and expects to be out of the running for several weeks.

Frank Arru, who runs the Skyway near Louisville, has announced he will book nothing but Legion of Decency-approved pictures and has declared that no exhibitor is compelled to play a movie he doesn't want to play.

Film row visitors: Col. L. B. Fuqua of the Kentucky at Eddyville; Dr. and Mrs. Oscar Thompson of the Weddington at Pikeville; Morris Smith and Clark Bennett of the Valley at Taylorsville; Mr. and Mrs. G. M. May of the Dream at Corydon, Ind.; Mrs. R. L. Harned, Empire, Sellersburg, Ind.; M. H. Sparks and Ray Coleman of the Edmonton Strand; Harold Lane, State, Crothersville; D. G. Steinkamp, French Lick Amusement Company, French Lick, Ind.

ST. LOUIS

East St. Louis, Ill. defeated the administration's proposed city sales tax by a vote, still unofficial, of 21,447 against to 6,334 in favor. St. Charles, Mo., voted 1,178 to 601 to retain daylight saving time.

Motion of the defendant St. Louis Ambassador Theatre and the Eden Theatre company to dismiss Victor C. Mossotti's $300,000 anti-trust damage suit against them was taken under advisement by District Judge Ruby M. Hulen. Plaintiff's counsel had 20 days in which to file an opposing brief.

Fox Midwest has donated two 35-mm. projectors and sound equipment to the Missouri Training School for Boys at Boonville, Mo. Fox West Coast Executives George Bowser, John Healy, John Hodges and Paul Scherer were here this week conferring for four days with Fox Midwest executives and managers.

James McCann has succeeded the late Charles Conrad on Monogram's sales staff. Warners Short Subject Sales Manager Norman Moray was here last week for a sales meeting conducted by Manager Lester Bona and staff. Warner Prairie District Manager was in Des Moines this week. Manager Maury Davis of the Will Rogers Theatre underwent a physical check up last week at the Massachusetts Memorial Hospital in Boston. Paramount Short Subjects Sales Manager Oscar Morgan was here for a sales conference with Manager Maurice Schweitzer and staff. Monogram Manager Barney Rosenthal has closed deals for Monogram and Allied Artists product with the Wehrenberg and Komm circuits. Wellsboro, Mo. Exhibitor John Rees is vacationing at Hot Springs, Ark.

Miss Edis Knoll, RKO booker's secretary, was married to Deputy City Marshal William E. Brown of East St. Louis, Ill. Miss Mollie Fredlick, RKO contract clerk, was married to Richard Rosenfeld.

ATLANTA

Merritt Davis will sell in Tennessee for Republic. Mr. and Mrs. J. H. Rampy have taken over the Roberta at Roberta; Virginia Byington is back at her desk after a spell of illness; Mrs. Flo Tucker has quit Monogram with Mrs. Marion Hadley replacing her, and Joe La Hatte L. Wallace of Universal's booking department, and Office Manager Frank Jene have resigned.

Visitors: Mr. and Mrs. Henry Grady of the Ritz at Stark, Fla.; W. R. Boswell of Greenland, Ga.; L. J. Duncan and Sidney Laird of Al-Dun at West Point; W. Welch of Dallas, Ga., whose Strand was recently destroyed by fire and who hopes to have his new house open within the next few months. Bob Cannon of Lake City, Fla.; E. J. Hunter of Colquitt and Ward Wright of East Gadsen and Alabama City, were also visitors.

Back home after trips were 20th-Fox's Spence Pierce and Paramount's Leonard Allen; Abe Brown, owner of the film row hang out after a pleasure trip at Hot Springs. Arthur C. Bromberg, president of Monogram Southern.

Ralph Cook has opened the new 750-seat Cook at Walterboro, S. C.; M. Kent is the new owner of the Capital at Trenton, Fla. North Florence, Ala., has a new house seating 600 and operated by H. L. Bobo and D. W. Davis. B. B. Garner of the Highland Theatres, Inc., and owner of the State in Lake Wales, Fla., will increase its seating from 350 to 800.

Most of film row traveled to Wauchula, Fla., for the opening of Floyd Theatre's Hardee. Rouben Moore, who managed the Royal at Atlanta, is in charge of the new house.

Charles W. Griffin, 81, father of Charles W. Griffin, Jr., manager of the Lafayette, Lafayette, Ala., died of a paralytic stroke. Walter Hickey, former salesman for several majors, is confined to his home, ill; Harry M. Williams, United Artists salesman at Charlotte, is back on the job after illness.

Pays Tribute

High tribute to Jesse L. Lasky and the entire motion picture industry for its unrelenting efforts on behalf of tolerance and a more unified America was paid in Harrisburg last week by Pennsylvania's Gov. James H. Duff at a luncheon of Hollywood personalities in connection with the area premiere of Lasky's "Miracle of the Bells," which RKO is releasing.

Duff told those present that nowhere in the world is any man's freedom greater than the freedom of the least privileged of any American community. The Dauphin County Round Table of American Brotherhood presented Lasky with a scroll commemorating his humanitarian efforts.

PHILADELPHIA

The Fox Theatre is planning two world premieres during June—"Street With No Name" and "Walls of Jericho."

Vincent Gerolimo is now managing the Gem for Dave Moliver. Humphries Theatres has incorporated.

Ben Talmas, recently retired from 20th-Fox, is planning to visit his brother in Australia.

Tom Kenny left the Stanley-Warner film payment department to join an insurance firm as an investigator. His friends gave him a luncheon before he left.

Renovations have been completed on the Stanley-Warner Lane Theatre and the house is now reopened with doubled seating capacity.

Max Gillis has succeeded Joe Engel as branch manager for Republic.

NEW THEATRES

St. Louis—Northside Amusement Co. (Wehrenberg-Kaimann): 1,000-car drive-in, Highway 88, and St. Cyr Road, Jennings, St. Louis County.

Chicago—Howard Beck: ground broken for a theatre in Linwood Park, Ill.

Milwaukee—For Fox Wisconsin operation: $326,000 theatre in Whitefish Bay, Milwaukee "gold coast" suburb.

Portland, Ore.—Mrs. A. J. Agather and Mrs. Art Neils (Kootenai Theatre Co.): $75,000 theatre at Libby, Mont.

Salt Lake City—Architect-owner Raymond J. Ashton: 550-seat suburban theatre to feature a lobby art gallery for paintings by Utah artists, supervised by LeConte Stewart, head of art department, University of Utah.

Milwaukee—Gust Jahnke and son: 500-seat theatre and parking lot, Waterford, Wis.

Paulding, O. — Arthur Weaver and Jack O'Connell: $150,000 theatre here for Labor Day Opening; Weaver to manage, O'Connell to book and buy.

Houston, Tex.—For new Southside Amusement operation: Bellaire Theatre in $1,000,000 shopping center.

Hagerstown, Md.—Cleveland interests backing: drive-in on Hagerstown-Frederick Highway.

Dallas, Tex. — 1,200-seat Crest Theatre in Cedar Crest Shopping Village; nearly ready for opening.

Ramsey, N. Y.—Anthony D'Onofrio and Joseph Curcio, owners: new theatre at Arch and Spruce Streets.

Birmingham, Ala.—A $2,000,000 1,300 seater for the Negro trade; construction to start in two to three months.

Albany, N. Y.—P. Aust, owner: drive-in, Glens Falls-Saratoga road; Sylvan Leff to book.

Albany, N. Y.—David Willig, owner: drive-in near Springfield, Mass., for spring opening.

Atlanta—D. P. Lee, owner 600-seater at Gordon, Ga.

Atlanta—Crescent Amusement: new house, Cleveland, Tenn.

Atlanta—Tom Little (Little Amusement): opened: 1,000-seater at Camden, S. C.

Cincinnati—Kroger Babb: drive-in north of Wilmington, O.

St. Louis—Theatre Enterprises, Kansas City: new theatre at Chillicothe, Mo.

Garden City, Kan.—Theatre for chain operation: in $80,000,000 project for synthetic gasoline plant.

Enterprise, Ore.—A. B. Stockdale & Sons: property for theatre acquired on Main St.

Bolivar, Mo.—Mr. and Mrs. Jerry L. Drake: opened 700-seat new Drake Theatre; closed their Ritz here.

Dallas, Tex.—Interstate: de luxe suburban on Northwest Highway and Preston Road.

Los Angeles—Western Amusement: 1,450-seat de luxer on Sunset Blvd., Pacific Palisades; also a 750-seat house at Lone Pine, Calif.

Houston, Tex.—Albert and Harold Farb: private theatre seating 100 in their $300,000 tourist court to be erected at 900 Main Ave., here.

TO THE HIPPODROME, Cleveland
TO THE ALBEE, Cincinnati
TO THE VICTOR, Newcastle
TO THE CIRCLE, Indianapolis
TO THE STANLEY, Pittsburgh
TO THE STRAND, Albany
TO THE WINTER GARDEN, Jamestown
TO THE CAPITOL, Springfield
TO THE WARNER, Worcester
TO THE PALACE, Lawrence
TO THE WARNER, Memphis
TO THE STRAND, Hartford
TO THE WARNER, Bridgeport
TO THE MERRITT, Bridgeport
TO THE STATE, Waterbury
TO THE STRAND, New Britain
TO THE GARDE, New London
TO THE PALACE, So. Norwalk
TO THE WARNER, Washington,
TO THE [illegible]OT, Parkersburg
TO THE ROGER SHERMAN, New Haven
TO THE AMBASSADOR, Washington
TO THE MASTBAUM, Philadelphia
TO THE KEENEY, Elmira
TO THE CAMBRIA, Johnstown
TO THE FAMILY, Batavia
TO THE SHERMAN, Chillicothe
TO THE STANLEY, Baltimore
TO THE COLUMBIA, Sharon
TO THE WARNER, Morgantown
TO THE FAIRMONT, Fairmont
TO THE PALACE, Norwich
TO THE PALACE, Danbury
TO THE WARNER, Torrington
TO THE CAPITOL, Willimantic
TO THE WARNER, Youngstown
TO THE STRAND, New York
TO THE CAPITOL, Steubenville
TO THE LEROY, Portsmouth
TO THE VIRGINIAN, Charleston
TO THE RITZ, Clarksburg
TO THE WARNER, Erie
TO THE HAVENS, Olean
TO THE CAPITOL, Dunkirk
TO THE OHIO, Sandusky
TO THE WARNER, Milwaukee
TO THE ROOSEVELT, Chicago
TO THE AMBASSADOR, St. Louis
TO THE PARAMOUNT, Kansas City
TO THE CAPITOL, Madison
TO THE VENETIAN, Racine
TO THE RIO, Appleton
TO THE SHEBOYGAN, Sheboygan
TO THE WARNER, Hollywood
TO THE WARNER, Los Angeles
TO THE WILTERN, Los Angeles



"TO THE VICTOR"

WINNING NEW GLORY FOR WARNER BROS!

A rare and
nderful
ve story
And timely
few pictures
er have been!



DENNIS MORGAN

AS THE HERO OF ONE OF THE STRANGEST ROMANTIC ADVENTURES EVER FILMED!

VIVECA LINDFORS

THE LONG-AWAITED AMERICAN DEBUT OF THE NEW STAR FROM SWEDEN!

"TO THE VICTOR"

VICTOR FRANCEN · BRUCE BENNETT · DOROTHY MALONE · TOM D'ANDREA · Directed by DELMER DAVES · Produced by JERRY WALD · Written by Richard Brooks

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Lady From Shanghai

Columbia Mystery-Drama 87 mins.

AUDIENCE SLANT: (Adult) Sex, suspense and exciting melodrama in a picture that should entertain everyone, especially the Orson Welles and Rita Hayworth fans.

BOX-OFFICE SLANT: Should do top business, especially if given plenty of advance exploitation. Hayworth and Welles are potent marquee names.

Cast: Rita Hayworth, Orson Welles, Everett Sloane, Glenn Anders, Ted De Corsia, Erskine Sanford, Gus Schilling, Carl Frank, Louis Merrill, Evelyn Ellis, Harry Shannon, Wong Show Chong, Sam Nelson. **Credits:** Direction, Screenplay and Production by Orson Welles. Story based on a novel by Sherwood King. Photography, Charles Lawton. Song, "Please Don't Kiss Me" by Allan Roberts and Doris Fisher.

Plot: A young merchant sailor gets involved with a strange group when he accepts a job on the yacht of a crippled criminal lawyer. The man's wife is interested in the young sailor, and because of her he finds himself accused of the murder of the partner. However, the lawyer, knowing his wife guilty of the crime, accuses her and they shoot each other, with the young merchant sailor getting away.

Comment: This picture can be sold in much the same manner as Rita Hayworth's former film, "Gilda." It can also be sold via the new Hayworth tresses — what the studio calls Topaz Blonde. Furthermore, the names of Miss Hayworth and Orson Welles make it a natural for any situation, and there are many of the Welles "touches" to make it interesting and entertaining for his followers. In other respects, "The Lady From Shanghai" is a murder-mystery presented in the Welles stylized manner, which means originality in presentation but not, in this instance, in theme. There can be little doubt about its reception, for it has sex, suspense and excitement. Varied backgrounds for the story, switching from New York to San Frncisco to Acapulco, Mexico, are also on the credit side. Miss Hayworth is, as usual, beautiful, and she is capable in the role of the girl who would rather take the easy way to evil than the hard way to good. Producer-Director-Scripter Welles, who also has the leading role of the Black Irishman, impresses with his capabilities. Other excellent performances are turned in by Everett Sloane and Glen Anders. Good in supporting roles are Ted De Corsia, Gus Schilling, Erskine Sanford and Evelyn Ellis.

Another Part of the Forest

Univ.-Int'l Drama 107 mins.

AUDIENCE SLANT: (Adult) This tense drama of conflict in a Southern family will find its greatest measure of approval from mature and discriminating adult audiences, although others may be gripped by it without being aware of its psychological undertones.

BOX-OFFICE SLANT: Should do excellent business in most situations on the strength of its dramatic entertainment values, as well as its marquee names and the importance of the Lillian Hellman name.

Cast: Fredric March, Dan Duryea, Edmond O'Brien, Ann Blyth, Florence Eldridge, John Dall, Dona Drake, Betsy Blair, Fritz Leiber, Whit Bissell, Don Beddoe, Wilton Graff, Virginia Farmer, Libby Taylor, Smoki Whitfield. **Credits:** Produced by Jerry Bresler. Directed by Michael Gordon. Screenplay by Vladimir Pozner. Based upon the play by Lillian Hellman. Photography, Hal Mohr. Art direction by Bernard Herzbrun and Robert Boyle. Music, Daniele Amfitheatrof.

Plot: Because he smuggled salt through the Union blockade during the Civil War and then charged an exorbitant price for it, Fredric March is unanimously hated in a small Alabama town, even by his family. His two sons, Dan Duryea and Edmond O'Brien, go out of their way to make trouble for each other and annoy their father. During an argument over a loan, March orders O'Brien to leave home. When his wife's (Florence Eldridge's) pleas to let O'Brien remain bear no fruit, Florence tells O'Brien that March was the traitor who revealed the secret camping place of some Confederate soldiers to Union troops, with the Confederate men, most of them from the small town, slain in their sleep. Threatening to turn his father over to the townsmen, which would mean lynching, O'Brien forces March to sign over to him all his wealth and his business. But once he gets the money, he refuses to aid any of his family.

Comment: Lillian Hellman's play, as adapted for the screen by Vladimir Pozner, is a tense drama of conflict in a Southern family in the 1880s. It is a picture that will find its greatest measure of approval from mature and discriminating adult audiences, although others may be gripped by it without being aware of its psychological undertones. Fredric March's performance is outstanding, one of the best he has ever essayed for the screen, and right behind him for acting honors is Dan Duryea. Other roles are splendidly portrayed by Edmond O'Brien, Florence Eldridge and Ann Blyth. Michael Gordon's direction wrings every ounce of drama from Pozner's screenplay, and Jerry Bresler's production values are topdrawer. On the strength of its dramatic entertainment values, as well as its strong marquee names and the importance of the Lillian Hellman name, "Another Part of the Forest" should do excellent business in most situations.

National Reviewing Committees Audience Classifications

THE MATING OF MILLIE (Col.)
FAMILY—Nat'l Board of Review
CLASS A—SEC. 2—Nat'l Legion of Decency

THE LOST ONE (Col.)
MATURE—Nat'l Board of Review
CLASS A—SEC. 2—Nat'l Legion of Decency

TAKE MY LIFE (E-L)
MATURE—Nat'l Board of Review
CLASS A—SEC. 2—Nat'l Legion of Decency

THE OCTOBER MAN (E-L)
MATURE—Nat'l Board of Review
CLASS A—SEC. 2—Nat'l Legion of Decency

THE SEARCH (MGM)
FAMILY—Nat'l Board of Review
CLASS A—SEC. 1—Nat'l Legion of Decency

Silent Conflict

United Artists Western 61 mins.

AUDIENCE SLANT: (Family) Not as good as several of the previous Hopalong series, but the western and action fans will like it.

BOX-OFFICE SLANT: Should do as well as others in the series.

Cast: William Boyd, Andy Clyde, Rand Brooks, Virginia Belmont. Earle Hodgins, James Harrison, Forbes Murray, John Butler, Herbert Rawlinson, Richard Alexander, Don Haggerty. **Credits:** Produced by Lewis J. Rachmil. Directed by George Archainbaud. Executive producer, William Boyd. Original screenplay by Charles Belden, based on characters created by Clarence E. Mulford. Photography, Mack Stengler.

Plot: Hopalong's friend, Rand Brooks, is doped with medicinal herbs and hypnotized into stealing the proceeds from a cattle sale. Hopalong and Andy Clyde trail Brooks and his "medicine-man" captor, finally catch up with them and clear Brooks of complicity.

Comment: There is some exceptionally beautiful outdoor photography in this latest Hopalong Cassidy film, but it lacks the usual action associated with westerns, and the plot is not quite credible. It falls short of the interest usually engendered by Hopalong Cassidy films but nevertheless will likely please the western and action fans. Should do as well as others in the series.

Where the North Begins

Screen Guild Action-Drama 40 mins.

AUDIENCE SLANT: (Family) Clean-cut, fast-moving action drama of the Royal Mounties in Canada, with family appeal.

BOX-OFFICE SLANT: Should provide good balance for double bills because of its brevity and action. Satisfactory for Saturday matinees at action houses.

Cast: Russell Hayden, Jennifer Holt, Tristam Coffin, Denver Pyle, Steve Barclay, Artie Ortego, Keith Richards, J. W. Cody, Chris Willow Bird. **Credits:** Producer, Carl Hittleman. Executive producer, Maury Nunes. Screenplay by Elizabeth Burbridge, from an original story by Carl Hittleman and Harold Klein. Directed by Howard Bretherton. Photography, Benjamin Kline.

Plot: In 1873 a Royal Canadian Mounted Policeman is sent to a small Canadian outpost to break up a gang. He finally succeeds in stopping them from cheating the Indians and gets the girl.

Comment: This is a clean-cut fast-moving action drama of the Canadian Royal Mounties and should appeal to the family. The cast is up to par, with Russell Hayden and Jennifer Holt doing well in the leads. This sort of film seems to have never-ending appeal for average American audiences. It should provide good balance for double bills because of its brevity—only 40 minutes—and action. Satisfactory for Saturday matinees at action houses.

Hatter's Castle

Paramount Drama 105 mins.

AUDIENCE SLANT: (Adult) A heavy-handed, old-fashioned melodrama with little entertainment for the general public.

BOX-OFFICE SLANT: The only selling

factor are the names of James Mason, Deborah Kerr and Robert Newton; but even these won't help once unfavorable word-of-mouth gets around.

Cast: Robert Newton, James Mason, Deborah Kerr, Emlyn Williams, Enid Stamp-Taylor, Henry Oscar, Beatrice Varley, Anthony Bateman, June Holden, Breíni O'Rorke, George Merritt, Lawrence Hanray, Roddy Hughes, Claude Bailey, Mary Hinton, Ian Fleming, Aubrey Mallalieu. Credits: Directed by Lance Comfort. Based on a novel by A. J. Cronin. Screenplay by Paul Merzbach and R. Bernaur. Scenario and dialog, Rodney Ackland. Photography, Max Greene. Produced by I. Goldsmith.

Plot: This is the story of the disintegration of a self-made man who rules his family with an iron hand. Because of his evil disposition, he loses his business, sends his erring daughter away, loses his wife through cancer and his only son because of a heart attack after the son fails to satisfy's his father's demands for good school marks.

Comment: "Hatter's Castle" was adapted from the A. J. Cronin novel and, like the story, is an old-fashioned, mid-victorian melodrama that has little appeal for the average American moviegoer. Made in 1941, the picture may benefit now in early runs because of the name-draw of the English stars, James Mason, Deborah Kerr and Robert Newton; but its heavy-handed treatment makes the performances and various situations seem corny and ridiculous, so that the average moviegoer will find little entertainment in the picture as a whole.

Here Comes Trouble

(Cinecolor)

United Artists **Comedy** **50 mins.**

AUDIENCE SLANT: (Family) A rip-roaring slapstick comedy guaranteed to provide plenty of audience howls.

BOX-OFFICE SLANT: This is Part I of the Hal Roach package, "Laff-Time," of which the forthcoming "Who Killed 'Doc' Robbin" constitutes the second part. Either singly or as a package, (if "Who Killed 'Doc' Robbin" is as good as "Here Comes Trouble") exhibitors should do okay with it (or them.)

Cast: Bill Tracey, Joe Sawyer, Emory Parnell, Betty Compson, Paul Stanton, Beverly Lloyd, Joan Woodbury, Patti Morgan, Thomas Jackson. Credits: Produced and Directed by Fred Guiol. Screenplay by George Carleton Brown and Edward E. Seabrook. Executive Producer, Hal Roach, Jr. Photography, John W. Boyle, Photographic Effects, Roy Seawright.

Plot: A newspaper publisher is trying to clean up rackets in his town, but his police reporters are attacked and nearly killed. His daughter, in love with a copy boy, insists her dad promote him so they can get married. The publisher makes the copy boy police reporter. The boy captures the racketeers and gets the girl.

Comment: There is plenty of slapstick in this comedy, which is a cinch to send audiences into howls of helpless hilarity. Nothing particularly stands out, but added together the elements produce a corking good comedy. This is part of the Hal Roach two-part package "Laff-Time," of which the forthcoming "Who Killed 'Doc' Robbin" constitutes the second half. "Here Comes Trouble" will do okay for exhibitors by itself, and if the second half of the package is as good as the first, the package will make a good booking for comedy-hungry audiences.

'The Mikado'

Praised for its "enchanting music" and "glorious Technicolor," and hailed as an "outstanding attraction for any theatre" in STR's review of its original release (May 20, 1939), Universal-International's "The Mikado" is being reissued as a Prestige Picture. Featuring the music of Gilbert and Sullivan, the English-made musical has Kenny Baker in the top singing role, with John Barclay, Martyn Green, Sidney Colin, the D'Oyly Carte Opera Co. chorus and others in the supporting cast. Present-day audiences, as did those who saw the picture when originally released, will find "The Mikado" an amusing and delightful treat for both eye and ear. Running time, 90 minutes.

Jans Monson in America

Scandia Films **Drama** **103 mins.**

AUDIENCE SLANT: (Family) This holds interest and entertainment for those who understand the Swedish language. For others, the English titles are not sufficiently clear to make it worthy of their attention.

BOX-OFFICE SLANT: Good only for the art and foreign-language houses, especially where there is a large Swedish section.

Cast: Edward Persson, Stif Olin, Mim Persson, Bojan Westin, others. Credits: Directed by Bengt Janzon. Screenplay by Carl-Adam Nycop and Bengt Janzon. Photography by Bertil Palmgren and Mack Stengler. Produced by Europa Films.

Plot: A middle-aged farmer living in a small town in Sweden is suddenly notified of the wealth left him by a brother in America. To claim this, he goes to the United States. After a series of adventures he eventually gets his riches, then returns to Sweden.

Comment: This is suitable fare for the art and foreign-language houses, particularly for those audiences who understand the Swedish language and are familiar with the Swedish star, Edvard Persson. Others will find little entertainment in it, for the English subtitles are not sufficiently clear to permit one to understand and follow the action.

Shaggy

(Cinecolor)

Paramount **Drama** **71 mins.**

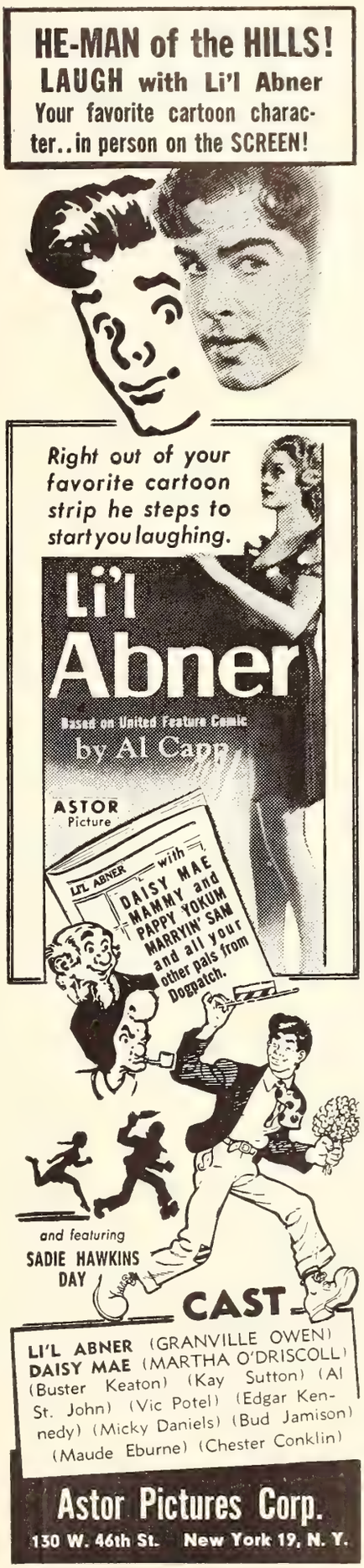
AUDIENCE SLANT: (Family) Another good boy-and-dog story for the entire family. A fight between the dog and a mountain lion adds to the excitement.

BOX-OFFICE SLANT: Should do satisfactory business, especially in neighborhood and subsequent-run theatres.

Cast: Brenda Joyce, George Nokes, Robert Shayne, Jody Gilbert, Ralph Sanford, Alex Frazer, William Haade, Dan White and Shaggy, the dog, and other animals. Credits: Directed by Robert Emmett Tansey. Original Screenplay by Maxwell Shane. Photography, Ellis W. Carter. Cinecolor Director, Wilton Holm. Produced by William Pine and William Thomas.

Plot: Trouble starts for Shaggy, the pet of a rancher's son, when the father brings home a new wife. Being city-bred, she is afraid of animals, and this brings about a misunderstanding between her and the young son. Then Shaggy is accused of killing sheep, and the young boy leaves home to protect him from being killed. The wife goes looking for them, and Shaggy saves their lives when a mountain lion tries to attack them.

Comment: This is good product for the neighborhood and subsequent-run houses, and will also make a satisfactory lower-half offering in the metropolitan areas. It is an appealing, entertaining, homespun tale about a boy and his dog that will please the average moviegoer. The Cinecolor photography brings out the beautiful background scenery, with one sequence in which a mountain lion is the menace having plenty of excitement and drama. Cast is very capable, with Jody Gilbert handling the comedy chores and George Nokes, doing okay as the young boy.



. . . NEWSREEL SYNOPSES . . .

(Released Saturday, April 17)

MOVIETONE (Vol. 31, No. 30)—Army Day parade in New York; Trieste Italians cheer GI parade; Milan communists in anti-government parade; Child musical prodigy; Fashions in bathing suits and eye-glass mirrors; Harmon shoots golf record; Girl baseball teams start training; Outboard motorboat race.

NEWS OF THE DAY (Vol. 19, No. 264)—Lewis ends coal strike; GIs march in Trieste; Musical genius—aged four; Girl baseball teams start training; Navy kids' boxing.

PARAMOUNT (No. 67)—Stanley Cup hockey match; Lewis ends coal strike; Child musical prodigy; Italy's hour of decision.

UNIVERSAL (Vol. 21, No. 134)—Lewis ends coal strike; GIs march in Trieste; New York Italians parade in communist protest; Navy balloon stratosphere test; Harmon wins masters' golf tournament; Navy kids' boxing; Outboard motorboat race.

WARNER PATHE (Vol. 19, No. 69)—Coal strike settled; GIs march in Trieste; Montgomery back from Berlin; Girl baseball teams start training; Young set studies magic; AAU boxing championship.

(Released Wednesday, April 14)

MOVIETONE (Vol. 31, No. 29)—Stassen wins Wisconsin primary; Parley of Americas at Bogota, Colombia; Italian military parade warning to communists; Paul G. Hoffman to administer foreign aid program; Mrs. Roosevelt meets British royal family; Belgian Regent visits Truman; Governor signs housing bill (Boston only); Spring show at Columbus Gallery of Fine Arts (Cleveland, Cincinnati only); Baby elephants (except Cleveland, Cincinnati); Sidney Cup race; Water skiing at Cypress Gardens.

NEWS OF THE DAY (Vol. 19, No. 263)—Eisenhower pleads for strong U. S. A.; Patriotic spectacle in Washington; Stassen wins Wisconsin primary; Paul G. Hoffman to administer foreign aid program, Parley of Americas at Bogota, Colombia; New look for summer; Water ski meet at Cypress Gardens.

PARAMOUNT (No. 66)—Water ski meet at Cypress Gardens; Hoffman heads European Recovery Plan; Parley of Americas; Stassen victor in Wisconsin; Soviet, British planes crash in Berlin.

UNIVERSAL (Vol. 21, No. 133)—Stassen wins Wisconsin primary; Truman sees Army parade; U. S. ships visit Greece; Parley of Americas; Belgian Regent visits Truman; Hoffman heads ERP; Japanese train wreck; Mrs. Roosevelt visits British royal family; Birds blacken sky; Water ski meet at Cypress Gardens.

WARNER PATHE (Vol. 19, No. 68)—Stassen wins Wisconsin primary; Soviet, British planes crash in Berlin; Hoffman heads ERP; Mrs. Roosevelt visits British royal family; Water ski at Cypress Gardens; Parley of Americas; Maulers in molasses mayhem; Dec. 7 flag returned to Capitol; Gen. Bradley in New Orleans (New Orleans only); International night honors Students Project for Amity Among Nations (Minneapolis only).

ALL AMERICAN (Vol. 6, No. 286)—National Baptist convention; Hospital fund drive; Safety parachute; Memphis Red Sox in spring training; Negro Hebrews practice their religion in synagogues; Chicago stockyards quiet as workers strike.

TELENEWS (Vol. 2, No. 15)—Lewis ends coal strike; Hoffman new ERP chief; Stassen victory; Vegetarian ticket; Wallace in Chicago; Ex-dishwasher buys town; Kids try Europe's starvation diet; Cherry Blossom festival; Army Day; Truman reviews Army parade; Marshall at Bogota conference; Hungary red "independence" conference; Greek orphans escape communist indoctrination; Democratic elections in Indonesia; Mexico's recovery plan; "Reading" pencil for blind; Milwaukee sportsmen's show; Motorized skiing in Czechoslovakia.

Tax Accord Only Solution, Says Britain's Wilson

The Anglo-American tax accord was the only way of stopping a $50,000,000-a-year drain on Britain's dollar supplies which would have gone to reissues, short of shutting some British picture houses altogether, Board of Trade President Harold Wilson said at a meeting of the Association of Cine Technicians in London.

Shutting British houses would have badly affected British film production and general morale, he declared, adding that criticism of the accord was largely political. He declared the policy of letting Americans keep the revenues made by British films in the United States and its possessions was "sound, long-term national policy."





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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) and re-issues with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abigail, Dear Heart....Para.
A Connecticut Yankee....Para.
Accused, The....Para.
A Date With Judy....MGM
A Double Life....U-I
Adventures of Casanova....EL
Adventures of Don Juan....WB
Adventures of Silverado....Col.
A Foreign Affair....Para.
A Joe Named Palooka....Mono.
A Lady Surrenders....U-I
Albuquerque....Para.
Alias A Gentleman....MGM
All My Sons....U-I
All's Well....Ind.
Always Together....WB
An Ideal Husband....20th-Fox
Angels' Alley....Mono.
Angry God, The....UA
An Innocent Affair....UA
Anna Karenina....20th-Fox
Another Part of the Forest....U-I
Apartment for Peggy....20th-Fox
April Showers....WB
Arch of Triumph....UA
Are You With It?....U-I
Arizona....Col.
Arizona Ranger....RKO
Arnelo Affair....MGM
Arthur Takes Over....20th-Fox
A Song Is Born....RKO
A Southern Yankee....MGM
Assigned to Danger....EL
Atlantis....UA

B

Bachelor and the Bobby-Soxer....RKO
Babe Ruth Story, The....Allied
Backfire....Rep.
Berlin Express....RKO
Best Man Wins....Col.
Best Years of Our Lives....RKO
Beyond Glory....Para.
B. F.'s Daughter....MGM
Big City....MGM
Big Clock, The....Para.
Big Dan....20th-Fox
Big Punch, The....WB
Big Sombrero, The....Col.
Big Town After Dark....Para.
Big Town Scandal....Para.
Bill and Coo....Rep.
Bishop's Wife, The....RKO
Black Arrow, The....Col.
Black Bart....U-I
Black Gold....Allied
Blackmail....Rep.
Blone Ice....FC
Blonde Savage....EL
Blondie in the Dough....Col.
Blondie's Anniversary....Col.
Blondie's Night Out....Col.
Blondie's Reward....Col.
Blood on the Moon....RKO
Blue Lady....Rep.
Body and Soul....UA
Born to Fight....EL
Bowery Buckaroos....Mono.
Boy, What A Girl....SGP
Boy With Green Hair, The....RKO
Brain of Frankenstein....U-I
Bride Goes Wild, The....MGM
Brute Force....Univ.
Bulldog Drummond Strikes Back....Col.
Burlesque....20th-Fox
Burning Cross, The....SGP
Bury Me, Dead....EL
Bush Christmas....U-I
Bush Pilot....SGP

C

Caged Fury....Para.
Calcutta....Para.
Call Northside 777....20th-Fox
Campus Honeymoon....Rep.
Campus Sleuth....Mono.
Canon City....EL
Captain from Castile....20th-Fox
Captain Boycott....U-I
Caravan....UA
Carnegie Hall....U-I
Casbah....U-I
Case of the Baby Sitter....SGP
Cass Timberlane....MGM
Catherine the Great....RC
Challenge, The....20th-Fox
Charming Matt Saxon, The....U-I
Checkered Coat, The....20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — *(C) Comedy*
(D) Drama — *(Doc) Documentary*
(G) Gangster — *(M) Musical*
(H) Horror — *(W) Western*
(My) Mystery — *(Wa) War*

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
1	It Happened on Fifth Avenue (C)F	Gale Storm-Don DeFore	115	4/19/47	b2/8/47
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8	Dude Goes West, The	E. Albert-G. Storm-B. Barnes	86	5/30/48	
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
White Stallion	Dean-Maynard	57	5/1/47	New Release

Westerns (Coming)

Battling Marshal	Sunset Carson-Pat Starling			
Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Six-Shooter	Sunset Carson-Pat Starling			
Sunset Carson Rides Again	Sunset Carson-Pat Starling			
Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

CURRENT

	Adventures in Silverado (O-A)	W. Bishop-G. Henry-F. Tucker	75	3/25/48	a1/10/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A Lake-L. Simms	67	12/18/47	b12/27/47
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
838	Gunfighters *C (W)F	Randolph Scott-Dorothy Hart	87	July '47	b6/14/47
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (M)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
803	Keeper of the Bees (D)F	Gloria Henry-Michael Duane	67	7/10/47	b10/18/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	95	July '47	
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubert-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
853	Swing the Western Way	J. Leonard-M. Dugan-Hoosier Hot Shots	66	6/26/47	
	Swordsman, The *T (D)F	Larry Parks-Ellen Drew-G. Macready	81	1/9/48	b10/18/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lydon-J. Preisser	70	11/6/47	b1/10/48
827	When A Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47

COMING

	Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray		5/6/48	a3/13/48
	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			a2/21/48
	Coroner Creek (W)	Randolph Scott-Marguerite Chapman			a11/8/47
	Eternal Melody	Janis Carter-Marc Platt			
	Fuller Brush Man, The (C-D)	Red Skelton-Janet Blair			a2/28/48
	Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
	I Surrender Dear	Gloria Jean-D. Street-D. McGuire			
	Lady From Shanghai, The	Rita Hayworth-Orson Welles	87	May '48	a4/12/47
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			
	Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	Port Said (D)	W. Bishop-G. Henry-S. Geray	69	4/15/48	a2/28/48
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Strawberry Roan *C (W)	Gene Autry-Gloria Henry			a7/26/47
	Sweetheart of the Blues	Gloria Jean-David Street			
	Thunderhoof	Preston Foster-William Bishop			
	Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

964 **Last Days of Boot Hill (W)** ..... Charles Starrett-Smiley Burnette ..... 56...11/20/47 ....a7/19/47
Phantom Valley ..... Charles Starrett-Smiley Burnette ..... 53...2/19/48 .....
870 Riders of the Lone Star (W-M)F ..... Charles Starrett-Smiley Burnette ..... 55...8/14/47 ....b10/11/47
Six Gun Law (W) ..... C. Starrett-S. Burnette ..... 54...1/9/48 .....
West of Sonora ..... Charles Starrett-Smiley Burnette ..... 55...3/25/48 .....

Westerns (Coming)

Blazing Across the Pecos ..... Charles Starrett-Smiley Burnette ....
Texas Sandman ..... H. Hot Shots-G. Henry-S. Hart ....
Trail to Laredo ..... Charles Starrett-Smiley Burnette ....
Whirlwind Raiders ..... Charles Starrett-Smiley Burnette ..... 54...5/13/48 .....

EAGLE LION

CURRENT

812 Adventures of Casanova (D)F ..... DeCordova-Bremer-Bey-Sutton ..... 83...2/7/48 .....b2/28/48
807 **Blonde Savage (D)F** ..... L. Erickson-G. Sherwood ..... 62...11/22/47 ...b10/11/47
803 **Bury Me Dead (My)A** ..... M. Daniels-G. McClure-C. O'Donnell ..... 68...10/18/47 ....b9/27/47
817 Enchanted Valley, The *C (D)F ..... J. Craig-L. Bari-J. Johnston ..... 71...3/6/48 .....b4/3/48
712 Gas House Kids in Hollywood (C)F ..... Alfalfa Switzer-Gas House Kids ..... 63...8/23/47 .....b9/6/47
802 **Green for Danger (My)A** ..... Sally Gray-Trevor Howard ..... 93...10/4/47 ....b12/14/46
810 **Heading for Heaven (C)F** ..... S. Erwin-G. Farrell ..... 71...1/17/48 ....b12/20/47
808 **Linda Be Good (C)A** ..... E. Knox-J. Hubbard-M. Wilson ..... 66...1/3/48 .....b11/1/47
806 **Love From a Stranger (MY)A** ..... J. Hodiak-S. Sidney-A. Richards ..... 81...11/15/47 ....b11/8/47
815 Man from Texas (My-D) ..... J. Johnston-J. Craig-L. Bari ..... 71...3/6/48 .....a7/19/47
816 October Man, The ..... John Mills-Joan Greenwood ..... 85...3/20/48 .....
813 **Open Secret (D)A** ..... J. Ireland-J. Randolph-R. Bohnen ..... 70...2/14/48 .....b1/17/48
801 **Out of the Blue (C)A** ..... G. Brent-V. Mayo-T. Bey ..... 87...10/11/47 ....b8/30/47
710 **Railroaded (D)A** ..... J. Ireland-S. Ryan-H. Beaumont ..... 72...8/30/47 ....b10/11/47
707 **Red Stallion *C (D)F** ..... T. Donaldson-R. Paige-J. Darwell ..... 82...8/16/47 .... b7/26/47
804 **Return of Rin Tin Tin (D)F (Color)** ..... D. Woods-B. Blake-C. Drake ..... 67...11/1/47 .....b11/8/47
818 Ruthless (D)A ..... H. Dantine-M. Anderson-P. Lukas ..... 89...11/15/47 ...b11/15/47
811 **Smugglers, The *T (D)A** ..... Michael Redgrave-Jean Kent ..... 85...1/31/48 .....b4/12/47
809 **T-Men (D)A** ..... Dennis O'Keefe-Mary Meade ..... 91...1/10/48 ...b12/20/47
814 **Take My Life (D)F** ..... Greta Gynt-Hugh Williams ..... 80...2/28/48 .....b5/17/47
805 Whispering City (D)A ..... A. Curtis-A. Gwynne-C. Grapewin ..... 77...3/27/48 .....b4/3/48

COMING

Assigned to Danger ..... Gene Raymond-Noreen Nash ....
Born to Fight ..... Scott Brady-Anabel Shaw ....
Canon City ..... S. Brady-C. Russell-S. Clements ....
Closeup ..... A. Baxter-P. Huston-J. Carradine ....
820 Cobra Strikes ..... Sheila Ryan-Leslie Brooks ..... 62...4/24/48 .....
Courage of Gallant Bess *C (D) ..... Cameron Mitchell-Audrey Long a3/20/48
Hollow Triumph ..... Paul Henreid-Joan Bennett ....
Lady at Midnight ..... R. Denning-T. Dugan-L. L. Michel ....
Let's Live a Little ..... Hedy Lamarr-Robert Cummings ....
Man Wanted ..... Anabel Shaw-Robert Lowery ....
Mickey *C(D) ..... L. Butler-B. Goodwin-I. Hervey a2/21/48
Mystic, The ..... T. Bey-C. O'Connell-L. Bari ....
819 Noose Hangs High (C)F ..... Abbott-Costello-Downs-Calleia ..... 77...4/17/48 .....b4/10/48
Northwest Stampede *C (D) ..... J. Leslie-J. Craig-J. Oakie a12/20/47
Philo Vance's Peril ..... W. Wright-L. Belasco-R. Ames b1/25/47
Raw Deal ..... Dennis O'Keefe-Claire Trevor ..... 104 ....
Shed No Tears ..... W. Ford-J. Vincent-F. Albertson ....

Westerns (Current)

853 **Check Your Guns (W)F** ..... E. Dean-R. Ates-N. Gates ..... 55...1/24/48 ....b11/22/47
852 **Shadow Valley (W)F** ..... E. Dean-R. Ates-J. Holt ..... 58...11/29/47 ...b12/13/47
758 **Stage to Mesa City (W)F** ..... Lash LaRue-Fuzzy St. John ..... 52...11/1/47 .....b1/31/48
854 **Tornado Range (W-S)F** ..... Eddie Dean-Roscoe Ates-J. Holt ..... 56...2/21/48 .....2/21/48
855 Westward Trail, The (W)F ..... E. Dean-R. Ates-P. Planchard ..... 56...3/13/48 .....b3/13/48

Westerns (Coming)

Gun Fighter ..... Lash LaRue-Fuzzy St. John-Mary Scott a12/18/47
856 Hawk of Powder River, The (W)F ..... E. Dean-R. Ates-J. Holt ..... 54...4/10/48 .....b3/27/48
Prairie Outlaw ..... E. Dean-R. Ates-J. Holt ....
Tioga Kid, The (W)F ..... E. Dean-R. Ates-J. Holt ..... 54 ....b3/20/48

FILM CLASSICS

CURRENT

Blonde Ice ..... L. Brooks-R. Paige-R. Vincent ..... May '48 .....
Devil's Cargo (M)A ..... J. Calvert-R. Hudson-R. Karns ..... 61...Apr. '48 .....b3/20/48
Discovery (Doc)F ..... Admiral Byrd-Members of Expedition ..... 74...Jan. '48 .....b4/10/48
For You I Die (D)A ..... C. Downs-P. Langton-M. Auer ..... 76...Jan. '48 .....b1/3/48
Furia (D)A ..... Isa Pola-Rosanno Brazzi ..... 89...Jan. '48 .....b1/25/48
I Was A Criminal ..... A. Basserman-Mary Brian ..... 73...8/8/45 .....
Miraculous Journey ..... Rory Calhoun-V. Grey-G. Cleveland ....
Money Madness ..... H. Beaumont-F. Rafferty-H. Warde ..... 73...Apr. '48 .....b4/3/48
Sofiia *C ..... Gene Raymond-Patricia Morison ..... June '48 .....
Spirit of West Point (D)F ..... Glenn Davis-Felix Blanchard ..... 77...Nov. '47 ....b10/4/47
The Argyle Secrets ..... W. Gargan-M. Lord-R. Byrd ..... 63...May '48 .....
Women in the Night (D)A ..... Tala Birell-William Henry ..... 90...Jan. '48 .....b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818 Alias a Gentleman (C-D)A ..... W. Beery-T. Drake-D. Patrick ..... 76...Mar. '48 .....b2/7/48
803 Arnelo Affair, The (D)A ..... John Hodiak-Frances Gifford ..... 81...Sept. '47 ....b2/15/48
813 Cass Timberlane (D)A ..... Spencer Tracy-Lana Turner ..... 119...Jan. 48 .....b11/8/47
726 Cynthia (C-D)F ..... E. Taylor-G. Murphy-M. Astor ..... 98...July '47 ....b5/17/47
807 Desire Me (D)A ..... G. Garson-Richard Hart ..... 90...Oct. '47 .....b9/27/47
810 Good News (M-C)F *T ..... June Allyson-Peter Lawford ..... 95...Dec. '47 .....b12/6/47
811 Green Dolphin Street (D)F ..... Lana Turner-Van Heflin ..... 141...Nov. '47 ...b10/18/47
815 High Wall (D)A ..... R. Taylor-A. Totter-H. Marshall ..... 99...Feb. '48 ...b12/20/47
728 Hucksters, The (C-D)A ..... C. Gable-D. Kerr-A. Menjou ..... 115...Aug. '47 ....b6/28/47
814 If Winter Comes (D)A ..... W. Pidgeon-D. Kerr-A. Lansbury ..... 97...Jan. '48 ...b12/27/47
809 Killer McCoy (D)A ..... M. Rooney-A. Blyth-B. Donlevy ..... 104...Dec. '47 ...b10/25/47
725 Living in a Big Way (C-D)F ..... Gene Kelly-Marie MacDonald ..... 103...June '47 ....b5/31/47
805 Merton of the Movies (C)F ..... Red Skelton-Virginia O'Brien ..... 82...Oct. '47 .....b7/18/47
729 Romance of Rosy Ridge, The (D)F ..... V. Johnson-T. Mitchell-J. Leigh ..... 105...Aug. '47 .....b7/5/47
708 Show-Off, The (C)F ..... R. Skelton-Marilyn Maxwell ..... 83...Dec. '47 ....b8/18/47
804 Song of Love (D-M)A ..... K. Hepburn-P. Henreid-R. Walker ..... 118...Oct. '47 ....b7/26/47
801 Song of the Thin Man (My)F ..... William Powell-Myrna Loy ..... 86...Sept. '47 ....b7/26/47
816 Tenth Avenue Angel (D)F ..... M. O'Brien-A. Lansbury-G. Murphy ..... 74...Feb. '48 .....b1/17/48
808 This Time For Keeps *T (M)F ..... E. Williams-L. Melchior ..... 105...Nov. '47 ...b10/11/47
817 Three Daring Daughters *T(M)F ..... J. MacDonald-J. Iturbi-J. Powell ..... 115...Mar. '48 ....b2/14/48
802 Unfinished Dance, The *T (D)F ..... Margaret O'Brien-Cyd Charisse ..... 100...Sept. '47 .....b8/2/47

SHOWMEN'S TRADE REVIEW

Title	*Company*
Cheyenne	WB
Child of Divorce	RKO
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Courage of Gallant Bess	E-L
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB
Cynthia	MGM

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono
Down to Earth	Col
Dragnet	SG
Dream Girl	Para
Driftwood	Rep
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Emperor Waltz, The	Para
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Eternal Melody	Col
Exile, The	U-I
Exposed	Rep
Eyes of Texas	Rep.

F

Fabulous Texan, The	Rep
False Paradise	UA
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep
Gas House Kids Go West	EL
Gentlemen's Agreement	20th-Fox
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col
Golden Earrings	Par
Good News	MGM
Good Sam	RKO
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	E-L
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Gunfighters	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox

Title	Company
Hat Box Mystery	SG
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
High Barbaree	MGM
High Conquest	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied
I	
I Became a Criminal	WB
I Cover Big Town	Para
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Summer	RKO
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Stand Accused	U-I
I Surrender Dear	Col.
It Had to Be You	Col.
It Happened on Fifth Avenue	Allied
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jassy	U-I
Jiggs & Maggie in Society	Mono
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
Jungle Flight	Para.
K	
Keeper of the Bees	Col.
Key Largo	WB
Key Witness	Col.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox
L	
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter From an Unknown Woman	U-I
Let's Fall in Love	Col
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	Rep
Lightnin' in the Forest	Rep
Linda Be Good	Rep
Little Miss Broadway	Col
Living in a Big Way	MGM
Locket, The	RKO
Lone Wolf in London	Col
Long Denial, The	RKO
Lost Moment's, The	U-
Lost One, The	Col.
Louisiana	Mono
Love from a Stranger	Rep
Loves of Carmen	Col
Lulu Belle	Col
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48		
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48		
820	B. F.'s Daughter (D)A	B. Stanwyck-V. Heflin-C. Coburn	108.	Apr. '48		b2/21/48
	Big City	M. O'Brien-R. Preston-D. Thomas	111	June '48		b3/27/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48		b2/28/48
	Command Decision	Clark Gable-John Hodiak				
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48		
	Hills Of Home *T	Lassie-E. Gwenn-J. Leigh				a11/15/47
	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48		b4/10/48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48		
	Kissing Bandit, The *T	F. Sinatra-K. Grayson				a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell				a11/15/47
	On an Island With You *T (C-M)	E. Williams-P. Lawford		June '48		a8/23/47
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88			b8/31/47
	Pirate, The *T (M-C)A	J. Garland-G.Kelly-W. Slezak	102	May '48		b4/3/48
	Search, The (D)F	Montgomery Clift-Aline MacMahon	105			b3/27/48
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48		b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77			b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	Apr. '48		b3/13/48
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson				
	Words and Music *T	J. Garland-M. Rooney-T. Drake				

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48		b1/31/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47		b12/27/47
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48		b2/21/48
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47		b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48		b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47		b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47		
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47		b8/9/47
622	News Hounds (C)F	Leo Gorcey-H. Ball-B. Jordan	68	9/13/47		b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48		a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47		b8/16/47
4705	Rocky (D)	Roddy McDowall-Gale Sherwood	76	3/7/48		a10/25/47
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48		
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48		b3/6/48

COMING

	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox				
4713	Campus Sleuth (MD)	F. Stewart-J. Preisser-B. Sherwood		4/18/48		a2/14/48
4712	Docks of New Orleans (M)	R. Winters-V. Sen Young	70	4/4/48		a2/7/48
4714	French Leave	Jackie Cooper-Jackie Coogan		4/25/48		
4716	I Wouldn't Be in Your Shoes	Don Castle-Elyse Knox		5/23/48		
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay				
	Michael O'Halloran	Allene Roberts-Scotty Beckett				
	Mystery of the Golden Eye	Roland Young		4/19/48		
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin				
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48		
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell				
4715	Stage Struck	Audrey Long-Kane Richmond				

Westerns (Current)

674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47		b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47		b10/18/47
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48		
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48		

Westerns (Coming)

	Arizona Sunset	J. Wakely-C. Taylor-C. Larson		5/9/48		
4752	Crossed Trails	Johnny Mack Brown-Raymond Hatton		4/11/48		
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton		5/16/48		
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48		
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor				

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47		b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48		b1/24/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47		b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48		b2/14/48
4617	Desert Fury *T (D)F	Lizabeth Scott-John Hodiak	98	8/15/47		b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47		b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1/16/48		b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47		b3/1/47
4707	Road to Rio (C)F	B. Crosby-B. Hope-D. Lamour	92	7/4/47		b5/31/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48		b2/7/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48		b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47		b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107			b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47		b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47		b8/9/47

COMING

	Abigail, Dear Heart	Rains-Carey-Hendrix-King				
	A Connecticut Yankee *T (MC)	B. Crosby-R Fleming				a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey				
	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund				a3/6/48
	Beyond Glory (D)	Alan Ladd-Donna Reed				a1/10/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
	Big Town Scandal	Philip Reed-Hillary Brooke				
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams				
	Dream Girl (C-D)	B. Hutton-M. Carey-V. Field				a6/7/47
	Dynamite	William Gargan-Leslie Brooks				
4720	Emperor Waltz, The *T	Bing Crosby-Joan Fontaine	106	7/2/48		a7/13/46
	Great Gatsby, The	Ladd-Field-Carey-Hussey				
4718	Hatter's Castle	James Mason-Deborah Kerr	105	6/18/48		
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman				
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48		b2/28/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas				a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund				a8/9/47
	Paleface, The *T	Bob Hope-Jane Russell				a9/13/47
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
	Sealed Verdict (D)	Ray Milland-Florence Marly				a3/6/48
4717	Shaggy *C (D)	B. Joyce-G. Nokes-R. Shayne	72	6/11/48		a9/6/47
	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	112			b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball				

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards				
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley				
4719	Waterfront at Midnight	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		
	Whispering Smith *T	**A. Ladd-R. Preston-B. Marshall**				**a6/14/47**

RKO RADIO

CURRENT

					Trade Shown	
751	Best Years of Our Lives, The (D)A	D. Andrews-M.Loy-F. March	172	Dec. '47		b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47		b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47		b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47		b8/10/46
902	**Crossfire (D)A**	**R. Young-R. Mitchum-G. Grahame**	85	Aug '47		b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48		b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47		b10/4/47
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47		b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47		b8/23/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48		b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48		b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47		b8/23/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48		b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47		b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47		b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47		b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48		b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47		b11/1/47
723	Tarzan and the Huntress (D)F	J. Weissmuller-B. Joyce	70	April 47		b3/22/47
726	They Won't Believe Me (D)A	Robert Young-Susan Hayward	95	May '47		b5/17/47
730	Thunder Mountain (W)F	T. Holt-R. Martin-M. Hyer	60	May '47		b5/17/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47		b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48		b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47		b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63			b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman				a2/7/48
	Berlin Express (D)A	Oberon-Ryan-Korvin-Lukas	86			b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan				
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale				
	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman				a8/30/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48		b3/13/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan				a2/14/48
	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell				
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias				a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery				a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89			b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams				
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez				a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell				a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum				a12/27/47
	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys				a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead				a12/13/47
813	Tarzan and the Mermaids (D)F	J. Weismuller-B. Joyce-L. Christian	67			b4/3/48
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet				a2/14/48
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll				
	Your Red Wagon (D)	**C. O'Donnell-F. Granger-H. DaSilva**				**a9/27/47**

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48		b12/27/47
617	**Blackmail (My)F**	**W. Marshall-A. Mara-S. Bachelor**	67	7/24/47		b8/9/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48		b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47		b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47		b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47		b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47		b11/10/47
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48		b1/31/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48		b3/27/48
706	Lightnin' in the Forest (G)	L. Roberts-D. Barry-W. Douglas	58	3/25/48		a3/6/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48		b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48		b1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47		b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47		b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48		b1/24/48
618	**Wyoming (W)F**	**W. Elliott-V. Ralston**	84	8/1/47		b7/26/47

COMING

	Backfire	Jimmy Lydon-Lois Collier				
	Blue Lady	Carroll-Mara-Gomez-Bedoya				
	Daredevils of the Sky	Robert Livingston-Mae Clark				
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers				
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth				
707	Heart of Virginia (D)	R. Lowery-J. Martin-F. Darro	60	4/25/48		a3/13/48
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85			a3/13/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	4/26/48		
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell				a8/23/47
	Moonrise	D. Clark-G. Russell-E. Barrymore				
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48		a1/17/48
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts				
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine	5/1/48			a3/13/48
	Thrill Man, The	Russell Hayden-Lynne Roberts				
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin				

WESTERNS (CURRENT)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47		b12/13/47
753	Oklahoma Badlands	Allan Lane-Mildred Coles	59	2/22/48		
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47		b12/27/47
751	**Wild Frontier, The (W)F**	**Allan "Rocky" Lane-Jack Holt**	59	10/1/47		b10/11/47

Westerns (Coming)

754	Bold Frontiersman, The	Allan Lane-Eddy Waller	60	4/15/48		
654	California Firebrand *U	Monte Hale-Adrian Booth	63	4/1/48		
755	Carson City Raiders	A. Lane-E. Waller-B. Jons		5/13/48		
656	Timber Trail *U	Monte Hale-Lynne Roberts	67			

Title	*Company*
M	
Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Man Wanted	EL
Marauders, The	UA
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	E-L
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Dog Rusty	Col
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
Mystery of the Golden Eye	Mono.
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL
N	
Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	E-L
O	
Odd Man Out	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Outpost in Morocco	UA
P	
Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono
Perils of Pauline	Para
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Port Said	Col.
Portrait of Jennie	SRO
Possessed	WB
Prairie, The	SG
Pretender, The	Rep.
Prince of Thieves	Col.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Road to Rio	Para.

Title	Company
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shanghai Chest, The	Mono.
Shed No Tears	E-L
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
So Well Remembered	RKO
Speed to Spare	Para.
Spirit of West Point	FC
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
Stairway to Heaven	U-I
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Huntress	RKO
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Bandit	MGM
The Last Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Won't Believe Me	RKO
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Side of the Law	WB
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Musketeers	MGM
Thrill Man, The	Rep.
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunder Mountain	RKO
Thunderhoof	Col.
Time of Your Life	UA
T-Men	E-L
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS — CURRENT

X-2	Boy, What A Girl	Negro Cast	69	9/20/47		
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47		b5/17/47
X-3	Miracle in Harlem	Stepin Fetchit	71	3/27/48		
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M)A	Negro Cast	70	10/18/47		b7/26/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48		
4707	Where the North Begins	R. Hayden-Jennifer Holt	42	12/13/47		
4705	Prairie, The (D)	A. Baxter-L. Aubert	76	4/10/48		a12/27/47

SELZNICK RELEASING ORGANIZATION — CURRENT

	Duel in the Sun *T (WD)A	**J. Jones-G. Peck-J. Cotten**	**138**	**4/17/47**		**b1/4/47**

COMING

	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94	July '48		b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48
	Portrait of Jennie (D)	**J. Jones-J. Cotten-E. Barrymore**				**a11/1/47**

20TH-FOX — CURRENT 1947-'48

805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	**Captain From Castile (D)F *T**	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
731	**Daisy Kenyon (D)A**	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	**Dangerous Years (D)F**	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	**Forever Amber *T (D)A**	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	**Foxes of Harrow, The (D)A**	R. Harrison-M. O'Hara-R. Haydn	119	Oct. 47		b9/27/47
732	**Invisible Wall, The (My)A**	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
723	**I Wonder Who's Kissing Her Now *T (M)F**	June Haver-Mark Stevens	104	Aug. '47		b6/14/47
725	**Kiss of Death (D)A**	Victor Mature-Brian Donlevy	99	Sept. '47		b8/16/47
724	**Mother Wore Tights *T (M)F**	B. Grable-D. Dailey	107	Sept. '47		b8/23/47
730	**Nightmare Alley (D)A**	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	**Roses Are Red (My)A**	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
726	**Second Chance (D)A**	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47		b7/26/47
803	**Tender Years, The (D)F**	Joe E. Brown-R. Lyon-N. Nash	81	Jan. '48		b12/6/47
720	**Thunder in the Valley *T (D)F**	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	**You Were Meant For Me (MC-D)F**	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

809	**An Ideal Husband *T (C-D)A**	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	139	May '48		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				
	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
	Big Dan	C. Russell-V. Christine-G. Gray				
	Burlesque *T	Grable-Dailey-Oakie-Havoc				
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield				
	Counterfeiters, The	J. Sutton-D. Merrick-L. Chaney		May '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
	Deep Waters (D)	Andrews-Peters-Romero-Revere				a2/14/48
	Escape (D)A	R. Harrison-P. Cummins-W. Hartnell	79			b4/3/48
	Fighting Back	Paul Langont-Jean Rogers				
	Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray	88	May '48		b4/10/48
	Gay Intruders	John Emery-Tamara Geva				
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
	Give My Regards to Broadway *T	N. Guild-D. Daily-C. Winninger				a5/17/47
	Green Grass of Wyoming *T (C-D)	P. Cummins-R. Arthur-C. Coburn				a7/19/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
	Iron Curtain, The	Andrews-Tierney-Havoc-Cobb		May '48		
	Law and Martin Rome, The	Victor Mature-Richard Conte				
	Leave It to the Irish	T. Power-A. Baxter-C. Kellaway				
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
	Road House	Lupino-Wilde-Holm-Widmark				
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens				a10/11/47
	Street With No Name	Mark Stevens-Lloyd Nolan				
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner				
814	Thirteen Lead Soldiers	Tom Conway-Maria Palmer		Apr. 48		
	This Was a Woman (D)A	Sonia Dresdel-Barbara White				a1/24/48
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108			b3/13/48
	Walls of Jericho (WD)	L. Darnell-C. Wilde-A. Baxter				
	While I Live (D)A	T. Walls-C. Evans-C. Rave	85			b10/18/47

UNITED ARTISTS — CURRENT

	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47		b8/30/47
	Heaven Only Knows (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47		b8/2/47
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. 47		b7/19/47
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47		b8/2/47
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47		b7/19/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Atlantis	Maria Montez-Jean Pierre Aumont	90	Mar. '48		a4/5/47
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/46
	Kings of the Olympics (Pt. 1) (Doc.)F	Bill Slater-Narrator	65			b1/24/48
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110			
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	Outpost in Morocco	George Raft-Akim Tamiroff				
	Pitfall, The	D. Powell-L. Scott-J. Wyatt				
	Red River	John Wayne-Walter Brennan				

Silent Conflict (W)	William Boyd-Andy Clyde	61			a11/22/47
Sinister Journey	Wm. Boyd-Andy Clyde				
So This Is New York	H. Morgan-V. Grey-R. Vallee				
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks				a12/13/47
Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn				
Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney				
Vendetta (D)	Hillary Brooke-Faith Domergue				a5/10
Wanted (D)	J. McCrea-F. Dee-C. Bickford				a1/24/48

UNIVERSAL-INTERNATIONAL

CURRENT

634 A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48		b12/20/47
629 Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47		b5/3/
620 Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47		b6/21/4
652 Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48		b9/6/4
630 Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47		b10/18/4
624 Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47		b6/23/47
632 Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47		b11/15/47
625 Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47		b9/13/47
627 Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48		b1/10/48
633 Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48		b12/13/47
622 Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47		b8/16/47
623 Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47		b7/19/47
621 Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47		b7/26/47
611 Stairway to Heaven *T (D)A	David Niven-R. Massey	103	Mar. '47		b11/16/46
631 Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47		b6/28/47
628 Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47		b10/4/47

COMING

650 A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48		b1/3/48
A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113			b10/12/46
All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94			b2/21/48
Another Part of the Forest (D)	F. March-A. Biyth-D. Duryea				a1/31/48
Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	Apr. '48		b3/13/48
653 Black Bart *T (WD)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48		b1/31/48
Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi				
Bush Christmas (D)F	C. Rafferty-J. Fernside	76			b11/29/47
655 Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48		a3/6/48
Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler				
Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	Apr. '48		b6/7/47
Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride				
Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109			b9/6/47
I Stand Accused	F. March-E. O'Brien-F. Eldridge				
654 Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48		b8/23/48
Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton				
Larceny	J. Payne-J. Caulfield-D. Duryea				
Letter From An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	70			b4/10/48
Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106			b9/28/4
Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page				a3/6/48
Mr. Peabody and the Mermaid	W. Powell-A. Blyth				
My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120			b9/7/48
651 Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48		b1/24/48
Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
Oh Say Can You Sing	Sheila Ryan-Fred Brady				a5/25/48
One Touch of Venus	R. Walker-A. Gardner-D. Haymes				
River Lady *T	Y. DeCarlo-D. Duryea				a9/13/47
Rogues' Regiment	D. Powell-M. Toren-V. Price				
Saxon Charm	R. Montgomery-S. Hayward-J. Payne				
Tap Roots (D)	Van Heflin-Susan Hayward				
680 Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81			a9/20/47
Up in Central Park (M)	D. Durbin-D. Haymes-V. Price				b9/6/47
Washington Girl	Durbin-O'Brien-Taylor-Lynn				a12/20/47
Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87			b9/13/46

WARNER BROS.

CURRENT

713 Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48		b12/20/47
703 Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47		b9/6/47
701 Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47		b8/2/47
708 Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47		b11/1/47
717 I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48		b7/12/47
702 Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47		b8/16/47
715 My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiroff	95	2/7/48		b1/24/48
711 My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47		b12/13/47
624 Possessed (D)A	J. Crawford-Van Heflin-R. Massey	108	7/28/47		b5/31/47
707 That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47		b10/25/47
714 Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48		b1/10/48
723 Unfaithful, The (D)A	A. Sheridan-Z. Scott-L. Ayers	110	7/5/47		b5/31/47
706 Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47		b9/20/47
716 Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48		b12/27/47

COMING

Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors				a2/7/48
719 April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48		b3/13/48
Big Punch, The	W. Morris-L. Maxwell-G. MacRae				
Decision of Christopher Blake, The (D)	A. Smith-R. Douglas				
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			a11/15/47
John Loves Mary	Reagan-Carson-Neal-Morris				b2/28/48
Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford				
Key Largo	Humphrey Bogart-Lauren Bacall				a2/28/48
Kiss in the Dark	Jane Wyman-David Niven				
My Dream is Yours *T	D. Day-J. Carson-A. Menjou				
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				
One Last Fling	A. Smith-Z. Scott-J. Backus				a5/10/47
One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore				
Romance on the High Seas	Jack Carson-Doris Day-Janis Paige				
Rope *T	J. Stewart-J. Dall-F. Granger				a11/15/47
Silver Lining *T	J. Haver-R. Bolger-G. MacRae				
Silver River	E. Flynn-A. Sheridan-T. Mitchell				
Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton				
This Side of the Law	D. Clark-G. Brooks-S. Z. Sakall				
720 To the Victor (D)A	B. Davis-J. Paige-J. Davis	101	4/10/48		b4/3/48
Two Guys From Texas *T	J. Carson-D. Morgan-D. Malone				
Wallflower (C-D)	Robert Hutton-Joyce Reynolds				a7/12/47
Whiplash (D)	D Clark-A. Smith-S. Z. Sakall				a11/1/47
721 Winter Meeting (D)A	D. Morgan-V. Lindfors-V. Francen	104			b4/10/48
724 Woman in White, The	A. Smith-E Parker-S. Greenstreet	109			a4/26/47

Title	Company
Train to Alcatraz	Rep
Trapped by Boston Blackie	Col
Treasure of Sierra Madre	WB
Trespasser, The	Rep
Trouble With Women	Para
Two Blondes and a Redhead	Col
Two Guys From Texas	WB
Tycoon	RKO
U	
Unconquered	Para
Under California Stars	Rep
Under the Tonto Rim	RKO
Unfaithful	WB
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I
V	
Variety Girl	Para
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono
Voice of the Turtle	WB
W	
Wallflower	WB
Walls of Jericho	20th-Fox
Wanted	UA
Waterfront at Midnight	Para
Washington Girl	U-I
Web, The	Univ
Web of Danger	Rep
Welcome Stranger	Para
Western Heritage	RKO
When a Girl's Beautiful	Col
Where the North Begins	SG
Where There's Life	Para
Whiplash	WB
Whispering City	EL
Whispering Smith	Para
Wild Harvest	Para
Winner's Circle	Ind
Winner Take Nothing	Col
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman From Tangiers	Col
Woman in the Hall, The	Brit
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	PC
Words and Music	MGM
Wrangler, The	Col
Wreck of the Hesperus	Col
Wyoming	Rep
Y	
Years Between	U-I
You Were Meant for Me	20th-Fox
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Dube Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

ZERO FOR CONDUCT (France-Cine-Class.) J. Daste-R. LeFlon. 44. b10/25/47

ADVANCE DATA
On Forthcoming Product

THE COBRA STRIKES (EL) *Mystery. Principals*: Sheila Ryan, Leslie Brooks, Richard Fraser. *Director*, Charles Riesner. *Plot*: On the eve of the introduction of a revolutionary medical instrument, a doctor is wounded and the device stolen from him. Subsequently, two members of an importing firm in which the doctor's twin brother is a partner, are mysteriously slain. Meanwhile, the doctor recovers sufficiently to point the finger of guilt at his own brother. The guilty man is finally trapped.

ASSIGNED TO DANGER (EL) *Mystery. Principals*: Gene Raymond, Noreen Nash. *Director*, Oscar Boetticher. *Plot*: A gang of ex-convicts hides away at a lodge in the hills after holding up an office building. An insurance investigator posing as a doctor comes to the lodge to see what he can learn. He and a gangster's wife fall in love. She starts to run away with him after her husband is strangled by a mute, but the gang comes after them. In a running fight, several of the gang are killed and the rest captured. Because of her aid in capturing the killers, she gets clemency in the case of harboring criminals.

13 LEAD SOLDIERS (20th Century-Fox) *Mystery. Principals*: Tom Conway, Maria Palmer, Helen Westcott. *Director*, Frank McDonald. *Plot*: Bulldog Drummond, with the help of his perennial aides, Algy and young Seymour, solves the mystery of the 13 lead soldiers. Before he accomplishes his mission three people are killed, however. But eventually the murderer is caught.

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Cobler, Jr.	59	4/25/48	1935
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
COLUMBIA PICTURES					
9079	Daring Young Man, The	J. E. Brown-M. Chapman			1935
9076	Doctor Takes a Wife, The	L. Young-R. Milland			1935
9073	Golden Boy	B. Stanwyck-A. Menjou			1938
9074	Good Girls Go to Paris	J. Blondell-M. Douglas			1939
9077	Let Us Live	M. O'Sullivan-H. Fonda			1939
9075	More Than a Secretary	J. Arthur-G. Brent			1936
	She Couldn't Take It	G. Raft-J. Bennett			1935
9080	Shut My Big Mouth	J. E. Brown-A. Mara			1942
9071	Texas	W. Holden-C. Trevor			1941
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	Hangmen Also Die	B. Donlevy-D. O'Keefe	110	Oct. '47	1943
	Hell Ship Morgan	G. Bancroft-V. Jory	67	Oct. '47	1936
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Murder Mob	B. Cabot-M. Churchill	64	Oct. '47	1936
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Revolt of the Zombies	D. Jagger-D. Stone	71	Oct. '47	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	112	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley		5/2/48	1941
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1129	Black Cat, The	A. Ladd-B. Rathbone	72	Oct. '47	1941
1046	Black Friday	B. Karloff-B. Lugosi	71	Oct. '47	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
SELZNICK RELEASING ORGANIZATION					
	Intermezzo	I. Bergman-L. Howard		Nov. '47	1938
20th-FOX					
741	Drums Along the Mohawk	C. Colbert-H. Fonda	103	10/10/47	1939
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
740	Mark of Zorro, The	T. Power-L. Darnell	93	10/10/47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	85	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
704	Bad Men of Missouri	D. Morgan-J. Wyman	71	10/4/47	1941
705	Each Dawn I Die	J. Cagney-G. Raft	84	10/4/47	1939
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

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SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher



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EDITORIAL PAGE

'The Motion Picture Theatre'

The Progressive Encyclopedia of Theatre Operation, published complete in our special equipment section of this issue, fulfills an ambition toward which this publication and its editorial staff have worked for several years. Therefore, it is with a sense of great satisfaction that we present this outstanding service feature.

Combined with the other features of our The Motion Picture Theatre section, the theatre trade is provided a thorough-going work of invaluable and practical information about ways and means of operating, and the sources for materials requisite to the theatre.

It will be noted, with great satisfaction we think, that our listing of the local source of supply has been set up on the basis of exchange centers.

The Directory of Trade Names, introduced in this field by STR several years ago, still is the only source for collected information regarding specialized equipments which are commonly referred to in trade circles by brand or model designations.

Only by a thorough inspection of The Motion Picture Theatre section can one glean even a surface idea of the manifold purposes the work serves as a guide and a reference for theatremen.

Among the many notable features, we would like to single out, as a distinguished example of valuable information and reference, the excellent article on arc lamps by Harry Strong, the dean of arc lamp manufacturers and head of a manufacturing firm he has built up from a modest "basement industry" effort into one of the most progressive organizations in the motion picture industry. Mr. Strong supplies information of the most practical sort as to ways and means of putting brighter pictures on the screen under conditions which save money on replacement and current costs. Technical men will sense this outstanding article from miles away. We urge theatre owners and circuit executives to read it and thus help themselves to a gold mine of authentic data.

▲ ▲ ▲

Encouragement and Support

At the International Variety Clubs convention in Miami Beach, Florida, last week, only one of the major companies extended a helping hand to the host tent by sponsoring the reception and cocktail party preceding the big banquet.

This is difficult to understand since the Clubs are composed of men from our own industry whose work in the field of charity is as distinguished as it is helpful to thousands of underprivileged children. The Variety Clubs certainly are deserving of every ounce of encouragement and support from the industry upon which they reflect so much credit.

Every dollar remaining to the host tent in Miami, after paying the expenses of the convention, goes into their heart fund and from there to the many charities to which they contribute in that part of the country. Thus, the sponsoring of that reception and party makes it possible for the Miami Tent to add several thousand dollars to their heart fund.

STR salutes Warner Bros.—the same company that was host a year ago in Los Angeles for the banquet that is still the talk of the industry—for having responded to the call for support and also to Ben Kalmenson and Mort Blumenstock for the able manner in which they took over the reception.

We hope that in the not too distant future the other companies will also recognize the work being done by the Variety Clubs and will extend to them an equal amount of support.

▲ ▲ ▲

Better Break For Indies?

Charles Einfeld of Enterprise is asking for a better break for the indie producers. We heartily agree and readers of this page will recall that the same plea has been made here time and again. We cannot be certain whether Charlie ever read those items.

But we would remind him and all other independent producers that they too have an obligation to the exhibitors of the country and any measure of co-operation must be mutual. Make good pictures and you'll always get good playing time. But don't try to exact exhorbitant or unreasonable terms when you happen to make an exceptionally good picture.

The loudest beefing on this subject generally comes from the producer who makes a poor picture and then bemoans the fact that the exhibitors are not giving him a break.

This industry is plagued with one-sided arguments. The complaining side is always insisting that they are being treated badly while the other side is simply trying to tell them they want, at least, an even break.

We haven't met an exhibitor yet who would refuse to play a good picture if he could buy it on terms that would show a reasonable profit to his theatre. But when he has to listen to the percentage terms and all the pressure talk that goes with it, Mr. Theatreman begins to lose enthusiasm and builds up resistance to any kind of a deal.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

GENERAL—In Saranac Lake, atop a hill which overlooks the lake itself, is a rambling building which local guides used to call attention to with pride. It was built by vaudevillians to care for their ill. The film industry took it over and named it as a memorial to one of the greatest personalities of the film business—Will Rogers.

This week the Will Rogers Memorial Hospital was in trouble again. In fact it has been in trouble, financially, for almost two years now and has been living on a hand-to-mouth basis, operating at a monthly cost of $7,500 and doing without needed equipment in such necessary departments as the X-ray lab and the kitchen.

The crisis: Mounting operating costs seem to have eaten up the funds which show business, including the audiences of the nation, provided.

The problem: How to get funds not only to operate for the moment, but to maintain the hospital properly in the future. A meeting to be held in New York will probably decide the Will Rogers Memorial Hospital's future. The bare needs of the present are being met by funds raised for emergency. Meanwhile, lost in all this financial necessity, is the fact that the hospital has only 53 patients and has admitted no new ones because it didn't have the funds to care for them.

J. Arthur Rank sailed for England Wednesday optimistic about the time his films would get here and revealing that he had been talking with Allied leaders.

In Washington the Commerce Department revealed that motion picture cash dividends for the first quarter of 1948 were about a million off compared to 1947. In New York the Motion Picture Association showed by statistics that there were 18,351 theatres in the United States located in 9,636 communities and capable of seating 11,796,072.

Spokesman for the motion picture industry and for their individual companies were especially articulate this week.

In New York Enterprise President Charles Einfeld told exhibitors that they should support the independent producer better and inferred that by giving the independents a raw deal they were putting thmselves behind an eight ball where they depended upon the majors. Einfeld told exhibitors to quit dealing from the bottom of the deck.

Also in New York Cinecolor President Joseph Bernhard revealed that his company planned to halve its 90-day processing schedule which would reduce costs to the producer. As president of Film Classics he announced a program of forthcoming product.

And again in New York 20th-Fox Ad and Publicity Director Charles Schlaifer told the New York Society of Kentucky Women to take a "new look" at the movies and find out how they had kept abreast of the times.

In Hollywood Jack L. Warner declared movie unemployment had reached "the danger point" where it might lose technicians it badly needed. He called for increased production.

* * *

EXHIBITION—New Jersey Allied beat 16-mm. competition in bars by getting the Alcohol Beverage Board to frown on it, which frowning seems to have scared the barkeepers sufficiently. All Balaban and Katz directors were reelected at the annual meeting in Chicago. In New York Warner Theatres General Manager appointed Ben Wirth head of Warner Service Corporation, and into RKO's Palace went second-run double bills, playing day-and-date with the RKO neighborhooders at the same admission.

* * *

LITIGATION—Paramount, RKO and 20th-Fox were found guilty of civil contempt by Federal Judge Michael Igoe in connection with the Jackson Park Theatre injunction in Chicago. Loew's, Warners and Warner Theatres weren't. The judge declared that duals as presently practised in Chicago were o.k. and that loop houses could play a first-run for three weeks if the film were available to subsequents in that third week.

Paramount also was in court on another count, this time in New York where the Richie Amusement Company and its four officers sued for $425,000 charging libel over the naming of the Richie outfit in the Brandt suit for alleged fraud. Paramount had previously agreed to allow Richie to withdraw as a defendant in its suit against Brandt and others which seeks $536,265 in damages on alleged film rent frauds.

* * *

TELEVISION—Video held the spotlight this week with fact and fiction. On the fact side CBS broadcast the circus from Madison Square Garden under sponsorship and got a whale of a reaction. Also on the fact side, RCA will deliver large-screen equipment to Warner Bros. and 20th-Fox for their theatres; INS-Telenews has spread its 20-minute weekly reel to Philadelphia, Los Angeles, Washington and St. Louis, and Paramount has put George Shupert in as Television Commercial Operation Director.

Paramount also was reported considering making entertainment films for television; 20th-Fox acknowledged that it is studying the subject but denied any deal with NBC. March of Time declared that its video production would be especially for video and that it would not use product made for the theatre over the air. A deal between Monogram and CBS for three-year-old Monogram product remained unconfirmed. CBS has been buying old Monogram stock for telecasting.

And Theatre Owners of America General Counsel Herman Levy warned exhibitors to stop, look, listen and think before putting on video shows in their houses.

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By Way of Explanation

Exhibitors Fear Pressure For British Bookings

By BILL SPECHT
News Editor

Fear that distributors will use pressure to force booking of British films in American independent houses is beginning to be expressed by exhibitors in many parts of the nation.

The fear, which is based on no overt act to date, arises from the fact that American distributors, under the Anglo-American tax accord can retain up to $17,000,000 yearly of rents garnered by British films in America. The independent exhibitor is assuming, naturally, that the distributor will not only seek more playing time for British films over the circuit he controls, but will try for better sales in the independent market.

His feelings are expressing themselves all the way from militant warnings to quiet talks along film rows and in theatre offices. But coupled with it all is the question whether the independent exhibitors can put up a very strong resistance in a product-short market.

A check by SHOWMEN'S TRADE REVIEW shows that distributors are planning to get more time for the British film. It shows no pressure being used to date and it also reveals a strong and frequently unreasonable attitude to British films on the part of the exhibitor.

Most militant in the published expressions to date comes from two Allied units—the Associated Theatre Owners of Indiana and the Allied Theatre Owners of the Gulf States.

Josh Billings?

The ATOI bulletin, using a Josh Billings character called Abner Poppin, issues a warning in presumably rural vernacular. It reads:

"Now, son, you be careful when you buy any of them there English pictures cause they can sure keep people away from the picture theatre. Them drummers is gonna try to make you buy 'em for it seems that every dollar them drummers get out of us, they get to take a dollar out of England. Careful now, boy."

Vitriolic

More vitriolic is the warning Gulf States Allied Manager Maurice J. Artigues issues in his bulletin. It reads:

"As an outgrowth of the recent tax settlement with England, the American market will be expected to absorb a greater number of English pictures (particularly the chosen people, independent producers). If a few of the British pictures that the writer has seen recently, particularly 'Hatter's Castle,' I would imagine and recommend that it would be better for you to make up a purse and label 'Purse for Britain' rather than burden your patrons. Be careful—stop, look and check before signing for foreign-made pictures."

More Temperate

Expressing more temperate thoughts is William Crockett, president of the Motion Picture Theatre Owners of Virginia.

Crockett anticipates that there will be plenty of heat put on to buy British pictures. He also sees no reason not to buy a good British picture or to buy a bad one. In view of the present product shortage the fight against pressure, he believes, will be difficult, but he points out that an exhibitor has never been in a better position to fight 'forced' playing time." (All distributors

(*Continued on Page* 20)

Judge Holds 3 Majors In Contempt, Clears 2

Federal Judge Michael Igoe in Chicago Wednesday found Paramount, RKO, 20th Century-Fox, Balaban and Katz guilty of civil contempt in connection with the injunction he issued in the Jackson Park Theatre suit but exonerated Loew's (MGM), Warner Bros. and Warner Theatres.

The judge, who found no evidence of criminal contempt against any defendant, also clarified phases of his injunction. Duals, he found, as now played in Chicago, are not prohibited. Loop first-runs, which he had limited to a two-week maximum, may run into a third week if the picture is made available to subsequent-runs during that third week. The Judge also made it plain that the injunction could be modified in the future.

Judge Igoe found no evidence of admission price-fixing and no evidence to connect Paramount President Barney Balaban, Paramount Attorney Louis Phillips and 20th-Fox President Spyros Skouras with the guilt he found against their companies.

Hits Holding, Runs

The Judge ruled against Paramount for withholding "Unconquered" after its roadshowing at B&K's United Artists, and apparently for its method of granting first- and subsequent-runs. RKO and 20th-Fox were found guilty in connection with clearance and run.

The court ordered the guilty to pay the Jackson Park trial costs and all court costs, but assessed no punitive damages. The contempt charges had been pressed by the Jackson Park Theatre.

N. J. Liquor Board Checks 16-mm.

Bars and taverns in New Jersey which had been showing 16-mm. movies as a regular policy were reported to be dropping them this week as a result of some very emphatic frowns from the state Alcoholic Beverage Board.

The Commission acted after New Jersey Allied had been seeking its assistance for several months in an effort to halt what the exhibitors considered unfair competition. Whether the Board has the authority to forbid use of films or other entertainment in bars and taverns was the subject of some disagreement in New Jersey legal circles late this week, but it appeared that the average bar was inclined to listen to the wishes of the Board in such a matter and apparently would not seek a legal contest.

Think Before You Show Video, Levy Advises Exhibitors

Warns of Legal Tangles, Need to Clear Rights On Protected Material

Exhibitors this week were advised to stop, look, listen—and think before picking up television broadcasts and showing them in their theatres.

The advice came in a bulletin issued by Herman Levy, general counsel of the Theatre Owners of America, in which he pointed out that the situation is confused in many of its phases because of the fact that television and its problems are new to the law.

"The motion picture theatre operator," he warned, "must not go on feeling that television is free for him to pick up to show to his patrons. It would be well for him to become fully advised and informed before making any substantial excursions into the field of television in his theatre."

While there is no doubt, Levy continued, that the exhibitor cannot pick up any videocast which uses copyrighted material—whether it be a play, music, motion picture—it would also seem that televising some uncopyrighted work might be illegal also.

"The owner of such (uncopyrighted) work," Levy states, "is declared to have a common law right (as distinguished from a statutory copyright) in his work. He is protected by the law, without a copyright, even though there may have already been a performance of his work. The performance does not dedicate his work to the public, as would be the case where copies of any uncopyrighted publication are offered for sale."

News Unprotected

"News events," Levy declared, "are not so protected, but the problem for the exhibitor there is to be sure that the broadcast contains no copyrighted music, drama, or other copyrighted material, and to determine what is 'news,' as well as how long it remains in the 'news' category."

"For example," Levy writes, "suppose it is assumed that the law will consider the next Louis-Walcott fight a 'news' event: it is going to be telecast from a private, restricted place. To the event an admission will be charged, and for the event exclusive telecasting rights will probably be given to a broadcasting station and to an advertising sponsor. The promoter of the fight is deemed in the law to have the exclusive

(*Continued on Page* 9)

Richie Amusement Co. Officers Sue Paramount in $450,000 Libel Claim

Suit for $450,000 charging Paramount with libel in connection with its $536,265 fraud damage action against Harry Brandt and an original list of 162 other defendants, was filed by service of summons last Thursday by the Richie Amusement Corporation and its four officers.

The suit, when it comes to trial, will be heard by the State Supreme Court which in New York is the court of first recourse and not the highest tribunal. The suing company operates the Elton Theatre in Brooklyn and had been named in connection with that theatre's operations by Paramount, though Richie Attorney Mel Albert claims that his client had no connection with the Brandts and had never booked through them. The Elton, he added, had at one time been operated by a company in which Julius Sanders, another defendant in the Paramount-Brandt suit, had an interest.

Had Been Named

Paramount had named Richie along with Sanpine Operating Company and the Tenlow Theatre Operating Corporation as corporate defendants and Harry Brandt, Louis Brandt, Bernard B. Brandt, William Brandt, Joseph Ingber and Sanders as individual defendants in specific fraud allegations concerning the Elton Theatre.

In Paragraph 282-288 of its complaint Paramount said that Richie, along with Sanpine and Tenflow, had operated the Elton, and that Harry Brandt and Sanders had either been officers, directors or "substantial" stockholders in those corporations. It said further, that the house had been booked by the "Brandt circuit" and that the theatre's business was "generally managed,

(*Continued on Page* 9)

Will Rogers Memorial in Tight Spot; Hospital Admits No New Patients

The Will Rogers Memorial Hospital at Saranac Lake, N. Y., which has has been living a hand-to-mouth existence for close to two years now will put it up squarely to the motion picture industry whether it will continue to operate under the industry banner, whether it will continue operations under other financing measures, or whether it will fold. The question will be put at an industry meeting during the first week of May, Radio City Managing Director Gus Eyssell said.

The gravity of the situation, which has been known quietly for some time, was emphasized in New York this week when SHOWMEN'S TRADE REVIEW learned that the hospital not only was getting by without taking any new patients but that it was in bad need of new X-ray equipment valued at $1,500-$2,000 as well as new kitchen equipment.

The actual get-by cost of the hospital is $7,500 monthly, informed sources said, but this amount makes no provision for expansion or developments other than actual operation. The failure to provide new kitchen equipment is a case in point.

Conditions in the Saranac Lake institution are not the result of an entire industry apathy. In

(*Continued on Page* 9)

Fights Daylight Time

A. Julian Brylawski, appearing before the Senate Interstate Commerce Committee on behalf of the Theatre Owners of America Tuesday, declared that exhibitors the country over are opposed to daylight saving time "because it hurts our business." The coming of daylight time in many towns through the nation is followed by box-office drops of as much as 25 per cent, he said. Brylawski told the committee, which is considering legislation to enforce uniform daylight saving time through the country, that daylight time is especially harmful to drive-ins.

Stop Bottom Deck Deal, Einfeld Tells Showmen

Enterprise President Charles Einfeld Tuesday called upon exhibitors to "stop dealing from the bottom of the deck" with independent producers and inferentially warned them that by discriminating against the independent they were placing themselves at the mercy of a few major producer-distributors.



Charles Einfeld

The Enterprise chief's outspoken statement came on the same day that his company's latest, "Arch of Triumph" opened in New York. He termed the policies he criticized as "short sighted" and declared: "The independent producer will fight this attitude tooth and nail. It's high time that these theatre owners realize that the independent producer will not sit back and accept the discrimination to which he is now subjected.

"It's high time that these theatre owners understand that they cannot give preferred treatment to the major studios in connection with playing times and terms."

High Time

"The theatre owners," he continued, "must stop dealing from the bottom of the deck in their negotiations with the independent producer. Right now he is not only selling the independent producer short, but also the public."

Einfeld also took issue with Hollywood's "scare talk" as he termed it, declaring "there's more originality in Hollywood today, more careful planning, a better integration of the various elements that make up a finished picture"—all of which has resulted in economies and also in "better motion pictures."

The Enterprise chief pointed out that his studio, now two years old, has a substantial program. In addition to "Arch," to Harry Sherman's "Wanted," which will have its premiere May 15 in Santa Fe simultaneously with openings in over 100 southwestern cities, there is "So This Is New York," ready for release.

In production or contemplated are: Lewis Milestone's "No Minor Vices"; Bob Robert's "Tucker's People"; "Wild Calendar"; "Proud Destiny"; "Tuesday to Bed"; another untitled Milestone; an untitled original by Harry Brown; Harry Sherman's production of Bret Harte's "Tennessee's Partner."

McClure Beats

Bill McClure, roving American cameraman in Europe, is credited with the exclusives which Warner Pathe News claims for its reels on the Italian crisis. McClure shuttled between Rome, Milan, Naples and Trieste shooting.

Priority Over Drive-Ins

Directors of Cleveland's Motion Picture Exhibitors Association this week went on record as opposing sale of pictures to drive-ins ahead of established year-round motion picture theatres. In letters addressed to all branch managers in that territory they asserted that any priority given to drive-ins was an unfair-trade practice, claiming it discriminated against the theatres operating 12 months a year. They demanded that drive-ins not be served until every regular theatre has had an opportunity to show the product.

They're Off

Motion picture company cash dividends fell off about $1,000,000 during the first quarter of 1948 in comparison with 1947, figures published by the Commerce Department indicated. The Department reported a three-month 1948 total of $11,744,000 compared to $12,752,000 a year earlier. January payments were $3,942,000 this year, $4,576,000 last year: February, $226,000 compared to $217,000 and March, $7,575,000 compared to 1947's $7,959,000.

Cinecolor Seeks Process Time Cut—Bernhard

Cinecolor will try to cut color printing time in its process down to the same period needed for black and white, Joseph Bernhard, president of that company and of Film Classics, declared Tuesday in New York.



Joseph Bernhard

The company, Bernhard said, has as its objective to shorten the processing time to 45 days, a move, he declared, which is very important to the independent producer since it enables him to decrease the time in which his production funds are tied up and to get quicker returns from the distributors. Present Cinecolor processing time is 90 days.

Bernhard, who believes that eventually 70 per cent of all pictures will be in color, also discussed expansion plans. He acknowledged that a London plant was contemplated and said that Hollywood expansion was being held up by high building costs.

Speaking as president of Film Classics, Bernhard declared the company, which has been gradually changing over from a reissue firm to a new product outfit, would have six features in Cinecolor this year, among which would be "Fatima," "Sofia," "Miraculous Journey," "Unknown Continent" and 'Daughter of Ramona."

He also declared that exhibitors are not supporting producers in their efforts to get new faces to the screen and that if they helped the producer make new talent they would not be forced to depend upon a few stars. He suggested that they exploit outstanding performances by comparatively unknown players and sell story value.

Sales Vice-Preisdent B. G. Kranze spoke of methods of presenting films, declaring that the actor John Calvert was being sent around as a package with "Devil's Cargo," both to boost the picture and to get audiences acquainted with Calvert.

SOPEG Wins 7th Rise With Paramount Award

The Screen Office and Professional Employes' Guild, CIO union covering white collar workers in home offices of New York's film companies this week had won its seventh salary increase through arbitration as a three-man arbitration board granted it wage rises from $5 to $10 at Paramount. The increases are retroactive to Sept. 27, 1947.

Other increases granted for the same period were: RKO ($5 to $10), Columbia ($6-$10), 20th-Fox ($5-$10), MGM ($5-$12), Republic ($5-$8), United Artists ($6.75 flat). Question of an increase at National Screen Service is to be arbitrated.

Unemployment 'Danger Point' Reached—Warner

Unemployment in the motion picture industry has reached "the danger point" Jack L. Warner declared in Hollywood Tuesday, making a vigorous plea for increased production to put "workers back on the job" and to "meet the urgent world-wide need for better entertainment."



Jack L. Warner

Warner estimated that production cuts in the past two years had cost 3,000 workers their jobs and declared that their skill might be lost to the industry unless they were reemployed. He declared these cuts from war-time peaks were justified to preserve the industry, but added that "demand for good entertainment never has been so strong" as at present.

Discussing the labor-production situation, Warner said:

Work Drops

"On April 12 of 1946, 44 motion pictures were in work at the major studios," he pointed out. "On April 12 of 1947, 33 pictures were before the cameras. And on April 12 of 1948, only 23 pictures were in production at the major studios. That means a drastic cut in workers' jobs as well as a serious decline in the overall supply of world entertainment.

"That means distress for the workers and it is bad for the studios," he continued. "The motion picture industry depends upon the highly specialized skills of its technicians and craftsmen. It can't afford to lose that skill but it is in danger of doing so—permanently. Our workers are going to seek jobs elsewhere if we don't keep them busy.

Up to Top Man

"Responsibility for putting the pay checks back into the pockets of the unemployed rests upon studio heads, stars, producers, writers, directors and other top-ranking creative talent. The level of picture production depends upon the willingness and capacity of creative and executive talent to roll up its sleeves and go to work."

WB Has 2 for Summer

Warner Bros. will release "The Big Punch" June 19 and "This Side of the Law" Aug. 21 as part of its summer program, it was announced Wednesday.

48 States for 'State'

MGM will have "State of the Union" playing every one of the 48 states during the week of April 29, the company announced this week. At least one opening in a key city of each state will take place during that period to be doubled in the following week.

Schultz Expands

Monogram Franchise Holder Nate Schultz expanded his theatre holdings substantially this week in Alliance, Ohio, when he acquired all four theatres of that community—the Columbia, the Morrison, the Mount Union and the Strand, through Marsch Theatres, Inc., Ray Wallace, who managed the houses for Tri-States, remains with the new setup as supervisor.

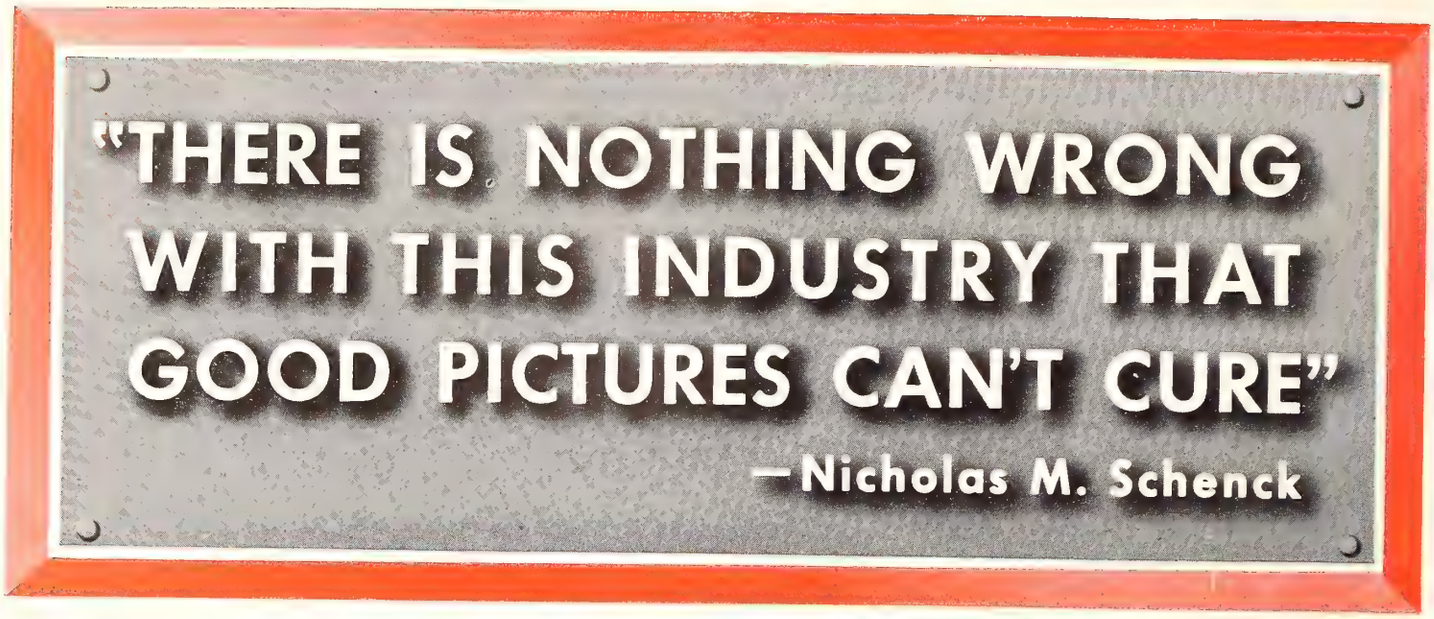
"EVERYTHING LOOKS ROSY!"



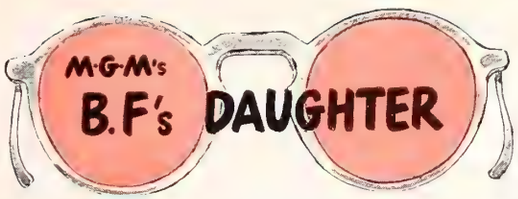
From ***HOLLYWOOD REPORTER*** (March 1, 1948)

"A succession of hits from M-G-M or any other company will change the whole complexion of the industry. And from the excitement at M-G-M that's just what you can expect."

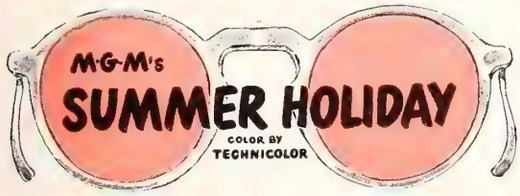
THE COMPLEXION OF THE INDUSTRY IS CHANGING!



Every exhibitor who plays M-G-M product can have confidence in the forthcoming product. You have already seen "STATE OF THE UNION" and "HOMECOMING" at trade shows. You know what such pictures can mean to the "complexion of the industry". We take this advertisement . . . not to boast or blurb...but to inspire the showmanship that the great pictures announced here deserve.



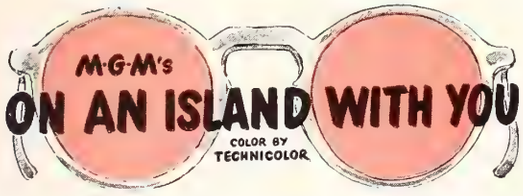
M-G-M presents "B. F.'s DAUGHTER" starring BARBARA STANWYCK • VAN HEFLIN • CHARLES COBURN • RICHARD HART • KEENAN WYNN • A ROBERT Z. LEONARD PRODUCTION • Screen Play by Luther Davis • Based on the Novel by John P. Marquand • Directed by ROBERT Z. LEONARD Produced by EDWIN H. KNOPF • A Metro-Goldwyn-Mayer Picture



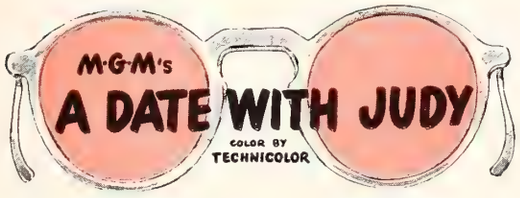
M-G-M presents "SUMMER HOLIDAY" • MICKEY ROONEY GLORIA DeHAVEN • Walter Huston • Frank Morgan • Butch Jenkins • Marilyn Maxwell • Agnes Moorehead • Selena Royle Color by TECHNICOLOR • Adapted by Irving Brecher and Jean Holloway • From the Screen Play by Frances Goodrich and Albert Hackett • Based on the Play "Ah, Wilderness!" by Eugene O'Neill Music by Harry Warren • Lyrics by Ralph Blane • Directed by ROUBEN MAMOULIAN • Produced by ARTHUR FREED A Metro-Goldwyn-Mayer Picture



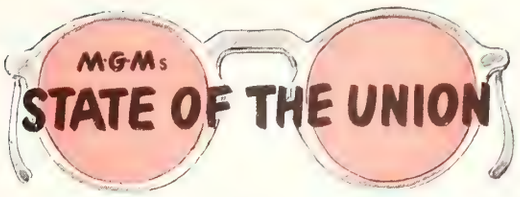
M-G-M presents "BIG CITY" starring MARGARET O'BRIEN ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS and introducing to the screen BETTY GARRETT and LOTTE LEHMANN • Screen Play by Whitfield Cook and Anne Morrison Chapin • Additional Dialogue by Aben Kandel • Based on a Story by Miklos Laszlo • As Adapted by Nanette Kutner • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK A Metro-Goldwyn-Mayer Picture



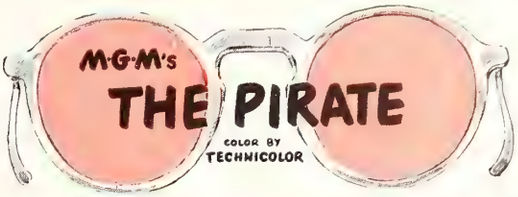
M-G-M presents ESTHER WILLIAMS • PETER LAWFORD RICARDO MONTALBAN • JIMMY DURANTE • CYD CHARISSE • XAVIER CUGAT and his orchestra • "ON AN ISLAND WITH YOU" • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm • From an original story by Charles Martin and Hans Wilhelm • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN MIRANDA • XAVIER CUGAT and his orchestra • ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the characters created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



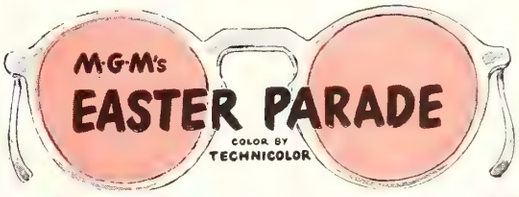
Metro-Goldwyn-Mayer and Liberty Films present SPENCER TRACY • KATHARINE HEPBURN • VAN JOHNSON ANGELA LANSBURY • ADOLPHE MENJOU • LEWIS STONE in FRANK CAPRA'S "STATE OF THE UNION" • Based on the Play by Howard Lindsay and Russel Crouse • Screen Play by Anthony Veiller and Myles Connolly • Associate Producer ANTHONY VEILLER • Produced and Directed by FRANK CAPRA • A Metro-Goldwyn-Mayer Picture



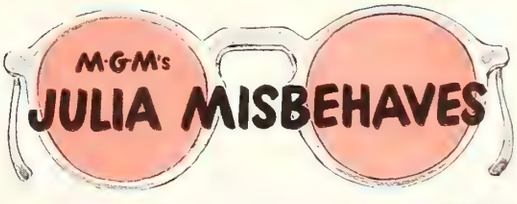
M-G-M presents JUDY GARLAND • GENE KELLY in "THE PIRATE" • WALTER SLEZAK • Gladys Cooper • Reginald Owen • Songs by COLE PORTER • Color by TECHNICOLOR Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell • A MERVYN LeROY PRODUCTION • Original Story by Sidney Kingsley Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN In association with Gottfried Reinhardt • An M-G-M Picture



M-G-M presents IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD ANN MILLER • Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents GREER GARSON • WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO ELIZABETH TAYLOR • Lucile Watson • Nigel Bruce • Mary Boland • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

(Continued)

YOU OWE IT TO YOURSELF TO SEE M-G-M's TRADE-SHOWS



We appreciate the editorial praise about our coming pictures, but see them for yourself. They are star-studded, important and deserving of the promotion they will receive and the word-of-mouth you will hear from your audiences.

M-G-M GREAT IN '48!

PRINTED IN U.S.A.

Flood

Flash floods and high water played havoc with numerous theatres in Kentucky as well as those under construction.

The drive-ins were included in the water damage as in some spots individual speaker cables shorted, while others had water in their projection rooms damaging amplifying and rectifying equipment.

In some cases the flooding was almost an everyday occurrence. But as fast as the flood waters receded, cleaning up went ahead and regular performances were given.

Films Abreast of Times, Schlaifer Tells Women

If the general public will take a "new look" at motion pictures they will find that the film industry has kept abreast of the times and is "very much a part of our whole scheme of things," 20th Century-Fox Ad and Publicity Director Charles Schlaifer declared to the New York Society of Kentucky Women Tuesday in Brooklyn.

"The habit of kicking Hollywood around has been practised for so long and has become so much a national and international pastime," Schlaifer declared, "that no allowance has been made for the fact that the child long since has come to maturity and is a responsible, self-reliant unit in our social fabric.

"Therefore, I submit, the new look is indeed in order. . . . For a passing glance, I believe, will reveal that the industry, its product and its people, are all abreast of the times and very much a part of our whole scheme of things."

Schlaifer also declared that public taste had advanced. The movies, too, he said, had taken a "new look" at themselves and had found out that "we must present an honest product, honestly advertising it, or lack the audiences which make motion pictures possible."

Rank Leaves, Feels Anglo Films Will Get Chance

J. Arthur Rank sailed for England Wednesday aboard the Queen Mary after expressing the opinion that British films would get an opportunity "for the widest possible audiences in the United States."

Rank's departure, however, left considerable speculation in his wake as to what strategy he would employ to push the Rank policy in this country. Already some sources believe he has indicated that he is working more closely to reach the American exhibitor and the American people and before leaving he declared that he hoped to have as his "guests a small group of representatives of leading American independent theatre organizations to come to England" and see the studios, production and theatre operation.

Rank revealed that Allied General Counsel Abram Myers had offered his services to assist in the trip arrangements and that Rank representatives would soon call up Myers. Coincidentally it is among Allied units that warnings have been issued to exhibitors to watch against moves to force British pictures down their throats.

Are They Kiddin'?

Marquee of the Capital at Chattanooga, Tenn.:

"It Happened in Brooklyn."

"It Shouldn't Happen to a Dog."

Hard Facts, Not Glamor Used To Do Public Relations Job

MGM's Maurice Wolf Lays Accent on Business In Cross-Country Talks

Hard business facts, not glamor, are being used to build goodwill and understanding for the motion picture industry in at least one phase of MGM's public operations.



Maurice N. Wolf

And the reason for stressing the business angle and leaving the Gables and Hepburns out of this particular job is that the man who is doing it—Maurice N. Wolf—works on the theory that "glamor is important to the industry, but it is not indispensable," Wolf, at one time an MGM New England district manager, went on to say that he considered movies important as a business, a local business.

It was this theory, publicly expressed by Wolf in the hearing of MGM Exhibitor Relations Chief Henderson Richey, which got Wolf on his present job, traveling about the country "talking it over" with United States business and professional leaders of both sexes.

Not Hard

The new job wasn't a hard one for Wolf. In the first place he's a joiner and a worker. In Boston he belonged to the Rotarians. He was president of the Friars' Club. He was active in humanitarian work. He not only worked with these organizations, but he got to know what their members, who represent an influential hub of life—the man who has his business and whose thinking and doing affects others—thought about things in general and movies in particular.

So Wolf took to the road. So far his jaunt, started last fall and interrupted by the summer, has covered 21 states and brought him before audiences which totaled almost 13,000. He's still going strong and finds that he's in for repeated bookings, which means that the men who heard him talk about movies as a business want to hear more. And the women who heard the men talk about Wolf decided they wanted to hear him too, so Wolf has added women's clubs to his itinerary of Rotary, Kiwanis clubs and chambers of commerce. The women, he learned, were also interested in something more than glamor.

To Wolf in his lectures, Hollywood is not exclusively the place of fabulous happenings, peopled by well-tailored men with handsome profiles and women as slick as a beautician's sales talk. To him it is a business which means a lot to every community in the United States.

He explains that out of the $2,750,000,000 invested in the motion picture industry only $132,000,000, or one dollar in 20, is invested in Hollywood.

One in 7

And of 206,000 persons employed by the industry, only 31,000—roughly one in seven—are employed in Hollywood.

Again Wolf tells his listeners across their luncheon tables that there are seats for 12 million persons in the nation's movie houses. But, he goes on, if you think of exhibition as giant business, you're wrong. With his thoughts on the corner grocer and the neighborhood home supply stores, Wolf brings out the fact that the average seating capacity of a theatre is 590 seats. So the nation's theatre business is obviously a small business as well as a local business.

65c out of $1

Then he hammers on the point that 65 cents of every dollar spent for movies stays right in the town to hire employes, pay rent, taxes and the like. This point both the town banker and the housewife can appreciate.

Again with an eye on local publishers, Wolf reminds his hearers that of the $70,000,000 the industry spent in advertising during 1947, $52,000,000 was spent in local newspapers.

Exhibitors have told Wolf that after his appearances they find the business men regard them in a more favorable light simply because Wolf eschewed glamor and concentrated on the business aspects of their theatres.

"Glamor," Wolf explains, "is an attraction, like the paint job on an automobile. But it's worth while to lift the hood and show the prospect what really makes us tick."

Again he adds this observation on the trips which have carried him across the country in face of bad weather, missing train and plane connections, to get over the industry message of good will:

"Business men get a different idea of the movie house when they're reminded that motion pictures are powerful salesmen of the goods that other industry produces.

Salesman at Home

"We often hear that the screen gives the lowly foreigner in far-off lands a hankering to own a radio, or washing machine or automobile. But, we overlook that most of us Americans also see samples of the newest in wearing apparel, furniture, household equipment and other things on the screen for the first time. The movies keep creating new tastes and freshening our own markets. . . . What this means to the local merchant is . . . dramatically demonstrated when, beside the newest radio in his store window, he displays the picture of a Hollywood star listening to that self-same instrument! The radio store owner, in effect, says to the buying public, 'See, now you can have a radio like you saw in that picture at the Bijou'."

Wolf's Facts

Facts and figures which Maurice N. Wolf uses on his MGM public relations and goodwill tours to the business and professional men and women of America include:

The industry employs 206,000 persons; only 31,000—one in seven—are employed in Hollywood.

It represents $2,750,000,000 in investment, only $132,000,000 of which is invested in Hollywood.

It can seat 12 million listeners, but the average theatre seats only 590.

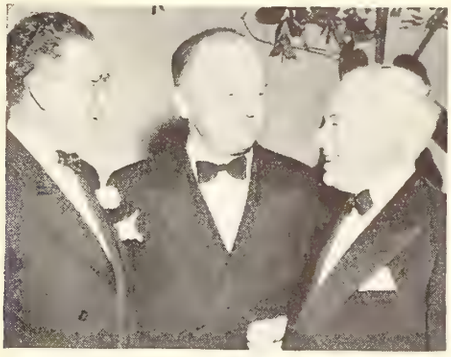
Sixty-five cents of every ticket dollar stays in the community where it's spent.

$52,000,000 of the $70,000,000 spent on advertising in 1947 was spent locally.

Variety Clubs 'Heart' Goal is $2 Million Plus











Photos made during sessions at the Variety Clubs International convention in Miami, Fla., last week. At top, views of one of the business gatherings of the International Canvasman. Top photo, M. A. Silver, Alan S. Moritz, Thomas James, A. Robinson, Jerry Friedlander, Dewey Michaels, Sam J. Switow, Nathan D. Golden, John A. Branton, Alfred J. Davis, Nathan Sandler, Morrie C. Smead, W. M. O'Donnell. Second from top: Wm. K. Saxton, Herbert Cohn, Wm. K. Jenkins, Horace R. Falls, W. Murray Weiss, Frank H. Beddingfield, Dave Bershon, Jack Rose, Walter J. Norris, Jack Lykes, Barney Pitkin, George C. Hoover, Irving Mack. Immediately above, left, Charles E. (Chick) Lewis, Harold E. Stassen (principal speaker at the Humanitarian Award Dinner), and International Chief Barker R. J. O'Donnell. Center: George C. Hoover, E. E. Whitaker, Col. William McCraw. Right: F. H. Beddingfield, Roy Smart, John Vickers.

Raising of its goal to a figure above $2 million to be raised during the year ahead, announcement of the annual Heart Committee Award to the Boston Tent for its contributions to a local hospital for treatment of children afflicted with leukemia and cancer, and the acceptance of re-election as International Chief Barker on condition that he serve not longer than one more term by R. J. (Bob) O'Donnell, were events which highlighted the closing sessions of the 12th Annual Convention of Variety Clubs International at Miami, Florida, last Saturday night (April 17).

Donation to Rogers Hospital

Included in decisions regarding its charity contributions, there was a resolution to donate $7,500 to the Will Rogers Memorial hospital at Saranac Lake, N. Y.

The concluding event of the convention was the Humanitarian Award Dinner, at which selection of Secretary of State George C. Marshall for the honor was formally announced, and which featured an address by Harold E. Stassen as guest of honor and principal speaker. A vigorous stand favoring freedom of the screen from censorship was one of the highlights of Stassen's roundly applauded address.

Elected, along with O'Donnell as head of the Clubs, were:

Col. William McCraw, executive director; Carter Barron, 1st Assistant International Chief Barker; C. J. Latta, 2nd Assistant International Chief Barker; Jack Beresin, Property Master; Marc Wolf, Dough Guy; and in appointive posts: Bud Lollier, "Bouncer" (Sgt.-at-Arms); A. K. Rosewell, Humanitarian Award Committee Chairman; Charles E. (Chick) Lewis, Convention Chairman and Publicity Director; Nathan D. Golden, Heart Committee Chairman.

International Committee: J. J. Fitzgibbons, Toronto; George Hoover, Miami; Luis Montes, Mexico City; John H. Harris, Pittsburgh; R. J. O'Donnell, Dallas.

FILM BOOKERS NOTE!

Next week, issue dated May 1, 1948, STR will publish the final, complete Shorts Subject Booking Guide listing the short film releases by major distributors during the 1946-1947 season. Prepare now to preserve that issue for your records on this product.

San Francisco Next Year

International Representatives—Murray Weiss, Boston, New Haven, Buffalo, Albany; William O'Donnell, Dallas, Omaha, Minneapolis, Kansas City; Jack Beresin, Washington, Philadelphia, Baltimore, Cleveland; Allen Moritz, Cincinnati, Columbus, Dayton, Toledo; Ralph Talbot, Oklahoma City, Des Moines; James G. Balmer, Pittsburgh; H. H. Everett, Atlanta, Memphis, Charlotte, Miami; Irving Mack, Chicago, St. Louis, Detroit, Grand Rapids, Indianapolis; Charles P. Skouras, Los Angeles, San Francisco, Seattle.

San Francisco was selected as the scene for next year's annual convention of the Variety Clubs International, with dates set for May 2-7, 1949.

Think Before You Show Video, Attorney Warns

(*Continued from Page* 5)

right to broadcast from the restricted area in which the event takes place.

"The problem then is this: Is the theatre that shows the telecast to its patrons on its screen (or in the lounge, or elsewhere on the premises—there is no difference where it is located) indulging in 'unfair competition' by so doing? This is the most important question to be answered and may have to be determined by the courts. In the broad sense and definition of the word, the prize-fight arenas and ball parks are in competition with motion picture theatres —both outlets seek the amusement dollar. Whether or not, however, it would be held that they are in such competition as to make an unfair violation of it actionable in the law has not as yet been determined.

Civil Rights

"There is also involved the problem of the violation of civil rights. Certain states have enacted laws under which a person has the power to prevent the use of his name and photograph from being used for commercial purposes, without his consent. It is felt by some authorities that this power exists even in those States where there is no statute creating it. News events would probably be excluded from the strictures of this law. It may very well be that when the performers in a telecast give their consent to the use of their names, faces etc., they impliedly consent to the general use threof by theatres, and othrs. However, how about those other than the performers, e.g., the patrons at a prize fight or ball game? Will it not be necessary to evolve some system to get their consent, on entrance (perhaps by stating it on the ticket of admission), or in some other manner, to be televised? This is a large litigation potential.

"It would certainly seem that the Courts will try to find ways to protect the telecasters from the free reception of telecasts where it is used by others for profit. Profit has been defined in the law as an attraction to a customer, even though no extra charge is made, e.g., where a hotel picks up a broadcast musical program and relays it to the rooms of its guests without charging the guests anything additional for the service. The Court considered this service one of the hotel's attractions and, therefore, an inducement to patronage and consequently a public performance for profit."

RCA Theatre Video For 20th-Fox, Warners

RCA will deliver units of its theatre television system, which records the images actually projected on film before sending them through the theatre's regular projectors very much in the manner of the Paramount system, to 20th Century-Fox and Warner Bros., it was revealed in New York Tuesday. The delivery will be before June 1, RCA's Barton Kreuzer declared at a meeting of the Television Institute.

INS-Telenews Expands

International News Service and Telenews 20-minute weekly newsreel for video have moved into Philadelphia (WFIL-TV), Los Angeles (KTLA), Washington (WTTG), St. Louis (KSD).

Shupert Up in Video

George Shupert, former executive assistant to Paramount Vice-President Paul Raibourn, has been appointed television commercial operations director.

Palace as 2nd-Run

New York's Palace, once temple of two-a-day vaudeville, and recently first-run RKO picture house, went into a subsequent-run policy at reduced admissions Thursday, playing day-and-date with the neighborhood RKO Manahttan, Bronx and Westchester houses. Admission for matinees was cut to 65 cents with evenings at 80 cents.

Richie Sues Paramount For $425,000 Libel

(*Continued from Page* 5)

operated, and conducted throughout said period (on which the suit was based) by the individual defendants. . . . "

Albert denied that the Brandts had anything to do with Richie or that they booked through them.

On March 31 Paramount, Albert said, agreed to eliminate Richie as a defendant. Albert claims that the company had been libelously named in a fraud charge to which it had no connection and that the onus placed on the corporation extended to its officers—President Robert Kropp, Vice-President Sol Rosenberg, Secretary David L. Holzer, Treasurer David Berk, even though they had not been named as defendants. Therefore, he said, officers and corporation filed the libel suit. The corporation asks $50,000 damages, each officer $100,000, total being $450,000.

A spokesman for Paramount Attorney Louis Nizer said of the Richie suit:

"The claim is entirely without merit."

This is the second time Paramount has agreed to eliminate a defendant in its Brandt suit. The first time was when Moe Goldman and the Lanroc Operating Company, which had operated the Delancey and had been named in the fraud complaint, were eliminated by stipulation. This second action reduces the number of defendants in the suit, exclusive of Brandt, to 159.

4 Majors Charge Frauds Against N.Y.-Conn. Circuit

Four separate suits charging film rental frauds were filed by service of summons in the New York State Supreme Court last week by Paramount, Warner Bros., Universal and Columbia against Sidney Cohen, Philip Eisenberg, Rhinehook Theatres, Inc., and Millerton Amusement Company.

The complaints, which cover a period from April 14, 1942 to the present, allege that through false box-office returns on percentage pictures, Paramount suffered $25,000 damages, Warner Bros. $15,000, Universal $5,000 and Columbia $5,000. Theatres involved are the Starr, Rhinebeck, N. Y.; Lyceum, Red Hook, N. Y.; Pine Plains, Pine Plains, N. Y.; Millerton, Millerton, N. Y.; Stuart, Lakeville, Conn. Loew's (MGM) and RKO have similar suits against the same defendants in federal court. Attorneys for the present suits are Phillips, Nizer, Benjamin and Krim.

Five More

Five suits charging percentage film rental frauds were filed in the federal ocurt at Baltimore by Universal 20th Century-Fox, Columbia and Warner Bros., against Morton H. Rosen, Morris R. Oletsky and allegedly associated companies. Suits involved the Windsor, Fremont and Victory in Baltimore.

Rogers Memorial Needs Funds to Keep Going

(*Continued from Page* 5)

fact the committee in charge of raising funds, which reportedly takes the view that the hospital is an all-industry project and should be supported by exhibitor, producer and distributor alike, has received some gratifying interim support. Morton Thalheimer on behalf of the exhibitors, and A. Montague, on behalf of the distributors, according to Radio City's Managing Director Gus Eyssell, have been doing fine work.

Vaude Founded It

Variety Clubs International has put up $7,500 —one month's operation—to meet the emergency and the distributors are said to be ready to put up $75,000 or one half of a year's minimum operations.

But some antipathy seems to have been met in exhibitor ranks, especially in the south and the midwest, according to report. These areas tend to think of the hospital as a purely eastern institution.

The hospital originally was founded by vaudevillians who worked up the money through audience collections. Later as vaudeville died and films became more important, the film interests took over and renamed the institution in honor of the late Will Rogers. A final theatre drive was at the time supposed to have raised funds to operate it.

Mayor Praises Industry As He Opens Hospital

No industry can match the motion picture industry in caring for its own, Los Angeles Mayor Fletcher T. Bowron declared Sunday in dedicating the $1,350,000 Motion Picture Country Hospital at Calabasas.

The hospital was built from the Screen Guild's radio show. It will be financed from payroll deductions of west coast studio personnel. The latest in design and equipment, it has 40 private rooms and 10 surgical bedrooms, It will be headed by Dr. Francis E. Browne.

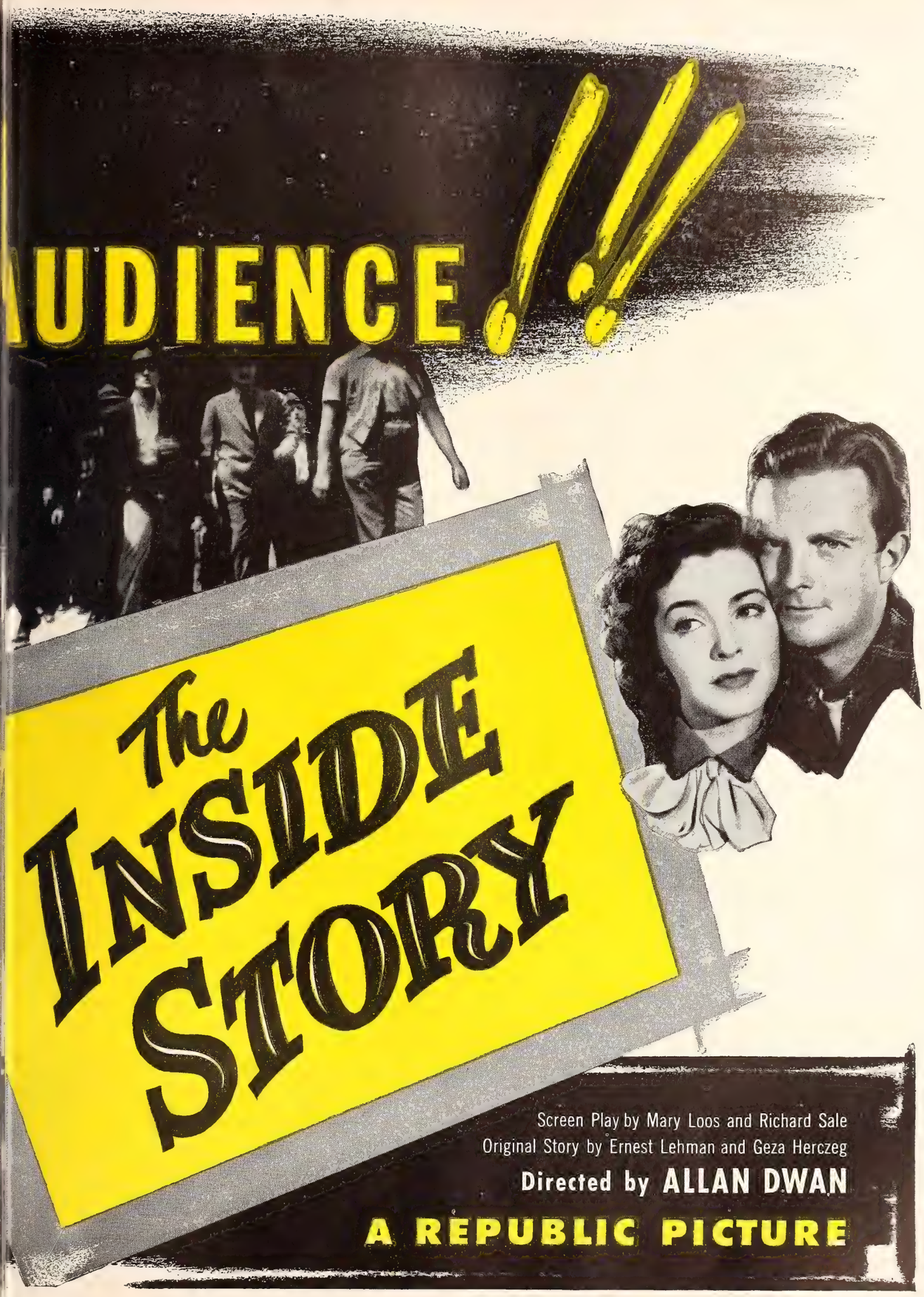
"It is well known that the motion picture industry is first to respond to any call for assistance," Mayor Bowron declared in his dedication speech. "It is perhaps not so well known how generously they care for their own people. I am certain no other industry can match them in this respect."

Trumbo to Trial Monday, Lawson Guilty of Contempt

Dalton Trumbo, second of the so-called "hostile 10" who allegedly refused to answer questions on political affiliations posed by the House Committee on Un-American Activities in its industry red hunt, will go on trial in Washington for contempt of the committee Monday. Trumbo's trial follows quickly on the heels of the conviction of another of the "10"—Screen Writer John Howard Lawson for contempt.

Lawson was found guilty after Federal Judge Edward Curran had instructed the jury to reach its decision solely on whether or not Lawson had answered the committee's question on his alleged communist status. The defense tried to enlarge the issue unsuccessfully into a matter of constitutional right. Lawson is liable to a year in prison and a fine of $1,000 but has not yet been sentenced. An appeal is certain.


SOLID
starring
MARSHA HUNT
WILLIAM LUNDIGAN
CHARLES WINNINGER
GAIL PATRICK
with GENE LOCKHART · FLORENCE BATES · HOBART CAVANAUGH
ALLEN JENKINS · ROSCOE KARNS · ROBERT SHAYNE


UDIENCE!!!
The INSIDE STORY
Screen Play by Mary Loos and Richard Sale
Original Story by Ernest Lehman and Geza Herczeg
Directed by ALLAN DWAN
A REPUBLIC PICTURE

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Argyle Secrets

Film Classics Mystery 63 mins.

AUDIENCE SLANT: (Family) An exceptionally good murder-mystery for general audiences. Fine performances and direction, plus sustained suspense, give it an appeal not usually found in program pictures.

BOX-OFFICE SLANT: A top offering in the program-picture market, one that can be exploited to bring in good business. The Gargan name should help sell it.

Cast: William Gargan, Marjorie Lord, Ralph Byrd, Jack Reitzen, John Banner, Barbara Billingsley, Alex Fraser, Peter Brocco, George Anderson, Mickey Simpson, Alvin Hammer, Carole Donne, Mary Tarcai, Robert Kellard, Kenneth Greenwald, Herbert Rawlinson. Credits: Directed and written for the screen by Cyril Endfield. Based on the "Suspense" radio play, "The Argyle Album" by Cyril Endfield. Photography, Mack Stengler. Co-Produced by Alan H. Posner and Sam X. Abarbanel. An Eronel Production.

Plot: A young newspaperman is accused of murder because he was the last one at the bedside of a murdered national columnist. The mystery revolves around the finding of a group of documents the dead man is supposed to have had. Several murders occur as two separate groups try to locate these papers, with the newspaperman involved and his life threatened. In spite of the lure of a beautiful girl, he keeps his head and makes a satisfactory emergence from the entire situation.

Comment: Patrons who like intrigue and murder in their screen fare, as well as suspense and surprise twists, should find "The Argyle Secrets" satisfying entertainment. Even those not especially addicted to mysteries are likely to be pleased, for the picture is well done in both performance and direction. Based on a radio play by Cyril Endfield, who also wrote the screenplay and directed the film, this is a very god offering for general audiences everywhere. The production is a credit to Co-Producers Alan H. Posner and Sam X. Abarbanel, whose initial attempt at picture-making augurs well for their future product. William Gargan is excellent in the leading role and as the narrator, while Ralph Byrd does well as the police lieutenant, and Marjorie Lord is attractive and appealing, despite her role as the feminine "heavy." Balance of the cast contribute equally good delineations.

The Woman in White

Warner Bros. Mystery 109 mins.

AUDIENCE SLANT: (Adult) The atmosphere is so tense, and the events leading to the solution so slow and methodical, that this mystery drama's 109 minutes of tension becomes almost unbearable. And there is little to relieve this tension. Best suited for mature adult audiences—those with strong nerves.

BOX-OFFICE SLANT: Besides the names for the marquee, as well as the fact that it is based on Wilkie Collins' famous novel, this picture has a title which smart showmen can use to advantage in their exploitation.

Cast: Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young, Agnes Moorehead, John Abbott, John Emery, Curt Bois, Emma Dunn, Matthew Boulton, Anita Sharp-Bolster, Clifford Brooke, Barry Bernard. Credits: Produced by Henry Blanke. Directed by Peter Godfrey. Screenplay by Stephen Morehouse Avery. Based on the famous novel, "The Woman in White," by Wilkie Collins. Photography, Carl Guthrie. Art direction by Stanley Fleischer. Special effects by William McGann and Robert Burks. Music by Max Steiner. Musical direction, Leo F. Forbstein.

Plot: When a young man, teacher of drawing, is engaged to instruct the niece of a wealthy Londoner, he enters a house of mystery where blackmail, murder and family scandal prevail. He tries to rescue the young woman who is being hypnotized into believing herself insane. With her release and the death of the blackmailer, the black spell over the mansion is ended.

Comment: Based on Wilkie Collins' famous novel of nearly a hundred years ago, "The Woman in White" is a tense mystery drama. With little to relieve this tension—except possibly the laughter that may be occasioned by the eccentricities of the invalid head of the Fairlie household, as played by John Abbott—the atmosphere is so menacing and threatening, and the events leading to the final solution of the mystery so slow and methodical, that the picture's 109 minutes become almost unbearable. And the sinister, menacing character so effectively portrayed by Sydney Greenstreet and so dominant in the proceedings, offers little surcease to one's harried nerves. Although perhaps somewhat overacted, Greenstreet's performance is nevertheless compelling, and it is little wonder that the other characters are powerless under his influence. Alexis Smith, Eleanor Parker, Gig Young, Agnes Moorehead, John Abbott and John Emery are more than capable in their important assignments, but it is Greenstreet who projects so relentlessly his hard-to-forget villainous characterization. The picture is best suited for mature adult audiences—those with strong nerves. Besides the names for the marquee, it has a title which smart showmen can use to advantage in their exploitation.

National Reviewing Committees Audience Classifications

I REMEMBER MAMA (RKO)
FAMILY—Nat'l Board of Review.
CLASS A. SEC. 1—Nat'l Legion of Decency.

ARIZONA RANGER (RKO)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

MIRACLE IN HARLEM (SGP)
MATURE—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

ANNA KARENINA (20th-Fox)
MATURE—Nat'l Board of Review.
CLASS B—Nat'l Legion of Decency.
(Objection: Suicide in plot solution; suggestive sequence.)

DEAR MURDERER (U-I)
MATURE—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

ALL MY SONS (U-I)
MATURE—Nat'l Board of Review.
CLASS B—Nat'l Legion of Decency.
(Objection: Suicide in plot solution.)

LETTER FROM AN UNKNOWN WOMAN (U-I)
MATURE—Nat'l Board of Review.
CLASS B—Nat'l Legion of Decency.
(Objection: Although some attempt is made to indict immorality, nevertheless this film tends to justify immoral relations.)

ANOTHER PART OF THE FOREST (U-I)
MATURE—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

Lightnin' in the Forest

Republic Drama 58 mins.

AUDIENCE SLANT: (Family) This is just another dramatic offering with a minimum of entertainment.

BOX OFFICE SLANT: Should make a satisfactory supporting feature.

Cast: Lynne Roberts, Donald Barry, Warren Douglas, Adrian Booth, Lucien Littlefield, Claire DuBrey, Roy Barcroft, Paul Harvey, Al Eben, Jerry Jerome, George Chandler, Eddie Dunn, Dale Van Sickel, Bud Wolfe, Hank Worden. Credits: Directed by George Blair. Screenplay by John K. Butler. Original story by J. Benton Cheney. Photography, John MacBurnie. Associate Producer, Sidney Picker.

Plot: A young psychiatrist takes one of his young patients to the home of his girl's uncle, a secluded mountain cabin, because he is forced to do so. While they are there, a hold-up gang moves in on them. After much trouble, both with the girl and the leader of the gang, the young doctor straightens everything out.

Comment: Because of a weak script, this picture moves so slowly and is fraught with so much dialog that it is just mildly entertaining, although it does have its moments of suspense and excitement. The production values are modest, the direction fair enough for the type of picture it is, and the players not too convincing, obviously due to the handicap of the material given them. It should serve its purpose on double bills as a supporting feature.

Green Grass of Wyoming

(Color by Technicolor)

20th Century-Fox Drama 89 mins.

AUDIENCE SLANT: (Family) From beginning to end this is thoroughly enjoyable entertainment, beautifully photographed in Technicolor. Exhibitors should be proud to offer their patrons this splendid picture.

BOX-OFFICE SLANT: It won't take long for enthusiastic word-of-mouth approval to get around to assure large, happy crowds and bulging box-offices.

Cast: Peggy Cummins, Charles Coburn, Robert Arthur, Lloyd Nolan, Burl Ives, Geraldine Wall, Robert Adler, Will Wright, Herbert Heywood, Richard Garrick, Charles Hart, Charles Tannen. Credits: Produced by Robert Bassler. Directed by Louis King. Screenplay by Martin Berkeley. Based on the novel by Mary O'Hara. Photography, Charles Clarke. Special photographic effects, Fred Sersen. Art direction, Lyle Wheeler and Albert Hogsett.

Plot: Thunderhead, the white stallion who was turned loose by his young owner Ken, is causing trouble by enticing the mares away from the ranches. Having bought a new racing mare, Ken uses her to lure Thunderhead back to the corral. The big event of the year is the Trotting Race and Ken grooms his mare for it. When she falters at the end and loses, he learns she is to have a colt by Thunderhead, and this compensates him for the loss of the race.

Comment: "Green Grass of Wyoming," another in the series of equine stories by Mary O'Hara (the others: "My Friend Flicka" and "Thunderhead, Son of Flicka"), is a splendid picture that exhibitors will be proud to offer their patrons. From beginning to end it is thoroughly enjoyable entertain-

ment, and the Technicolor photography reveals outdoor scenery in all its breathtaking beauty. For good measure, there are fine performances by Peggy Cummins, Charles Coburn, Robert Arthur, Geraldine Wall and Burl Ives; and Louis King's direction leaves nothing to be desired. Anyone who loves horses—and even those who may have no particular feelings about the equines—can't help but be thrilled by the sequences in which Thunderhead and Crown Jewel are prominent, and there is no lack of excitement in the climactic Trotting Race scenes, which were filmed at Lancaster, Ohio. Where "My Friend Flicka" and "Thunderhead, Son of Flicka" have already been shown, audiences will know what to expect from this new picture, and they'll be on hand bright and early. Elsewhere, it won't take long for the enthusiastic word-of-mouth approval to get around to assure large, happy crowds and bulging box-offices.

Broken Journey

(Reviewed in London)

Eagle Lion Drama 89 mins.

AUDIENCE SLANT: (Adult) Suspense, comedy and romance are well blended in this drama of the reactions of thirteen air crash survivors marooned on an Alpine glacier.

BOX-OFFICE SLANT: This exploitable subject, helped by the presence of Phyllis Calvert and Margot Grahame, is suitable mainly for double bills but might stand alone in some situations.

Cast: Phyllis Calvert, Margot Grahame, Francis L. Sullivan, James Donald, Raymond Huntley, Derek Bond, David Tomlinson and others. Credits: Original screenplay by Robert Westerby. Directed by Kenneth Annakin. A Sydney Box production for Gainsborough. Presented by J. Arthur Rank. UK distribution: GFD.

Plot: An airliner crash-lands on an Alpine glacier. Marooned, the thirteen passengers react differently to the situation and reveal their true characters before they are rescued.

Comment: Inspired by the U. S. Army Dakota crash in 1946, Director Kenneth Annakin had no easy task in maintaining the interest since, other than for an attempt by a party to reach the valley, most of the action takes place around the marooned plane. He has succeeded, and the result is good entertainment which builds to a satisfying climax. The passengers include a film star, an invalid in an iron lung with his nurse, a temperamental opera singer, a prizefighter and a refugee, while a romantic interest is worked out between the air hostess and the co-pilot. Phyllis Calvert is excellent as the selfless, competent hostess and like Margot Grahame, who portrays the aging film star, is no stranger to American audiences. Francis L. Sullivan has also appeared in Hollywood pictures and Guy Rolfe proves to be a rugged newcomer who is likely to go far. Like many British films, this could be improved with cutting, for there is a wealth of minor happenings, but it is an exploitable feature and has much to offer average audiences.

The Strawberry Roan

Columbia Western 76 mins.

AUDIENCE SLANT: (Family) This excellent Gene Autry western in Cinecolor has everything to please his admirers and others who like outdoor entertainment.

BOX-OFFICE SLANT: This second Autry for Columbia is in beautiful Cinecolor and should boost the Autry returns at the box-office.

Cast: Gene Autry, Gloria Henry, Jack Holt, Dick Jones, Pat Buttram, Rufe Davis, John McGuire, Eddy Waller, Redd Harper, Jack Ingram, Eddie Parker, Ted Mapes, Sam Flint. Credits: Directed by John English. Screenplay by Dwight Cummins and Dorothy Yost. Story by Julian Zimet. Photography, Fred H. Jackman. Cinecolor Supervisor, Gar Gilbert. Produced by Armand Schaefer. A Gene Autry Production.

Plot: When his boss' son is thrown by a wild strawberry roan Autry and his boys had captured, the animal is fired upon by the man. Believing him dead, he leaves the animal while Autry stays and restores it to health. Champion, the horse, is then trained by Autry, who in turn plans to use the animal to restore the young boy's crippled legs. When this is accomplished, peace reigns between all parties.

Comment: Gene Autry's second release for Columbia and his first in color, "The Strawberry Roan" is highlighted by beautiful Cinecolor that effectively presents the background scenery and the magnificent horses involved in the story, especially Champion, Autry's own horse. The picture has all the qualities that provide highly acceptable entertainment for his admirers and the general family trade, such as the Autry personality, his easy singing of several songs and a human interest story about a cowboy and his horse. Though action is frequently slow-paced, in general there is enough excitement to make the picture a success at the box-office. Autry is splendid and gets fine support from Jack Holt, Gloria Henry and Dick Jones. Rufe Davis adds some chucklesome moments with his varied interpretations. Picture was produced by Armand Schaefer and directed by John English.

Never Sick, Never Late

In over a quarter of a century of show business, she was never late, never missed a day. That's the record Catherine Fettig, treasurer of Anstead, Person and Schilling, who operate the Lyric, Auditorium and Vaudette at Connersville, Ind., was proud of this week as she celebrated her 30th anniversary with the firm, together with the fact that she is considered the oldest theatre employe, from point of service, in the state of Indiana.

She started in a box-office after she left high school, in the days when vaudeville was in its prime and movies in their infancy. Since then she has watched movies improve and the kids who came to the box-office with their parents grow up and bring kids of their own.

Today her greatest thrill is: the album of autographed photos of famous stars; the memory of her first pay envelope which had all of $4 in it, a fabulous salary in those days.

New • Different • Vital

THE PROGRESSIVE ENCYCLOPEDIA OF THEATRE OPERATION

Complete in this issue. An authentic source for necessary data and a complete guide for the theatre owner, circuit executive, technician and house manager.

Commences on Page E-9

Discovery

Film Classics Documentary 74 mins.

AUDIENCE SLANT: (Family) An interesting and well-handled documentary treatment of the last Admiral Byrd polar expedition.

BOX-OFFICE SLANT: Its appeal is doubtful because the subject matter is not likely to attract feminine moviegoers. However, it might prove to be good box-office in some situations, if well exploited.

Cast: Admiral Byrd and members of his expedition. Credits: Made by the Byrd expedition. Narrated by Admiral Byrd.

Plot: The actual camera record of the discovery of hitherto uncharted masses of icy space at the South Pole.

Comment: This is an interesting and well-handled documentary treatment of the last Admiral Byrd polar expedition. While the Admiral's Virginia accent may not be readily understood by some moviegoers, the picture is nonetheless one of real historical interest and value, and should add to the prestige of any theatre showing it. The film's mass appeal is doutful because its subject matter is not likely to attract feminine moviegoers. However, it might prove to be good box-office in some situations, if well exploited.

Oklahoma Badlands

Republic Western 59 mins.

AUDIENCE SLANT (Family) Better-than-average western that should please the younger set and some of the older folk will also like it.

BOX-OFFICE SLANT: Allan Lane's name is becoming a strong factor in the western market. Should do pretty well.

Cast: Allan "Rocky" Lane Black Jack, Eddy Waller, Mildred Coles, Roy Barcroft, Gene Stutenroth, Earle Hodgins, Dale Van Sickel, Jay Kirby, Claire Whitney, Terry Frost, Hank Patterson, House Peters, Jr., Jack Kirk. Credits: Associate Producer, Gordon Kay. Directed by Yakima Canutt, Original screenplay by Bob Williams. Photography, John MacBurnie.

Plot: An organized effort is being made to wipe out a family owning a ranch which controls passage through a valley, used by all ranchers in the vicinity as a short cut to drive their cattle to market. A son of the murdered owner sends for help to Rocky Lane who arrives as a distant cousin also arrives to inherit the ranch. The son has been murdered, too, so Lane switches identity with the girl to circumvent any attempt on her life, investigates the murders and rounds up the guilty gang and its leader.

Comment: The story has a bit of a "switch," in that Lane assumes a girl's identity in order to find out just who, what, why, etc., and the action rides along at a merry pace until justice finally triumphs. There are plenty of fights, riding, shooting, etc., to suit the most rabid western fan. The kids should like this and some of the elders might go for it, too.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

New Premiere for 'Best Years'

The Goldwyn forces are turning on the bright lights with "new picture" intensity for the initial showing of "The Best Years of Our Lives" at popular prices with a full-scale premiere in Boston, Thursday night (22). Boston newspapers are treating the picture as a new attraction, with new reviews and editorial consideration in connection with the showing at the Astor Theatre at top evening admission prices of 85 cents—the general standard of admissions in the Hub.

According to the Goldwyn offices, the Gallup organization estimated the picture's audience at 37,000,000, and they reason that with 4,000 engagements behind it with a total of 11,000,000 attendees an even greater potential for "The Best Years of Our Lives" lies ahead for last year's Academy Award winner. Thus the big-time premiere handling for the Boston engagement as the first of the popular-priced presentations.

Big Promotional Campaign Climaxed By 'Arch' Benefit Premiere at Globe

A gala benefit premiere of United Artists' Enterprise production, "Arch of Triumph," at the Globe Theatre in New York on Monday night climaxed an outstanding advertising, publicity and promotional campaign on the screen version of the Erich Maria Remarque novel.

Officially launching the spring social season in New York, the premiere featured a battery of kleig lights, lobby broadcast and televised newsreel shots which greeted the assembled social and civic leaders. Stars Ingrid Bergman and Charles Boyer headed the cinema luminaries attending the opening, proceeds of which went to the American Overseas Aid to France and the United Nations Appeal for Children. Event was broadcast by station WINS, in addition to the Television Newsreel and Radio Nationale, which shortwaved it to Europe.

What was to have been the focal point of the premiere, the 8-ton, $35,000 Arch of Triumph used in the film, arrived too late for the opening, but was later set up in Duffy Square where it attracted considerable attention.

In addition, the replica, as part of a huge float, was to be the feature attraction in a parade of 50,000 school children on Friday (23) in honor of the "Crusade for Children." Lise Bourdin was to appear as "Miss Arch of Triumph," taking bows from the spectators as ambassadress of goodwill from France.

Has Extended Greetings

Already Miss Bourdin has extended greetings to Gov. Dewey and acting Mayor Vincent Impellitteri from President Auriol of France and has met, been interviewed and photographed by the entire New York press. As the leading model and cover girl of France, she has posed for the most important fashion magazines and newspapers in the country. Recently featured in *Life*, she has again posed for a story and picture layout in that magazine.

Major exploitation tieups for the New York opening included the following: 1000 Metro Record window streamers in two colors, together with stills, for the song, Long After Tonight, taken from the picture; 200 cutouts of the book cover for book stores; 200 Bergman enlargements for beauty shops; 8 special 30x40 displays for the downtown area; a number of 30x40 photo enlargements of Ingrid Bergman, in color, for the Radio City area; additional 30x40 photos of Bergman for florist shops and a huge window display in Brentano's on Fifth Avenue.

Fifteen nation-wide promotion campaigns launched by key advertisers in newspapers, magazines and point-of-sale have pegged their product to the stars and title of the picture. These include: Grosset & Dunlap; MGM Records, RCA Victor, Capitol Records, Vitacoustics and B.M.I. Music; Helbros Watches; Hair Fashion Council of America; Florist Telegraph Delivery Association; Chesterfield Cigarettes; California Authentics; Royal Crown Cola; Deltah Pearls; Arpad Fashion Design and Savarin Coffee based on costumes worn in the picture; Magnavox.

A total of 275,000,000 magazine readers have been pre-sold on the picture by a series of full-page ads in every top circulation publication in the country.

'Letter' Premiere Apr. 28

World premiere of Universal-International's "Letter From An Unknown Woman" is scheduled for April 28 at the Rivoli Theatre, New York, following the current run of "Miracle of the Bells."



STARS AT PREMIERE. Ingrid Bergman and Charles Boyer, stars of Enterprise Studios' "Arch of Triumph," arrive for the gala benefit premiere of the United Artists release held Monday evening at the Globe Theatre in New York.

Masses Reached in N.Y. Campaign on 'Lost One'

Foreign films are, generally speaking, limited in appeal to American moviegoers. When they are operatic, in addition to being foreign, they usually play only the smallest, most select list of the so-called "art houses,"—and to a limited audience at that.

Like all good rules, however, this one has its exception. Perhaps the fact that Columbia's "The Lost One," film version of the Verdi opera, "La Traviata" is, for the first time told in English while sung to the composers music, helped make the film, which was produced in Italy, more appealing to the patrons of the Golden Theatre, New York, where it recently opened. More probably however, the smart, dignified campaign which brought the opera to the attention of the masses of the city's residents was the prime factor in its successful engagement.

The many facets of the campaign show that every possible means of publicizing the engagement was employed. Radio coverage, window displays, and the fabulous 'opening night' promotion proved that a film in 'class' category benefited greatly from the excellent attention it received from Golden Manager Sam Siritsky.

An attractive sepia mailing piece was sent to tens of thousands of music-lovers throughout the Greater New York area in advance of playdate. The brochure featured an endorsement

(*Continued on Page* 19)

Blumenstock in Dallas On 'Texas' Premiere

Mort Blumenstock, Warner Bros. vice-president in charge of advertising and publicity, is in Dallas this week setting up world premiere plans for the company's forthcoming release of "Two Guys From Texas," co-starring Dennis Morgan and Jack Carson.

Blumenstock is meeting with Ben Kalmenson, Warner vice-president in charge of distribution, who came to Dallas from Chicago, and Bob O'Donnell, general manager of the Interstate Theatre Circuit.

$300,000 Allotted for Campaign on 'Affair'

With the appointment of Buchanan & Company to handle the national advertising campaign for James Nasser Productions' "An Innocent Affair," $300,000 has been allotted for the campaign, including trade publications, dailies, fan and class magazines, radio and other media.

The picture, which stars Fred MacMurray and Madeleine Carroll, will be released through United Artists.

Danish Film Premiere

American premiere of the Danish film, "Day of Wrath," which was directed by Carl Dreyer, will take place Apr. 24 at the Little Carnegie Theatre in New York. The picture has English titles.

Get POSTED This Week...

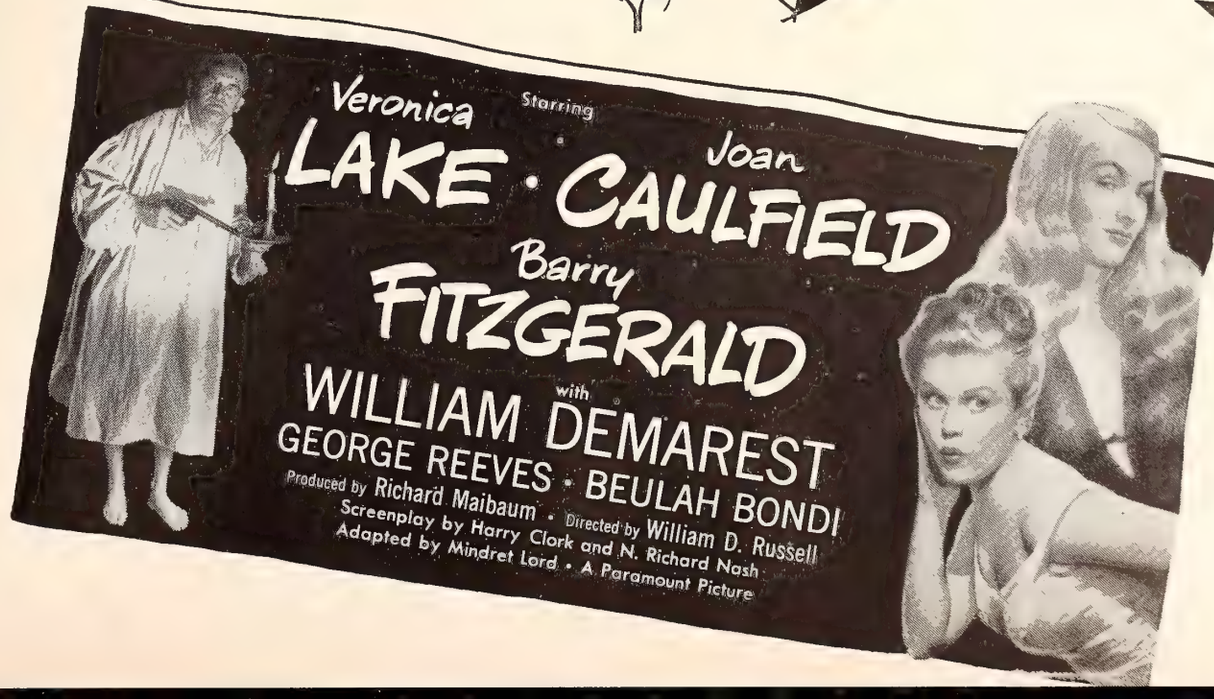
on the important national ads for "a gem of a comedy" (says Hollywood Reporter). Saturday Evening Post's eight million readers will see it Wednesday—and it's reaching Collier's five and a half million audience starting today. And be sure *you* see that terrific novelty trailer from

Paramount

"The Saintly Sisters" in You'll love every illegal inch of 'em!"



Meet those not-so-sainted sisters! Just a couple of innocent kids . . . who are guilty of practically everything! The hi-jinks are grand . . . the hilarity's terrific . . . and when they go straight — they'll go straight into your heart!



Chicago Premieres Documentary

Spectacular two-, three- and four-column newspaper ads blazing like front-page headlines, as well as a radio campaign embracing spot announcements, feature programs and commentaries, heralded the premiere of RKO Radio's Academy Award-winning documentary feature, "Design for Death," at the Grand Theatre, Chicago. The company's showmanship tactics in staging the premiere were reminiscent of those used for "Hitler's Children" and "Behind the Rising Sun."

'Are You With It' Premiere Campaign Boosts Bond Drive, Exploits Musical

Last week's premiere of Universal-International's "Are You With It?" at the Winter Garden Theatre, New York, combined with an all-star show headed by Donald O'Connor, star of the picture, served to launch the U. S. Treasury's Security Loan drive in New York State in a two-fold campaign which provided the picture with an impressive sendoff and enabled U-I to render an important public service to the Treasury's Savings Bonds Division.

Advance arrangements between Philip M. Light, New York State director of the Treasury's Savings Bonds Division, and Maurice A. Bergman, U-I's eastern advertising and publicity director, got the campaign under way on April 1, two weeks before the premiere, when the Savings Bonds Division released its initial story on the Security Loan Drive in New York State. The story went to every newspaper and radio station in the state, indicating that the premiere and the all-star show would "kick off" the drive with the fanfare of the wartime bond drives.

Letters were sent to some 60 New York City radio stations and disc jockeys asking their co-operation in telling the people about the show. All releases went out under the Treasury's letterhead, and the disc jockeys were provided with announcements that tickets to the show would become available at a special bond booth in front of the Winter Garden a week before the show.

Meanwhile, special red, white and blue posters were prepared and placed on 1,700 trucks and other outlets of the New York City Sanitation Department, while the Fire Department displayed them in front of fire houses and on call boards. In addition, 3,000 taxicabs carried small sticker editions of the posters. These posters will probably be retained during the two-and-one-half-month period of the drive. Copy: "'Are You With It?' Stay With It. U. S. Security Loan. Your Security is America's Security. April 15-June 30. New Yorkers Buy U. S. Bonds."

There were daily publicity breaks in city and state newspapers. O'Connor was brought to New York from Hollywood especially for the show and to aid the Treasury's promotion. He appeared on several radio shows in behalf of the picture and the bond premiere and also aided openings in other cities before returning to the coast.

Some 20 million Americans learned about the picture and the bond premiere through a CBS Lux Radio Theatre broadcast, while more than a million people in five eastern states were witnesses to the ballyhoo which attended the premiere when New York television station WABD, key outlet of the DuMont Television network, carried the entire 'live' show from the Winter Garden, starting with the arrival of the distinguished guests in the lobby and then switching to the show. In this way, "Are You With It?" received three hours of television promotion. There was also newsreel coverage, and an Army band and lights aided in the ceremonies.

U-I backed the premiere and the Treasury's Security Loan by devoting space in its "Are You With It?" newspaper ads to the all-star show. Tickets to the show went only to purchasers of $25, $100 and $1,000 bonds, but the newspaper, radio and television promotion brought the picture to the attention of prospective patrons throughout the country.

Plan Venus Playsuits in 'Touch of Venus' Tieup

Through a tieup with Universal-International's exploitation department, Monroe Lloyd's women's wear manufacturing firm will market a Venus playsuit, adapted from the costume worn by Ava Gardner in Lester Cowan's "One Touch of Venus." Marketing and promotion will coincide with the film's release next fall.

The tieup includes the formation of a national "Daughters of Venus" organization by a group of Dorothy Preole models who will launch the playsuit as their uniform garb. Miss Gardner has been named honorary president.

Alligators Sell 'Swamp' For Cofer in Macon

"Swamp" to a Georgian connotes alligators and, with the 20th-Fox reissue of "Swamp Water" booked, Manager Grady Cofer of the Rialto, Macon, Ga., at once thought of alligators to aid in his exploitation campaign.

Cofer promoted a number of baby alligators for a sidewalk display. They attracted lots of attention and helped bring in extra box-office returns. For a street ballyhoo, he had an usher walk two of the baby saurians along the sidewalk.



MAN ON HORSEBACK toured the city in the interests of U-I's "Black Bart" with gun, mask and the works when the film played the Park Theatre, Tampa, Fla. Manager Elmer Hecht set up the stunt as part of his camaaign, which included a recruiting tieup with the Army.

Baby-Sitting Concerns in 'Sitting Pretty' Tieups

A Seattle and a Portland theatre were left "sitting pretty" after their campaigns in behalf of 20th Century-Fox's "Sitting Pretty." Both cities had local baby sitting companies with which unusually rewarding tieups were made.

Manager Dan Redden of the Paramount, Seattle, hinged his campaign on the town's baby sitting company. Redden got the concern to send a certificate of honorary membership in the organization to Clifton Webb, star of the picture. His reply was so good that Redden sent it to the Seattle dailies which published it. His telegram was blown up and placed in the lobby alongside his membership certificate.

The sitter firm agreed to supply 50 free sitters for the opening night of the picture and the theatre played up the offer in its newspaper ads for the day before and the day of the opening. Public response by parents who wished to attend the film's first performance was very heavy, resulting in much word-of-mouth publicity. The sitter company distributed 3,000 cards to its members advising them of the free sitting service for that night and of the picture's opening, which was the best the Paramount had had in weeks.

Manager Alton Robbins of the Orpheum in Portland, Ore., also made a tieup with a local baby-sitting company which ran a 20-inch co-op ad the day preceding the playdate, offering free sitter service at the film's first night performance. In return for the cooperation, the sitters were guests of the theatre at a subsequent showing.

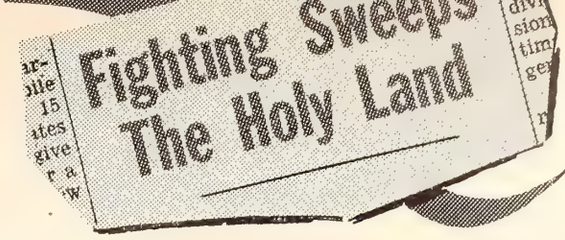
Local Counterparts

Local counterparts of the three daughters of Jeanette MacDonald in MGM "Three Daring Daughters" appeared as guest singers at the Deshler-Wallick's Ionian Room. The girls had the surname of Morgan, the same as that of Miss MacDonald and her family in the film. Yes, "Three Daring Daughters" was playing in Columbus, O., at Loew's Ohio Theatre, and it was Manager Walter Kessler who selected three Columbus counterparts of the "daring daughters" and arranged for their appearance at the Deshler-Wallick.—COL.



COMMUNITY SPIRIT. Jack Matlack, executive assistant to Mrs. J. J. Parker, president of J. J. Parker Theatres, Portland, Ore., is serving as the 1948 drive chairman for the Portland Council of Churches, comprising 150 churches all working to combat juvenile delinquency, etc. Here Matlack (left) shows the campaign poster to U-I Field Representative Graham Kislingbury on one of the latter's recent visits to Portland. Here is proof that showmen can—and should—play a strong part in community affairs.

THIS NEWS IS IN THE HEADLINES EVERY DAY



SO IT'S HEADLINE NEWS THAT

PARAMOUNT WILL RE-RELEASE

Cecil B. DeMILLE'S

††THE CRUSADES††

with

LORETTA YOUNG

The New Academy Award Winner

HENRY WILCOXON

And Cast of Thousands

To Be Re-Presented in June

BECAUSE OF ITS

Theme Timeliness—as Palestine today becomes the world's most dramatic battleground, just as it was in the era of the Crusades. Cities and locales in the latest cable-news spring vividly to life, in this mighty story of a century-old strife that parallels today's fighting action in the Holy Land.

Star Timeliness—as Loretta Young becomes the Actress-of-the-Moment as winner of this year's Academy Award for her role in "The Farmer's Daughter".

Entertainment That Is Timeless—Spectacle and pageantry so lavish no studio could afford to make it today. A cast of 10,000—scores of gigantic sets—dozens of mighty scenes climaxed by the memorable storming of Acre.





and Ian Keith • Katherine DeMille
C. Aubrey Smith • Joseph Schildkraut
Alan Hale • George Barbier
Montagu Love • Pedro De Cordoba

Produced and Directed by
Cecil B. DeMille

Screen Play by Harold Lamb, Waldemar Young and Dudley Nichols

Money Dates for May

If patrons took to the outdoors only occasionally during April, they'll get the wanderlust in even greater measure during May. For this reason, it behooves showmen to add more elbow grease to their efforts to make their theatres more attractive to the public. Exploitation alone is not enough—there must also be other seat-selling activities, such as those outlined below. Best days for promotional opportunities are Memorial Day and Mother's Day, but there are also other special occasions calling for the kind of showmanly ingenuity that makes itself felt at the box-office.

May 1—CHILD HEALTH DAY—A baby parade is a "natural," with promoted prizes from dealers—baby blankets, clothes, food, etc.—as awards to the healthiest baby, the fastest creeper, the one sitting or standing straightest. Book any available shorts on baby parades, shows, care of babies, and the like. Get book shops and libraries to display books on child care.

May 2-8—NATIONAL MUSIC WEEK. Help promote greater interest in good music through demonstrations on various nights, utilizing college, high school and fraternal organizations' glee clubs, bands, well-known singers or instrumentalists. Advertise, so friends and relatives of the performers will know about it and turn out. Promote phonographs, radios, record albums, book of folk songs, sheet music, etc., as prizes for the groups winning greatest audience applause. Dealers in records, music and instruments can readily be induced to take co-op newspaper ads and give window displays. Book a musical feature which contains some of the world's best music or a good musical comedy. Interest newspaper editor, or music critic, in a contest tieup with the public schools for an essay or letter-writing contest on "Why I like classical (or jazz or grand opera) music." Promote the prizes from dealers. Book stores and libraries should give displays of books on music and musicians, with theatre card.

May 2-9—NATIONAL FAMILY WEEK. This is goodwill builder occasion. Approach newspaper editor, radio station manager, or better yet, both, for a tieup on a search for the oldest family in town, in either age or years of residence, and invite the entire family to the theatre as guests, possibly with a promoted dinner at a good restaurant to follow. A photo of the family would make at least one of the papers. Or vary it by seeking the latest family which has moved to the city. A possible newspaper, women's club or junior political club tieup with theatre and schools would be an essay on the family as the foundation of democracy. The clergy might be induced to preach sermons on the theme.

MAY 3-9—RESTAURANT WEEK. Promote co-op ad by restaurateurs. Get one of them to publicize your feature on menus and by window cards in return for screen and lobby credit and a line urging patrons to patronize his restaurant for an after-theatre snack.

May 3-9—BE KIND TO ANIMALS WEEK. Book animal pictures that will appeal both to kids and adults, but principally to youngsters. There's 20th-Fox's "Thunder in the Valley," MGM's "Lassie" pictures, Republic's bird picture, "Bill and Coo," Eagle Lion's "Red Stallion" and the Rin Tin Tin III films, and any number of shorts on animals. And don't overlook Paramount's "Speaking of Animals." Tie up with the ASPCA, and the Blue Cross if there's a branch of it in town, to sponsor a newspaper-public school contest on incidents of kindness to animals that the writers may have observed, or on incidents denoting animal intelligence. Pet shop dealers may donate the prizes and take a co-op ad. The last day of Be Kind to Animals Week falls on Sunday, the 9th, and is called Humane Sunday. Make the days a splurge occasion.

May 8-15—NATIONAL GOLF WEEK. Sports goods stores should be contacted for co-op ads and contests on the origin of golf, the benefits to be derived from playing it, notable golf champions, etc., and to contribute golf bags, sticks and balls as prizes. Newspaper sports editor could be rung in on any contest for increased publicity value—perhaps a junior golf tourney (which the theatre itself could stage without outside sponsorship) with promoted prizes for the boy and girl golfer (under 16 or 18) who makes the best scores. Have any noted golfers in the city as theatre guests. Book shorts on golf and golfers.

May 9—MOTHER'S DAY. Put on your best exploitation bib and tucker and give mother a play. Newspapers and radio station managers will tie up on a search for the oldest mother in the city, the mother of the most children or the most grandchildren. Have her, and them, as guests. Arrange with a restaurant to serve them a dinner before the showing or an after-theatre supper in return for theatre credit. Have a photographer take a picture of any winners and submit them to editors; or have him make an enlargement of the winner's favorite portrait. Advertise a special hour at which mothers brought to the theatre by their sons will be admitted free. Arrange for a Mother's Day Gift Book of theatre tickets. Contact taxicab or bus company for free transportation for mothers unable to walk to the theatre. Run a 30-second trailer asking patrons to pay a silent tribute to all mothers. Have Gold Star mothers as theatre guests. Promote roses, carnations or other flowers as gifts to mothers attending. Promote from a hat shop a new bonnet for the oldest mother, or the one winning any sort of contest; a phone call to any part of the United States would make a good prize and might lead to a tieup with the local telephone company. It would be a valuable goodwill gesture to offer special rates to the members of Mothers Clubs. Display in lobby pictures of noted mothers of the country and of outstanding mothers in community affairs.

May 12—NATIONAL HOSPITAL DAY. As a community service run a trailer urging the public to support the city's hospitals, "no knowing when YOU will need them." If any hospital drive for funds is on, stage a hospital benefit performance, with all or a major part of the proceeds going to the hospital.

May 14-23—NATIONAL FIRST AID WEEK. Arrange for first aid demonstrations on different nights of the week by various persons and organizations. The city health officer might lead off with a talk on the need for knowledge by everyone of first aid treatment for the wounded, the gassed and the drowned. Seek a newspaper tieup for a stage contest, with prizes, for the quickest and neatest bandaging of a wound, applying splints to a broken arm or leg, done by any group studying first aid—school pupils, Boy or Girl Scouts, YM and YWCA, gym instructor, etc. Try to get the police department to demonstrate on one night the use of the pulmotor; nurses to show on another night the methods of stanching bleeding wounds, severed arteries; a life saver, if there is one in the community, to show how to revive a gassed or drowning person while awaiting the arrival of a pulmotor. Ambulance attendants should be invited to demonstrate their work. The press will give much valuable publicity on any of these stunts. And don't overlook the broadcasters—they, too, are eager for goodwill and community service.

May 15—STRAW HAT DAY in some communities. Instruct theatre personnel to wear straw hats. Seek a co-op ad from hat stores. Try the schools for an essay contest on the making of Panama and other straw hats, with various grades of straw hats as promoted prizes.

May 22-29—NATIONAL TENNIS WEEK. Contact sports editor and radio managers for sponsorship of a tennis match for youthful amateurs, with prizes promoted from sporting goods dealers who should also be willing to take a co-op ad. A school essay on the origin and spread of tennis should be looked into. Have any noted tennis players in the community as theatre guests.

May 23—"I AM AN AMERICAN (CITIZENSHIP) DAY." Use patriotic displays in the theatre, the lobby, on and under the marquee. Offer us of the stage for the swearing in of persons attaining full U. S. citizenship. Book a feature and shorts that are American in character and theme.

May 24-31—BUDDY POPPY WEEK. Place a special booth in the lobby from which relays of pretty girls will sell the poppies. Have house arist draw and color large poppies for lobby and marquee decorations. Arrange for a high school elocution pupil to recite "In Flanders Field" from which the poppy insignia originated. A school contest might be held on the origin of the poppy insignia, what it stands for and how the proceeds from the sale of the flower are used. A drill by a veteran's organization would attract patrons.

May 30—MEMORIAL DAY (except in Alabama, Florida, Georgia, Louisianna, Mississippi, North and South Carolina and Tennessee.) Book patriotic feature and sports' or show them at a special morning performance and seek a veterans' organization to sponsor it. Invite Gold Star mothers to attend as theatre guests; have a photo taken of them and submit it to newspaper editors. If there is a parade, see that the theatre is represented, and that it ends at the theatre, or at least passes is. If possible, have any attendant ceremonies take place in the lobby. Have Boy and Girl Scouts or similar organizations give Americanism exercises—salute to the flag, oath of allegiance, etc.—on the stage. Sponsor bands of patriotic and fraternal organizations and of schools for stage performances, with winners, judged by popular applause, to receive suitable promoted prizes from dealers. Stage a patriotic tableau competition on the stage with schools, patriotic and fraternal organizations competing. It will draw largely from contestants' friends and relatives. Display the American flag, in proper position, on theatre front. Decorate lobby and interior with American colors—red, white and blue—and with flowers promoted in exchange for credits. If your public contributes flowers, send them to hospitals and shut-ins. A school essay contest on the origin and meaning of Memorial Day (first called Decoration Day) should appeal to screen authorities and to newspaper editors and radio station program directors. May 30 is also Confederate Memorial Day in Virginia.

Radio, Fencing Match Exploit 'Swordsman'

Radio played the lead role in Frank LaFalce and Bill Ewing's campaign for Columbia's "The Swordsman" at the Warner Theatre in Washington, D. C., with a fencing match as runner-up.

All the city's radio stations participated in the promotion, through direct plugs, stunts and contests. Special screening for WTOP's "A Woman's World" program resulted in a 10-minute review with mention of cast members, film's background and general credits. The same station's "You're the Top" program and Jay Carmody's theatre review gave guest tickets as prizes, as did WOOK's Alice Lane's good neighbor program. WWDC's "Teentime Review" and Les Sand's all-night "Yawn Patrol"; WWDC's "Luncheon at 1450"; WINX's Joe Dosh program and its Howard Williams' record show; WOL's "Breakfast Club" and its Nelson Bell program, all gave frequent mention to "The Swordsman."

The Washington Fencers Club cooperated in a fine exploitation stunt through an exhibition match at Pierce Hall at which the Larry Parks Trophy was awarded to the winner. The Metropolitan Police Boys Club presented the trophy on behalf of the Warner Theatre.Movies were made of the match and later televised over station WNBW.

Main branch of the Washington public library featured a display of 11x14 stills with appropriate credits. A Scotch lassie in complete native costume, visited the local critics, giving them a special story on the opening night's activities.

Flour Tieup on 'Blondie' Works for Sam Pierce

"Dough" not only means the tinkling coins at the box-office to Manager Sam Pierce of the Capitol Theatre, Macon, Ga., but also flour and chef's caps.

In exploiting Columbia's "Blondie in the Dough" he tied up with the local representative of Capitola flour who placed 100 window cards in neighborhood grocery stores. Pierce had his floor staff wear chef's caps, and ran "Blondie" trailers in the other Georgia Theatres' houses in Macon. The local CBS radio station plugged the film and playdate at the start of its weekly Blondie radio program.

'777' Campaign Built Around Polish Actress

When 20th-Fox's "Call Northside 777" played the Rialto Theatre, Amsterdam, N. Y., Manager Eddie Di Resta built his campaign around the Polish actress, Kasia Orzazewski, who appears in the picture, and who also made an appearance in a Polish play in Amsterdam back in 1942.

Five hundred printed postal cards were sent to Polish families, and an ad and story were run in the local Polish paper. In the lobby Di Resta displayed a large jumbo-sized card congratulating the actress for her performance in the picture. Patrons affixed their signatures to the cards.

New Quiz Show

An audience-participation quiz show, "Head of the Family", sponsored by a local ice cream manufacturer, has been inaugurated at the National Theatre, Louisville, as a weekly affair. Program is broadcast over WHAS.—LOU.

Masses Reached in N. Y. Campaign on 'Lost One'

(*Continued from Page* 14)

by the noted music-authority, Dr. Sigmund Spaeth, who is President of the American Federation of Music Clubs.

A series of special screenings were held in advance of the playdate for leading members of the Federation as well as music clubs, record company personnel and the editorial staffs of music publications. The resultant word-of-mouth publicity, as well as the editorial space devoted to the film by the publications, helped create a large audience for the film.

Radio, of course, could be considered the main medium of publicity for this type of film. The field was well covered, and virtually all of the many operatic air shows featured "La Traviata," with full theatre credits.

Dignified, Eye-Arresting

Window displays were varied, dignified and eye-arresting. The seven Davega Stores throughout Manhattan; Haynes-Griffin, Dynamic, and Brentano's, carried displays plugging "La Traviata" recordings and the film, using playdate and pertinent facts about the theatre, cast, and engagement.

The opening night promotion marked one of the gala social events of the season. The attendance of notables of the opera, diplomatic, and social world added to the glamor of the affair.

Newspapers naturally gave the premiere its fullest due. The story of the opening was carried by Trans-Radio and the Associated Press.

'Berlin Express' Set for New England Premiere

What is expected to be one of the biggest day-and-date openings of a picture in a single territory is being lined up by RKO Radio for "Berlin Express," with the film to open May 5 in 375 theatres in New England, to be followed by similar arrangements in upstate New York and other spots around the country.

RKO's field dynamiter, Terry Turner, is already beating the drums for the picture, and plans are being completed in Hollywood for a cross-country junket, with studio executives, stars and personalities to participate in the event.

Free Air Time

One way of getting good masters of ceremonies and free air time at the same time has been worked out by Keith's East 105th Street at Cleveland. The house uses disc jockeys as emcees for its Tuesday vaudeville show. In return the jockeys plug the show on the air. WJW's Bcork Taylor inaugurated the policy.

Harrisburg Exhibitors Ask Improved Movie Displays

Exhibitors this week sought the aid of Eugene Farrell, assistant to Publisher Edwin F. Russell of the Harrisburg *Patriot-News,* to get better-looking movie pages and displays in that city's morning and afternoon newspapers. The move came as exhibitors avoided using the new giveaways as ad mediums.

The exhibitors, who for the most part represented downtown runs, felt that with the advanced advertising rates which the *Patriot-News* had enforced when it suspended the *Telegraph,* a better display was warranted. Formerly both the morning *Patriot* and the *Evening News* had scattered their locally-written movie columns throughout the paper, and the format was not easy to follow. The day after the conference an improvement was noted.

Meanwhile, exhibitors for the most part were shying away from the three new "shoppers' guides" planned since the *Telegraph* suspended. They feel the rates are too high.

The organs, all giveaways, are Harrisburg *Free Press,* 30,000 circulation, $3.25 an inch; *Shopper's Guide,* 40,000, $2.24 an inch; and *Home News,* 35,000, $1.75 an inch. Paul Walker, former movie critic of the *Telegraph,* and later in Columbia Pictures' exploitation department, New York, has affiliated with the *Free Press,* as editor.

Gene Autry to Get Story, Pictures in Life

Percy Knauth, *Life* writer, and a photographer, are accompanying Gene Autry on his current personal appearance tour to gather text and photographic material for treatment in a future issue of that magazine.

Upon Autry's return to Hollywood late this month to prepare for "Loaded Pistols," his first Cinecolor production of the new season, *Life* writers and photographers in the Hollywood office will pick additional material to complete the profile on the famed star.



ATMOSPHERIC LOBBY DISPLAY, startling in its realism, was used by Manager Arnold Gates and Publicity Director Ted Barker to herald the showing of MGM's two Tarzan reissues, "Tarzan's Secret Treasure" and "Tarzan's New York Adventure" at Loew's Stillman Theatre, Cleveland.

An STB Showmanalysis

(REG. U. S. PAT. OFF.)

Campaign Material for WARNER BROS.' "Winter Meeting"

GENERAL APPROACH: Bette Davis returns to the screen as a woman gripped by the love she fears in a dramatic story abounding in strong romantic interest. Former Coast-Guardsman James Davis is her new leading man.

NEWSPAPER ADS: If, as the Chinese say, a picture is worth a thousand words, then the ads shown in the pressbook should be worth several thousand. Practically every one of them, with the possible exception of the small one- and two-column layouts, are predominantly halftone, and they feature the star (and occasionally James Davis, but mostly the star) in dramatic moments from the film. The selling copy accompanying them is brief and to the point—the sort of copy that should attract the feminine element. The illustration is the thing—and unless we miss our guess, these layouts will make every other ad on any amusement page pale by comparison. Their halftone backgrounds with white lettering will catch the attention of even the most casual reader.

DISPLAY MATERIAL: Somewhat in the style of the newspaper ads, the lobby accessories also point up the dramatic mood of the film; some are devoted to the star and her leading man. The 11x14s, 22x28s, 40x60s and insert card will further hammer home the star and dramatic values so prominent in the ad layouts. A large head of Bette Davis, as well as her name in tall, thin letters, dominates the three-, six- and 24-sheets, although the "six" and "24" also have the star and her leading man in dramatic poses. On the face of it, the posters appear not to be too adaptable for cut-out purposes, but ingenious house artists and layout men may use certain elements to heighten special displays.

NEWSPAPER PUBLICITY: In this pressbook Warners offers what it calls "the new publicity look." The pages have been so designed that theatremen can give each publicity outlet in their town exclusive copy. Each page has everything the editor needs—cast, credits and story synopsis, general advance stories, one or more features, one- and two column halftone scene mats, and in most cases, separate reviews. For the most part, the stories are not too long, with the result that there will probably be less blue-penciling than is usually the case.

EXPLOITATION: Main feature of the exploitation section is the Bantam Book tieup whereby exhibitors can cover much territory by tieing in with local book dealers for window displays and other promotion. Six ideas for book-film promotion are detailed. To capture other windows, there is available a set of window stills which can be used for tieups on dresses, negligees, chinaware, scarves, furs, kitchenware, hats and popcorn equipment. Exhibitors in cities in which Lux has scheduled tie-in ads (a list is published) can tie up with local Lux outlets for window and counter displays. A "winter" quiz contest a Bette Davis fan club idea, and a contest in which readers identify former Davis roles are also included in the exploitation suggestions, as well as recorded material for radio campaigns.

Exhibitiors Fear Pressure On British Bookings

(*Continued from Page* 4)

who handle British product excepting Eagle Lion are forbidden by court order to force or tie-in sales).

Crockett thinks the distributor will seek to sell as many British pictures as possible to get as much money as possible.

"If," he said, "they don't get it on the British films, they'll try to get it on an American cluck."

Rank Offers Protestants 50-50 Production Deal

But if the complaining distributors were having doubts about Rank product, the British film tycoon was doing quite well in the United States.

The Protestant Film Council announced this week that the British film producer had offered to produce Bible films for them on a 50-50 basis.

Rank of course is interested in this type of production. His early interest in film reportedly arose from his interest in Sunday schools. The Protestant Film Commission has already made a picture "Beyond Our Own" which it says has already brought back its costs. However, closer association between Rank and the PCC might prove an omen on the American film scene. It would increase Rank's sphere of influence in this country with an association second only to the Catholic Legion of Decency in power potential and which, additionally, takes a very positive attitude in recommending movies which it approves.

Olympic Gesture

Rank also made a gesture in the Olympic newsreel situation when he decided to allow the American reels, as part of a pool, to shoot the Olympics—an event in which he purchased exclusive rights. He reportedly told the newsreels that if they objected to paying they could get the shots free, but if they objected as a matter of principle, they should carry their protest to the Olympics committee.

R. T. Rae, England's 'Ace Showman,' Retires

Reginald T. Rae, for the past 16 years division publicity director for Gaumont-British, headquartering in Sheffield, England, and circuit manager for five years previously, has retired after 48 years in show-business with the accolade of England's "ace showman."

During the 11 years he managed Sheffield Hall, Rae was noted as a stunt man, having originated such exploitation stunts as walking on the wings of an airplane, and having a woman sing a film theme song from the top of a city church steeple undergoing repair. He won the 100-guinea challenge cup outright as the best showman in the business, presented by the Lord Mayors of London, Sheffield and Bradford.

On the occasion of his retirement, Rae was presented with a gold wristwatch, bracelet and a fountain pen.

Selwyn Taylor succeeds him as Gaumont-British division publicity director.

Keep Free of Debris

Patrons can't be well impressed if the lobby and foyer is littered with debris. Keep these areas clean at all times.

NEWSREEL CLIPS

Corn

"I find the American public fairly true to corn. It grows all across the great midwest. It's on the ground and in the hearts of the people. I'm very proud to say you ll find a good deal of it in my pictures."

The speaker, who so eloquently defended a word which as a grain caused the Romans to fight the Punic Wars and is the base of at least one fine type of whiskey, and which has a sentiment, has stood for some deciding in intellectual circles, was Cecil B. DeMille. Mr. DeMille evidently thinks corn stands for solid qualities both in food and entertainment. He confesses that he has no talent "to look into the mind of a man trying to decide if he'll kill his wife with a shoestring, and make it into a two-hour picture." He believes that the age-old conflict between good and evil is the sinew of drama. "Perhaps that's what made me choose 'Samson and Delilah' for my next picture," he explains.

He not only thinks it is a well-publicized drama in story, but to show you that Showman DeMille is overlooking no angles, he points out that the town of Gaza, which will appear in the picture, developed the cloth known as gauze and adds that Delilah possibly knew how to make use of that in very attractive manner.

DeMille explained that his research on history had led him to "Unconquered." He had read that a man had been offered for sale for 40 pounds and a woman for 20 pounds in America. "Then," he said, "it occurred to me that Paulette Goddard on an auction block being sold might bring a little higher than the regular price."

Ampa

Some special lunch that Max Youngstein, president of the Associated Motion Picture Advertisers threw last week as part of his plan to put vitamins into the organization. Among those present were Vice-President David Blum, Treasurer Harry McWilliams, Secretary Evelyn Coleman as well as past presidents Gordon White, Leon Bamberger, Rutgers Neilson and Martin Starr.

Bookings

Harry Sherman's latest, "Wanted," is piling up the advance bookings for United Artists with the Rocky Mountain division announcing 127 theatre dates and the southern division 87 in Texas and Oklahoma alone. Studio is ordering 375 prints to meet the demand.

Names

Film Classics Foreign Sales Manager **Dave Horne** is off to England. Realart President **Paul Broder** and Vice-President **Jack Broder** are back in Detroit after a New York visit.

Eagle Lion Distribution Vice-President **William J. Heineman** and Ad and Publicity Director **Max E. Youngstein** left Friday for England to discuss product with the J. Arthur Rank Organization and set up a sales and promotion policy for the Rank product it will handle. Astor President **Bob Savini** returned to New York after a two-week trip.

Foreign

First Italian picture to play the Little Carnegie, New York, in years, is Superfilms' "This Wine of Love," the English-titled version of Donizettie's comic-opera "L'Elisir d'Amore." "Day of Wrath" is to follow it in the same house.

Marcel Pagnol's "Fanny," released by Siritzky-International will play the Brandt circuit in New York.

Calendar

MAY

2, testimonial dinner to Walter Vincent by Jewish Theatrical Guild, Hotel Astor, New York City.

4, 5, convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

4, 5, convention, New York regional Allied, Hotel Somerset, Boston.

6, testimonial dinner to Theatre Owners of America General Counsel Herman M. Levy, Racebrook Country Club, Orange, Conn.

11-12, meeting, board of trustees, Motion Picture Foundation, Hotel Astor, New York City.

7, 8, convention, Independent Theatre Owners of Iowa and Nebraska, Des Moines, Iowa.

10, 11, convention, Allied Theatre Owners of Iowa and Nebraska, Omaha, Neb.

12, 13, first convention, Allied Theatre Owners of Kansas-Missouri, Muehlbach Hotel, Kansas City, Mo.

15-17, meeting of board of directors, Allied States Ass'n, Cosmopolitan Hotel, Denver.

18, 19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.

17-21, semi-annual convention, Society of Motion Picture Engineers, Ambassador Hotel, Santa Monica, Calif.

21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.

25, "command performance" for American Overseas Aid and United Nations Appeal for children, Madison Square Garden, New York City.

JUNE

20-22, Convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

Supreme Court Rejects DeMille Labor Appeal

The Supreme Court Monday turned down Cecil B. DeMille's request that it review California court decisions upholding the right of the American Federation of Radio Artists to expel him from membership for his refusal to pay $1 assessment for the federation's political chest in 1944 to fight a California proposed closed shop law.

Wirth Heads WB Service

Warner Theatres General Manager Harry Kalmine this week appointed Ben Wirth head of the Warner Service Corporation.

Neither Snow, Nor . . .

Eagle Lion Delaware Salesman Fred Sapperstein is one man who knows what the army means when it says "improvise." Fred put his car out of the running last week when he banged it up in an accident. So he finished his peddling trip in a police car.

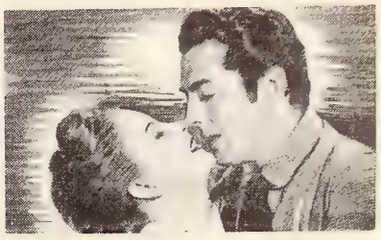
Contest on Film's Title

The title of RKO Radio's "They Won't Believe Me" gave Manager John D'Amato of the Palace Theatre, New Britain, Conn., the idea for a contest with high school newspapers for the best fantastic, won't-be-believed stories. Guest tickets were prizes for the best tales. —HFD.

"In the well-balanced program that has distinguished the production efforts of 20th Century-Fox for the past year, there comes now an intriguing, action-packed drama of the West whose boxoffice value will match its entertainment quota."

—Hollywood Reporter

FURY AT FURNACE CREEK



Starring

VICTOR MATURE
COLEEN GRAY

with

GLENN LANGAN
REGINALD GARDINER

Albert Dekker • Fred Clark • Charles Kemper
Robert Warwick • George Cleveland • Roy Roberts
Willard Robertson • Griff Barnett

Written by Charles G. Booth • Additional Dialogue by Winston Miller • Suggested by a Story by David Garth



"TOP-GRADE!" *—M. P. Daily*

"CAN'T MISS!" *—Hollywood Variety*

"STAND-OUT!" *—M. P. Herald*

"STRONG APPEAL!" *—Variety*

20th CENTURY-FOX

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

MAKE WAY FOR THE AMAZING DRIVE-IN

By Jack Jackson

There's a robust newcomer running rampant in the field of theatre exhibition.

Maybe "newcomer" isn't the right word because the boisterous waif, now making its shrill voice heard well above the plaintive squeaks of abbreviated selling effort on the part of regular theatres, joined up some 8 or 9 years ago. Like most waifs who attach themselves to people or industries, it played a "Topsy' role and "jes' grew" without help or hamper from its self-adopted guardians.

During the past couple of years this roistering addition to the exhibition family has hit a champion's stride and developed into a lusty-lunged extrovert running amuck in big and little towns alike and playing almighty heck with most of the pet traditions of its fancier and fussier companion enterprises. That the rank and file of moviegoers approve its uninhibited, common-sense business practices is evidenced by the ever-increasing line of ticket buyers.

You guessed it fellows; I'm talking about the Drive-Ins. For the past year or more I've been nosing around the fences and watching the constant growth of this newest baby of the motion picture world but never quite got my appreciation machinery properly geared to its real significance as a movie customer-getter until my recent hop-and-skip trip to O. Henry's "Bagdad on the Hudson." The evidence of expansion, even in the northern climes where six months' operation terminates a season, was so great that I spent a full week rolling about in the Texas sunshine visiting with owners, managers, customers and competitors of the Drive-Ins open to the public on a year-around basis.

One thing is certain: the Drive-In looms as the motion picture industry's color bearer in the national march of progress. It is our recognition—a little late in view of drive-in lunch rooms, drug stores, banks, etc.—of the importance of the automobile as a public convenience. Nearly every form of commercial endeavor has, for years, been moving toward goals that make patronage easier for customers in all walks of life. They have long recognized the necessity of placing "convenience" at the top of the list as a prime factor of customer appeal. The Drive-In, weather permitting, adds "convenience" to the other magnetic appeals of the cinema. Its position in the exhibition field is established far beyond the status of itinerant interloper—as it was first viewed. It's here to stay, and whether the owners of the brick-and-mortar palaces like it or not they must, of necessity, recognize it as a healthy and aggressive competitor for the movie admission dollar.

Roots Deep in the Sub-Soil of Public Approval

There has been—and in most situations still is—a tendency to make things as tough as possible for the sky-roofed, sit-in-your-car spots. But as I see it, the Drive-In has its roots deep in the highly fertile sub-soil of public approval. Mr. and Mrs. Amusement Seeker and their families like the comfort, convenience, informality and absence of restraint to which this method of motion picture exhibition so aptly lends itself. The American public cherishes its inherited principles of free enterprise and can be depended upon to hold tight to the privilege of bestowing patronage exactly as suits its fancy and desire. It would be well for producers, distributors, service companies and competitors to take cautious note of the fact that the fabulous growth of the Drive-In, despite any and all obstacles, from tiny acorn to spreading oak in the short period of 8 years is *prima facie* evidence that it serves a public need and enjoys public favor.

The graveyard of deceased business holds many a headstone marking the resting place of big-business dogs who picked on likeable pups and found themselves the victims of snarls and brickbats pitched by former well wishers whose sympathies forced alliance with the harassed puppy. Obstacles that thwart the proved desires of the moviegoing public is a slow but sure method of putting this business on the mortician's slab.

The story of the Drive-Ins is big, too big for complete treatment in one article, so there will be more to follow outlining their problems, purposes, plans for the present and goals for the future. Following is a "quickie" summary of the salient highlights of what the public finds in Drive-Ins that is not available to them in the brick and concrete edifices:

The top asset is the much-to-be-desired family and group privacy. The most vociferous advocate of Drive-In patronage is the man or woman with a family of one or more small young-

(*Continued on Page 23*)

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British Theatre's Junior Club Sets a Fast Pace

The shows for the Junior Club of the Odeon Theatre, Plymouth, England, are more than 10 cartoons strung together in the prevailing American fashion for a special kiddie show. A large percentage of the activities of the club take place outside the theatre. The club has a membership of 3,300 and to most of them the Saturday morning film show is a minor event.

Sports are the main feature of their out-of-theatre interests. The club runs football, hockey and boxing teams, and the matches with the Gaumont club are strongly contested. A keep-fit class, swimming events, coaching parties and a Christmas party are events that are eagerly awaited.

The youngsters themselves run the club, suggest and organize its different activities, with the club officials lending a hand when needed. The club has a committee to supervise the registration of members, enforce discipline, arrange the seating. It has charge of traffic control before and after the shows. The club has also sponsored a number of performances for charity.

Manager C. F. Booth of the Odeon and his assistant devote more than half of their off-duty hours to the club. The club renders first-class service to the community. Juvenile delinquency, about which so much is heard in America offers few problems to the Odeon Theatre management.

Linden, Brooklyn, in Laugh Week Campaign

The Century Theatres Levy-Levine team at the Linden in Brooklyn, N. Y., started the campaign on their "Laugh Week" by scattering about the theatre and lobby 12-inch circles advising patrons to "sew their buttons on tight" and that "fun would be a-poppin' on (playdate)." The house p.a. system was employed to set audiences at previous films into a merry mood by having an unseen announcer in the booth laugh as heartily as he was able in an attempt to get the audience laughing. Cashiers were instructed to laugh heartily into telephones before answering any calls. A thousand tissue handkerchiefs were imprinted with the line: "Cry into these if you miss the all-day laff show at Century's Linden." Cards, trailer and theatre front signs sold Laugh Week.

Agle Announces N. C. Managerial Changes

J. V. Caudhill, Jr., for the past several months assitsant manager of the Appalachian Theatre, Boone, N. C., this week assumed his new duties as manager of the Parkway in West Jefferson, N. C., it was announced by R. E. Agle, Statesville Theatre Co.'s district manager with headquarters in Boone.

M. G. Caudhill, for eight years projectionist at the circuit's Spartan in Sparta, N. C., was named manager of that theatre, while Manager Clarence Gatton of the Parkway was transferred to the Crescent in Statesville. Russell Swift has been named manager of the Pastime in Boone, which operates only during the summer months, and Mrs. Jean Meachem will manage the Yonahlossee in Blowing Rock.

Jackson . . .

(Continued from Page 22)

sters—and there are swarms of these, with more coming as a natural aftermath of war. The squalling infant offers no embarrassment to parents when its lung power is being demonstrated in the privacy of the family jalopy. The same goes in case of passing sickness, feeding, rest room needs, diaper changing and other unpredictable circumstances requiring instant poise and devastating attentions from parents when necessity demands public performance. The mischievous brat can be kept under constant parental eye and little Johnny's chocolate bar offers no threat of a cleaning bill from contact with the party dress of a neighboring onlooker. The entire family can be kept together, which is difficult if not impossible, particularly on weekends, at the regular movie house.

That Drive-Ins are a boon to the aged and infirm is quite obvious. Aged and afflicted patrons are an acknowledged headache to the service staffs of regular theatres and the worst of it is that they are personally conscious of the trouble they cause. Their natural reluctance to make their infirmities known to the surrounding public causes ill-graced acceptance and, at times, open resentment of the best intentioned courtesies of the most expert service staffs. There are others whose ills are such as to cause discomfort when posture is restricted to the confines of a standard theatre chair. The facilities offered by the Drive-In are such as to provide a much desired haven for such folks, as well as permitting complete enjoyment of the program by accompanying members of the family responsible for their care, comfort and contentment.

Freedom of Habiliment

A patron from a town 28 miles distant from the theatre I was visiting gave me an earful of what he considered to be prize features. He, I believe, has his counterpart among many of the men folk of the immediate vicinity of Drive-Ins. His top boost was for the freedom of habiliment permitted. He even went so far as to stick his foot out the car window to show me that he was wearing his most comfortable house slippers and went on to say that he, his Mrs. and the kids never bothered to change from whatever apparel they happened to be wearing after completion of the evening meal. This fellow was a pipe smoker and laughingly remarked of his having accustomed his own family to its strong odor and boasted of how he could light up "the old stink pot" at the Drive-In without fear of offense to neighboring onlookers. "No Smoking" ordinances keep many customers away from theatres.

My friend of the pipe went on to tell me that many of his townsmen had acquired the Drive-In habit and regularly drove the 28 miles to witness programs. He reasoned that his town is a tiny place demanding such constant and close association among the populace that "getting away" and seeing new faces was in the nature of a genuine treat.

Still another patron offered to share some beer and sandwiches that he and "the madam" had brought along to put further zest in the evening's entertainment. As he very properly put it: "You can't do that in any other theatre!"

I asked a few attendants about rural patronage and was advised that Saturday night the place resembled the market place of Saturday morning, with the pungent odor of the barn stables emanating from the chassis of a good 20 per cent of the cars accommodated. On other nights there are not so many, but the presence of the country lads and lassies and the large farm families forms no small part of the overall patronage. It is only natural that the farmer—a pretty tired fellow after a long day's work in the fields—would be far better prepared, garbed in his overalls, to jump in the car and take the family to the Drive-In than he would be to conform to the necessary formalities of bathing and dressing for the movie palace.

Heckling liberties, denied in any and every regular theatre, can be indulged to heart's content, and without annoyance to anybody other than members of the private family or party, at the Drive-In. You'd be surprised—or would you?—at the number of folks whose innards fairly cry for the privilege of vocally venting their opinions about star performance, silliness of circumstance and the numerous errors of omission and commission with which this business of making and presenting movies is fraught. In the regular movie house social conventions demand the acceptance of the ridiculous, impossible and silly, without overt objection of any kind under penalty of public embarrassment and possibly immediate eviction. At the Drive-In you can let off the pent-up steam with a Bronx Cheer, a horse laugh or satiric oral venom without discomfort or dispute other than that suffered or rendered by your own companions.

Complete Divorcement

In the event the screen's subject matter is uninteresting or boring, there is no barrier to complete divorcement of your attention and diverting it to conversation, gin rummy or whatever else may please the group. And this without offense or disturbance to neighbor patrons.

Should a patron wish to leave his car and walk around a bit, the privilege is his without discommoding other onlookers, because the uptilt of the ramp is such as to preclude interference with the visibility of the screen by those passing to and fro along the ramps and dips.

No small amount of regular patronage is gleaned from the ranks of teen-agers and the group popularly referred to as "petters." This element has always been a problem to the regular theatre, due principally to the fact that the postures and actions of affectionate couples are likely to offend those patrons whose "woo" days are but vaguely outlined on memory's fading pages, or disturb those who feel that such demonstrations should be a private matter. The so-called solid citizen, particularly when in company with family or accepted friends, resents this public display of Cupid's handiwork. The automobile, privately owned and providing a certain amount of seclusion, allows latitude in personal deportment akin, if not alike, to that of the home parlor. Admittedly, there are those who carry the privilege to extremes, but to the harmless petter, the "going steadies," the newlyweds and those of the longer married group who still enjoy the feel of the head of their life's partner nestling on their shoulder, the privilege is highly appreciated. Offense, if offense there be, can only be visited on those of "peeping Tom" proclivities, and these are themselves violators of society's accepted conventions.

Constantly on Lookout

Don't get the opinion that the Drive-In is a licensed Lover's Roost, because every precaution is taken to prevent conduct of any kind that even borders the obscene or socially offensive. The ramp attendants as well as concession vendors are constantly on the lookout for the occasional hoodlum or nuisance character who violates the necessarily broad ethical code. These are reported to executive authority and corrective measures immediately instituted.

The Drive-In has leveled many barriers that kept folks from attending the regular theatres. It is doing much to bring back that "past 40" crowd whose absence from box-offices has been openly lamented by such men on the mount as Leonard Goldenson. One operator told me that small-town newspapers (incidentally, he operates in a city of approximately 150,000) within a radius of 40 miles, had written asking for his schedule of attractions for publication as an accommodation to their readers who were constantly telephoning for the information.

Big circuit bosses, long asleep on their overstuffed divans, are awakening to the fact that the Drive-Ins are dipping heavily into the attendance barrel and building their own under-the-stars spots. But the expressed attitude, "we're doing it as a matter of protection," is all wrong. The public wants Drive-Ins and what the public wants it's going to get. So once again, dont' sneak kicks at that little feller, or his friends might throw rocks through your windows.



EVERETT ENTERPRISE MANAGERS MEET. Managers of the Everett Enterprises, as well as Chief Executive H. H. Everett and other executives and personnel of the circuit's home office in Charlotte, N. C., met recently in that city. Seated in the front row above (l-r) are: R. E. Eason, booking department; Bill Porter, district supervisor; Bill Cunningham, district supervisor; Perry Reavis, district supervisor; Mr. Everett; Worth Stewart, general manager; Fred Powell, Chester, S. C.; E. G. Stellings, assistant general manager and film buyer; Wade Drake, manager of concessions, and R. H. Bradley, booking department. Second row (l-r): James F. Shanklin, booking department; O. B. Honeycutt, Carolina Beach, N. C.; L. C. Gardner, Mebane, N. C.; Leonard Register, Morehead City, N. C.; Cecil Farr, Newton, N. C.; Eddie Hough Marshville, N. C.; Leo Mixon, Hartsville, S. C.; Bill Childers, Fayetteville, N. C.; Clifton Gregory, Angier, N. C.; Otis Strickland, Jacksonville, N. C.; Ogburn Hough, Lancaster, S. C.; James Yates, Whiteville, N. C., and Earl Rogers, Wadesboro, N. C. Third row (l-r): Walton Hamilton, Newton, N. C.; Lewis Bagwell, Caffney, S. C.; O. J. Morrow, Beaufort, N. C.; Victor Bertram, Lancaster, S. C.; Buddy Hill New Bern, N. C.; Buddy Morgan, Lillington, N. C.; Frank James and Clay Williamson, Union, S. C.; Billy Glass, Blacksburg, S. C.; Ernest Guthrie, Gibsonville, N. C.; Lloyd Howell, Windsor, N. C.; Wallace McLamb, Kannapolis, N. C.; Thomas Smith, Mt. Gilead, N. C.; Ralph Bass, Farmville, N. C.; Jimmy Whitehead, Wilson, N. C.; Noah Hardison, Williamston, N. C.; Harold Allred, Spindale, N. C.; Wallace Britt, Allendale, S. C.; Robert Dutton, Southern Pines, N. C.; Keith Nickalson, Dunn, N. C.; and Watson Lucas, Wilson, N. C.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

by Ann Lewis

Frank Seltzer has announced that his third picture for 20th-Fox will be "West of Tomorrow," a drama dealing with fighter pilots during the last stages of the war. With "Mr. Roberts" and "Command Decision" both planned films similar in theme, it looks like the trend is moving back to stories about the final phases of the war. "Command Decision" a Clark Gable starrer is presently in work at MGM, but Seltzer plans to get his started immediately, so that he can hit the market first. Only one signed so far is the director, Joe Newman.

* * *

After an absence of four years, Priscilla Lane will return to the screen in RKO Radio's "Bodyguard," in which she will play the feminine lead opposite Lawrence Tierney. Film is scheduled to start the latter part of this month, with Sid Rogell producing and Richard Fleischer directing. Miss Lane broke her screen absence briefly in 1946 *when she appeared in "Fun on a Weekend" for Andrew Stone.*

* * *

The excellent work of the Variety Clubs International will again be recorded on the screen. This time it will be a picture based on actual court records of juvenile delinquents who have been regenerated through the youth rehabilitation program of the Variety Club of Texas' Boys Ranch. The producing-releasing deal was signed by Steve Broidy of Monogram, following conferences with Paul Short, who wrote the original story "Bad Boy" and Robert J. O'Donnell, president of VCI. Short will handle the production reins, with the Variety Clubs receiving a percentage of the profits from the film.

* * *

Having just completed his role in "One Sunday Afternoon," Dennis Morgan has now been set to star in Warners' "The Girl From Jones Beach," which Peter Godfrey will direct. This is an original comedy drama by Allen Boretz, which will be produced by Alex Gottlieb. Lauren Bacall is reported to have been suspended by the studio when she refused to accept the feminine role opposite Morgan.

* * *

Richard Greene, the young leading man who recently severed his connections with 20th-Fox, has just signed with Douglas Fairbanks, Jr., to play the important role of the "heavy" in "The O'Flynn," Fairbanks' next for U-I. This is quite a switch for a young actor who heretofore has always played romantic leads, but it is an excellent challenge to his acting ability. Picture is slated for a mid-May starting date.

* * *

The fabulous story of Barney Barnato, the man who discovered and owned the Kimberly Mines, has been added to the production schedule of Independent Artists by Executive Producer Frederick Brisson (Rosalind Russell's husband). This story of the Whitechapel peddler who became a vaudeville actor, then went to South Africa during the gold rush, will be made into a picture titled "The King of Diamonds." Cast will be headed by both American and British stars, with production planned for 1948-49.

* * *

Robert Ryan, who won screen stardom with his outstanding performance in "Crossfire," has been selected for an important role in MGM's "Act of Violence." Ryan, on loanout from RKO, will be making his first appearance in an MGM production. Film will be directed by Fred Zinnemann and produced by William H. Wright.

* * *

Adrian Booth, who was recently upped to stellar status at Republic (with the signing of her new seven-year contract), has just been set for one of the four top roles in the deluxe production "The Far Outpost." She will appear with Rod Cameron, Ilona Massey and Forrest Tucker in this action drama of the early West to be produced and directed by Joseph Kane in Trucolor.

* * *

On the directorial front: at Columbia John English was signed for the next Gene Autry picture "Loaded Pistols," and at U-I Charles Barton will direct the next Abbott & Costello production "Mexican Hayride."

U-I Clothing Drive

A clothing drive destined for foreign countries is currently being conducted by Universal-International studio, with its exchanges throughout the world serving as the distributing agent.

Idea was conceived by J. Cheever Cowdin, Nate Blumberg and Joseph H. Seidelman on their recent European trip. The scarcity of clothing, even for salaried people, prompted the U-I executives to set up a system through their own exchanges to guarantee prompt and personal distribution.

Studio Roundup

Despite the tide of criticism aimed at production chiefs and their choice of product, as well as the current pessimism in the industry about box-office returns, this week's list of 12 new pictures started is not only a shot-in-the-arm for the down-at-the-mouthers but also indicates that studio executives are optimistic about the future and are setting their production sights at full speed ahead.

Novelty Feature Starts

A novelty feature, "Variety Time," which is to be a potpourri of specialty acts and comedy playlets patterned after the big-time vaudeville programs, got under way at RKO Radio with George Bilson producing. Radio comedian Jack Paar will be star and master of ceremonies, and others who will appear in the film include Frankie Carle, his piano and band, Leon Errol, Edgar Kennedy, Pat Rooney and others. There will also be some clips from old-time silent movies. Entire project is being directed by Richard Fleischer. At the same studio Producer Robert Sparks and Direct Robert Stevenson began "Weep No More," the Joseph Cotten-Alida Valli starrer.

Two Get Green Light

"Mystery of the Golden Eye," a Charlie Chan picture starring Roland Winters, and "Trigger Man," a Johnny Mack Brown western, got the green light at Monogram. The former is being directed by William Beaudine for Producer James S. Burkett, while the western is being directed by Howard Bretherton. "The Babe Ruth Story," Allied Artists release, is still in work.

'Morning' Troupe Returns

With construction completed at the studio on the country village, orphanage, barns and fields of corn for the Technicolor picture, "Sun in the Morning," Director Richard Thorpe brought his troupe back to MGM from their

Exhibitors Guide Wurtzel on Dual-Bill Fare



Sol Wurtzel

Columnists to the contrary notwithstanding, Producer Sol M. Wurtzel stands by the edict of more than 90 per cent of the exhibitors he has queried on the subject that the public demands dual bill programs.

Wurtzel, veteran producer of a host of bread-and-butter type of features for Fox Film and 20th-Fox, now produces as an independent with the pictures distributed by the latter. He has made a close study of the secondary feature as well as making many of them during the many years of his long identity with Hollywood production.

"The secondary feature never should run more than 70 minutes—the combination of two pictures of running time in excess of 100 minutes each make too much 'plot' for the average audience," he says.

Long his habit to keep in touch with exhibitor opinion, Wurtzel recently queried thousands of the theatremen. "More than 90 per cent," he says, "told me their patrons demand double features. A lot of the boys tried running single bills only to find the ticket-buyers lining up at the opposition houses offering twin attractions. When the second feature was put back, patronage returned."

Among other findings, the conclusions of which he will follow, is that the vast majority of exhibitors "don't want any more lower-budget features with psychological themes."

Santa Cruz Mountain location. The picture's cast includes Jeannette MacDonald, Claude Jarman, Jr., Lassie, Lloyd Nolan, Percy Kilbride and Lewis Stone.

Going before the cameras at Paramount was "Dark Circle," Ray Milland-Audrey Totter-Thomas Mitchell co-starrer being directed by John Farrow with Endre Bohem producing.

'Stay Happy' on Location

Rampart Productions' "You Gotta Stay Happy" began in New York and Chicago, where James Stewart and Eddie Albert made street scenes while Co-Star Joan Fontaine awaited their return at the Universal-International studio. H. C. Potter is directing.

With only one film going, Columbia put three more before the cameras this week, including Harry Romm's production, "Ladies of the Chorus," starring Adele Jergens with Rand Brooks; Producer Robert Cohn's "Blue Eagle," with William Bishop in the lead, and a Hoosier Hot Shots film, "Singin' Spurs."

Kennedy as Villain

Feature player Douglas Kennedy has been given the role of the villain in Warners' "Smart Money," which stars Zachary Scott and Virginia Mayo. Richard Bare is directing the picture.

Preparations are afoot at Screen Guild for the start on April 26 of the first two pictures ("Sting of the Lash" and "Dead Man's Gold") in the new Lash LaRue-Al St. John western series. Ray Taylor will direct.

Twentieth Century-Fox still has four films going, with nothing else scheduled before May 1. Independent studios are rather inactive, with Benedict Bogeaus' "All's Well" the only picture shooting. It will probably be released by United Artists.

20th-Fox Acquires Two New Screen Stories

Two new screen stories, "Karen" by Harry Kleiner, and "Curtain Goes Up," by Philip Dunning, have been acquired by 20th Century-Fox for production late in 1948. Sam Engel will produce "Karen," a drama of the logging camps in pioneer Minnesota, and Ingrid Bergman will be offered the leading role.

"Curtain Goes Up," a musical comedy laid in the period of 1916, has been assigned to William Perlberg for production, and the picture is being planned as a vehicle for Betty Grable.

First Simon Film Set Under New Contract

S. Sylvan Simon's first picture under his new Columbia contract will be "Superstition Mountain," an adaptation of Barry Storm's 1946 work, "Thundergod's Gold," to which the studio has acquired the screen rights.

The picture is to be made in Arizona next fall, it was disclosed, and an attempt will be made to use the documentary technique in its production.

Oh My, Tweetie Pie!

Warner Bros.' Academy Award winner for 1947, Tweetie Pie, joins his fellow cartoon actor, Bugs Bunny, in a key production number with Jack Carson and Doris Day in the Michael Curtiz Technicolor musical, "My Dream Is Yours." This marks Tweetie Pie's first loanout and first appearance with human actors.



TITANS OF SHOW BUSINESS JOIN FORCES FOR CIRCUS FILM. Producer David O. Selznick (right) and John Ringling North, president of Ringling Bros., Barnum & Bailey Circuses, last week completed a deal whereby Selznick will make "The Greatest Show on Earth" utilizing and featuring the entire Ringling Bros., Barnum & Bailey Circuses, together with an all-star cast from among the personalities under contract to Selznick. Production will start after the 1948 tour in the winter quarters at Sarasota, Fla., in Madison Square Garden next spring, and on the road under canvas, with most of the picture being made and completed at the Selznick Studio in Culver City. North will go to Hollywood to act as technical adviser.

10 RKO Films to Start Between Now and July

Ten pictures have been lined up at RKO Radio for production between now and the end of July. With "Weep No More" getting under way this week (*see Studio Roundup*), "Bodyguard" is set to go April 26.

"Indian Agent," a Tim Holt western, is down for a mid-May start, with "Baltimore Escapade" tabbed for the end of May. Two more Holt westerns are scheduled for June, and "Bed of Roses" will probably tee off that month. Scheduled for July are "Every Girl Should Be Married," "Interference" and "Follow Me Quietly."

Nicholas Ray to Direct 'Knock on Any Door'

Santana Productions, which will make Willard Motley's "Knock on Any Door" for Columbia release, has borrowed Nicholas Ray from RKO Radio to direct the Humphrey Bogart starrer which Robert Lord will produce. Besides Bogart, the only casting to date has been John Derek, who will be seen in the key role of Nick Romano.

Ray recently completed "Your Red Wagon" and "The Long Denial" at RKO following a career on the New York stage and in radio.

Ripley's First at MGM

First assignment of Arthur Ripley, who was signed as a producer last week by MGM, will be "Few Are Chosen," based on a novel by the Rev. E. J. Edwards. With Rudolf Monter, Ripley directed and produced "Voice of the Wind," and more recently "The Chase" and "Atlantis."

Executive Assistant

Norman Siegel, who joined the Paramount coast publicity department in 1945 after 19 years of service on the Cleveland (O.) *Press* and other Scripps-Howard newspapers, has been appointed executive assistant to George Brown, studio director of advertising and publicity.

More Jiggs Comedies

Two additional Jiggs and Maggie comedies will be made at Monogram, according to the terms of an agreement signed last week by President Steve Broidy, with Barney Gerard as producer and Eddie Cline directing. Options have been renewed on Joe Yule and Renie Riano for the star roles.

PICTURES STARTED LAST WEEK

COLUMBIA. Black Eagle—Principals: William Bishop. Director, Robert Gordon.

Singin' Spurs—Principals: Hoosier Hot Shots, Patricia White. Director, Ray Nazarro.

Ladies of the Chorus—Principals: Adele Jergens, Rand Brooks, Marilyn Monroe. Director, Phil Karlson.

MGM. Sun in the Morning (Technicolor)—Principals: Jeannette MacDonald, Claude Jarman, Jr. Lassie, Lloyd Nolan. Director, Richard Thorpe.

MONOGRAM. Triggerman—Principals: Johnny Mack Brown, Raymond Hatton. Director, Howard Bretherton.

Mystery of the Golden Eye—Principals: Roland Winters, Mantan Moreland. Director, William Beaudine.

PARAMOUNT. Dark Circle—Principals: Ray Milland, Thomas Mitchell, Audrey Totter. Director, John Farrow.

RKO. Weep No More—Principals: Joseph Cotten, Valli, Jack Paar, Spring Byington. Director, Robert Stevenson.

Variety Time—Principals: Jack Paar, Frankie Carle and band, Leon Errol, Edgar Kennedy. Director, Richard Fleischer.

REPUBLIC. Nighttime in Nevada (Trucolor)—Principals: Roy Rogers, Andy Devine, Sons of the Pioneers. Director, William Witney.

UNIVERSAL-INTERNATIONAL. You Gotta Stay Happy—Principals: Joan Fontaine, James Stewart, Eddie Albert. Director, H. C. Potter.

WARNER BROS. Smart Money—Principals: Zachary Scott, Virginia Mayo, Douglas Kennedy. Director, Richard Bare.

TITLE CHANGES

"The Law and Martin Rome" (20th-Fox) now MARTIN ROME

"Leave It to the Irish" (20th-Fox) now THE SHAMROCK TOUCH

"Atlantis" (U) now SIREN OF ATLANTIS

"Backfire" (Rep.) now OUT OF THE STORM

"Thrill Man" (Rep.) now SONS OF ADVENTURE

"Shoot to Kill" (SG) now POLICE REPORTER

"Burning Cross" (SG) now THEY RIDE BY NIGHT

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

PITTSBURGH

William Borack, industry veteran for more than 19 years, has been appointed as assistant to Harry E. Long, general manager of the Cooperative Theatres of Pittsburgh, the organization's president Bert M. Stearn announced this week.



William Borack

Borack will assume his new duties May 1.

The new appointee was associated for 19 years with Paramount Theatres Corporation. During that period he spent 14 years booking and buying for the Intermountain Theatres of Salt Lake City, Utah. During the past five years he was booking and buying for the Northio Theatres, Inc., a circuit of 16 houses which operates in Ohio and Kentucky.

Cooperative Theatres made the appointment, Stearn said, because of its rapid expansion recently. The outfit now operates 193 theatres.

A four-alarm fire did $25,000 damages to the buiding occupied by Exhibitors Service Company, destroying several trucks and curtailing delivery services in this territory.

The local industry turned out for a testimonial May 10 to F. D. (Dinty) Moore, promoted recently by Warner Bros. from Pittsburgh exchange manager to district managership. City Salesman Paul Krumanacker replaces him as manager.

Frances Cohn, widow of the late 20th-Foxite Ira H. Cohn, died last week in Buffalo. Mrs. Andrew Battiston, wife of a local theatre broker, died at Yukon, Pa., last week. Three sons, also in the theatre business, and her husband, survive.

Film row threw a farewell party for Warner Theatres Personnel Director Fred LaBella, who is taking a leave because of ill health. Martin Seed, formerly selling for United Artists and 20th-Fox, is now with a theatre display firm in western Pennsylvania.

The Harris-South Hills at Dormont, formerly operated by Warner Bros., reverts back to the Harris Theatre circuit May 1 as the result of a pool dissolution.

KANSAS CITY

The Colloseum of Motion Picture Salesmen's annual ball is scheduled for May 3 at the Muehlebach. Allied Independent Theatre Owners plan their first convention at the same hotel May 12-13 with the pioneer banquet, highlight of the gathering, to be held at the Bellerive Hotel's El Casbah.

Paramount Vice-President Edward L. Human, accompanied by assistant Joseph Dietch, were in town last week conferring with Paramount Theatre Manager M. D. (Babe) Cohen.

Meeting in connection with the Commonwealth circuit's "King of the Sun" contest summer drive got off last week with Western District Chief Manager Ward Morris meeting in Great Bend; M. B. Smith, central district, at Lawrence; Bob Marchbank, southern division, at Harrison, Ark., and Eddie Mansfield of Kansas City calling the boys together at K-C.

Warner Bros. Exchange Manager Russel Borg attended the Prairie district sales meet at St. Louis.

Dickinson Circuit is headquartering City Manager Bill Meyer at the Kimo, to which Leroy Palmer, formerly of the Granada, Springfield, Mo., has been appointed as house manager. Charles Boshart, formerly of the Kimo, has been shifted to the west side neighborhooders, the Glen and Tampico. Kimo last week went to a $2.40 top for three days to play "Henry V."

It's a big year for new drive-ins with the Dickinson circuit getting its "69" at Pittsburgh, Kans., open last Saturday, and Tri-States opening a new 550-car operation at Joplin, April 17, with J. D. King as manager. Tri-State also expects a second one at Kansas City, to open about June 1 and still another to serve North Kansas City to be located on Highway 71. The Kansas City drive-in got going this year in April.

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For Saranac Lake

Motion Picture Associates, New York industry humanitarian association, this week announced that its annual dinner, to be held May 21 at the Waldorf-Astoria, would be conducted as "a salute to the Will Rogers Memorial Hospital." The assocciation will split the profits of both the banquet and its journal for the event with the hospital at Saranac Lake which is in a tight spot for funds. Last year the MPA contributed $2,500 to the hospital. All disbursements for MPA's relief and charitable purposes in 1947 amounted to $20,000.

NEW YORK

Spring arrived officially in New York this week as the various exchanges started up with their softball teams. First game set is 20th-Fox exchange against the home office with Century circuit probably coming up soon. And spring again showed its face with the announcement that Secretary Estelle Herman at the Fox outfit has left Saturday to get ready for her wedding in June. The girls threw her a party at the Piccadilly. Dorothy Banaszewski replaces her. Jerry Goldstein of the shipping department also celebrated his 21st birthday. The girls had a cake for him. United Artists Salesman William Schnitzer also celebrated a birthday.

Universal Exchange Manager Dave Levy is taking an extra week for that Florida vacation he apparently likes so well; Booker Norman Smith of the Island circuit is getting married May 2; Tom Posner formerly with Favorite Films has moved into a booking spot with Island while Irene Green has joined the circuit in a secretarial capacity.

Film row is expressing condolences to Abe Dickstein, assistant to United Artists Division Manager Ed Schnitzer, whose brother, Leonard Dickstein, was killed when an auto he was driving crashed head on into a street car. By a stroke of luck, United Artists Inspectress Selma Stanner was supposed to be in the same auto but broke her date because of a bad cold.

Film rowite Bernie Myerson is the father of a boy. Film row visitors: Ike Levy of Trenton, Max Cohen of the Rialto at Monticello, Jules Resnick of the Park at Trenton.

Mrs. Kay O'Brien Berry, secretary to Charles Schlaifer at 20th-Fox, has left the company, after 10 years, to await the arrival of the stork in the fall. The ad-publicity staff feted her at a luncheon at which Schlaifer presided.

Randforce Circuit Treasurer Emanuel Frisch became a father for the third time when Mrs. Frisch gave birth to a son last Friday. The baby will be named Louis after his late grandfather.

MINNEAPOLIS

Purchase of the Bloomington drive-in at Richfield, Minneapolis suburb, by Minnesota Entertainment Enterprises, Inc. from Flexer Drive-In Theatres, Memphis, has been announced by Harold Field, president. Purchase price was around $200,000. The theatre will open about May 1. The firm which was organized by a group of independent Twin Cities theatre operators, is building a new drive-in in Rose Township, St. Paul, which is scheduled to open about June 1. Two additional drive-ins in the Twin Cities are planned by the firm.

New on film row are Virginia Stephenson, switchboard operator, Paramount; Mrs. Helen Peterson, playdate department, Paramount; Susan Galarneault, exploiteer's secretary, MGM; Mrs. Hazel Ford, biller, 20th-Fox, and Barbara Baker, availability clerk, Universal.

Recent exhibitors on film row were H. P. Borah, Rosseau, Minn.; John Piller, Valley City, N. D.; and P. W. Ashley, Lakefield, Minn.

REGIONAL NEWSREEL

CHICAGO

Eagle Lion exchange has signed up with the IATSE film exchange union for a 15 per cent boost in wages. E-L Exploitation Director Arthur Jeffrey is here for the premiere of "Ruthless" at the State Lake.

Alliance Theatres Executive James Gregory is in Hot Springs, Ark., for a rest. S. J. Gregory, recently back from an Indiana inspection trip, is again in Indianapolis together with Jack Springer, Herbert Sullivan, Peter Panagos and Lou Harris to attend Alliance's thirteenth managers' drive opening May 13. Chief Booker John Doerr has returned from inspecting the circuit's houses in Washington state. Harris recently returned from a West Coast inspection trip.

Appointments: D. Knepper, manager, Waukegan Road Barger drive-in with Ken Wenzel as assistant; Roy O'Keefe, manager, Alliance's new drive-in, Vincennes, Ind.; Tom Harmeson, manager Alliance drive-in, Anderson, Ind.; Des Moines Theatre Supply, Iowa, distributors for the Creatore Co.; Norman H. Meiners, eastern sales manager, General Screen Advertising Co.; Joe Real, assistant manager, Highland Theatre.

John Dromey, 86, father of Great States Booking Director John P. Dromey, is dead. Henry C. Igel, owner of the Igel screening rooms, is receiving condolences on the death of his wife. Henry Kaiser, 86, treasurer, Chicago Federation of Musicians, died here.

Abe Brussell, theatre attorney, will marry Miss Shirley Lubaron June 20.

Jones, Linick & Schaefer has closed the La Salle for repairs. Assistant Manager Ruther Richardson averted a panic at the Maryland when a fire started in the projection room by mounting the stage and directing patrons to the exits.

Attorneys for various film companies will file their briefs in the Trinz Monroe Theatre anti-trust case next Monday before Judge Barnes. Paramount and Balaban and Katz have been given to May 29 to file their stipulations in the DeLuxe Theatre anti-trust case.

WASHINGTON

Columbia Mid-East Division Manager Sam Galanty has returned from a trip to Cleveland. Henry Morgan was a Washington visitor on April 14, speaking at the National Press Club.

Twentieth Century-Fox Branch Manager Gordon Contee and Office Manager John O'Leary, visited Jack Katz, of the Dominion Theatres, Charlottesville, Va.

Newest members of the Variety Club of Washington, Tent No. 11 are the following from Paramount: George J. Kelly, salesman; Jack Howe, booking manager; and Robert L. Cunningham, office manager.

Warner Bros.' Dixie Theatre Manager Frank Shaffer of Staunton, Va., has won plaudits for his work as Red Cross drive general chairman.

The Annual Mothers' Day Luncheon of the Variety Club of Washington, sponsored by the associate members, will be held on May 5 at the Shoreham. Co-chairmen are Dr. Sylvan Danzansky and Harry Coonin. The Variety Club ladies have discontinued their "Wednesday Afternoons" till fall.

Bob Peterson, of the local Warner Bros. Theatres mailing room, is proud of the fact that his sister, Marjorie, of Paramount News, represented Iowa as a Princess in the 1948 Cherry Blossom Festival. Betty Wheate, former billing clerk at 20th-Fox, married Allan Holtz.

Twentieth Century-Fox District Manager Glenn Norris has newly decorated offices.

The Variety Club Derby, set for April 24, is under the direction of Wade Pearson, with assistants Gene Ford and Herman Paris.

The Astors and the Kellys

The Astors and the Kellys got together this week in New Orleans, not for social purposes, but for strict business as Veteran Filmrowite Robert A. Kelly, who remembers when they ground the projector by hand, teamed up with John Jenkins and O. K. Bourgeois to book for Dixie Films, Astor outlet in that city. Kelly started in 1913 with Mutual and over the years has been office manager and salesman for Warner Bros., as well as office manager for Columbia and Republic.

COLUMBUS

Police Chief Charles M. Berry has suggested the city's 1943 curfew be amended to move the hours up from 10:30 P.M. to 10 P.M., and to include billiard parlors, poolrooms, dance halls and all places where liquor is sold in that section which prohibit admittance of unaccompanied minors after the curfew hours. Parents and guardians will be held fully responsible.

The Palace's opening night last week coincided with that of the American Association baseball season and the house felt the drain when some 14,000 attended to see the Milwaukee Brewers trim the Red Birds 12-2.

Dayton Film, Inc., and Autocrat, Inc., manufacturers of motion picture equipment, have filed suit in the federal court of Dayton against Drive-in Theatres, Cleveland, the DeVry Corporation, its president William C. DeVry and its general manager Robert Engle and Stuart Sheldon, Herbert C. Ochs, charging that they had been telling customers that the plaintiffs were unable to fill orders.

BALTIMORE

Universal Director Michael Gordon, who is a native Baltimorean, was in town last week visiting his family and getting interviews on his latest, "Another Part of the Forest." Morris Oletsky of the Windsor has returned from a New York trip. Mr. and Mrs. Dan Schloss are making plans for an early trip this summer. Carl Morris of the Arcade was around for a visit. Ditto Mr. and Mrs. George Nathan of National Screen Service.

Joe Grant is out of the hospital, recuperating at home. Warners' Salesman Pete DeFazio is going to take the fatal step soon. Harry Vogelstein is no longer interested in the Midway. Howard Savitz, of NSS, finally found that new apartment. Talk about golf and right there to talk it with you is enthusiast Sid Marcus of the Patapsco and Brooklyn Theatres.

Eagle Lion's Danny Rosenthal is spending the holidays in New York with his family. Charles

(*Continued on Page 28*)

BOOK NOW— THRU ALL ASTOR EXCHANGES



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REGIONAL NEWSREEL

(*Continued from Page 27*)

McLeary of the Parkway is recovering from an illness and expects to be back at work within a week.

Frank Durkee, Durkee circuit, is back from Florida. MGM Salesman Pete Prince is swinging through Delaware. Columbia Salesman Chick Wingfield is busier than the proverbial cat peddling a surplus. Paramount's Herb Thompson is a-visiting. United Artists Salesman Vince Daugherty is back on the job after two weeks' vacation.

LOUISVILLE

Fayette Circuit Court upheld the county court's decision denying Thorobred Drive-In, Inc., the right to build an open air theatre on the Lexington-Nicholasville Road.

Columbian Theatre Owner Clyde Marshall has returned to Columbia, Ky., after a 7,500-mile auto tour of the west. Sylvester Grove and Herb Nadel are vacationing in Hot Springs. Charlie Wells of Falls City Theatre Equipment attended the American Bowling Congress tournament at Detroit, with a high-bracket score.

A big "fight cancer" program is set for the National Theatre at midnight April 29. Cooperating in the show are Vance Schwartz, owner of the National, Jimmie Bittner of the local theatrical colony, locals of the operators, stagehands, musicians, civic groups and top-drawer entertainers. Program will last three hours. Entire proceeds will go to the cancer fund.

WHAS reportedly has signed for the CBS-projected television network, expected to start operation next year.

Recent film row visitors included W. Freeman Smith, Kentucky Theatre, Cadiz; G. M. May of the Corydon Dream; Mr. and Mrs. Joseph Brauer, Paoli, Ind., Strand; Clark Bennett and Morris Smith, Taylorsville Valley; A. N. Niles, Eminence, Eminence; L. R. Smith, Pekin, Pekin, Ind.; Walter L. Campbell, Ravenna Bell; Lewis Baker, West Point Star; M. H. Sparks and Ray Coleman, Edmonton Strand.

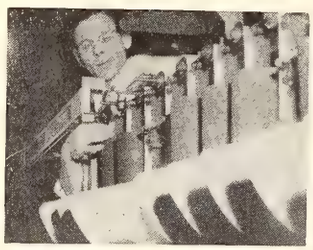
Can't Stop Susie

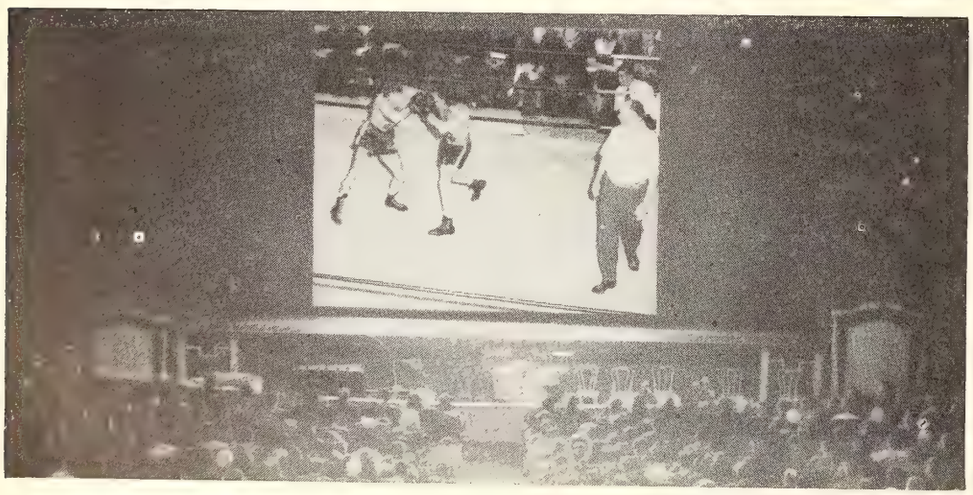
Even a flood couldn't stop "Susie Steps Out" or drive the audience away from the Hickman Theatre at Hickman, Ky., recently. Town was struck by a heavy downpour and the water blown into the theatre, inundating 15 to 20 rows. Audience just moved back to dry "land" and watched the feature unroll.

From Video Tube to Theatre Screen in 66 Seconds









Photos show steps in method used by Paramount to show on the full screen of the Paramount Theatre, New York, television by wireless, with a 66-second time interval between reception and projection on the screen. The operation was demonstrated last week with equipment illustrated above "piped in" to the projectors in the Paramount booth. At upper left, receiving apparatus atop the building. Center, portion of the video reception equipment, and right, part of the film drying equipment from which film photographed from the video tube travels into regular film projectors. Immediately above, view of the Paramount auditorium showing television picture projected from standard 35-mm. film. to the 18′ x 24′ Paramount screen. Following the demonstration, Paramount's supervisor of projection and sound, Harry Rubin, declared that the "show proved that we can give the audience a substantially instantaneous television picture of same size and brightness as a regular motion picture. We can do this under ordinary theatre conditions."

ST. LOUIS

Manager Maury Davis of the Will Rogers Theatre here came through his first operation at the Massachusetts Memorial Hospital, Boston, in good shape, friends have been informed. He must still undergo a more serious operation. His brother Lou Davis is filling in for him at the Will Rogers. Warner Salesman Jack Harris received a cablegram announcing the death of his mother in Scotland.

L. T. Rockenstein, who recently sold his equipment firm to the Mid-States Theatre Supply Co., and retired, is going on a two-week fishing trip to the Rio Grande Valley of Texas. James F. Willard of the Strong Electric Corp., Toledo, O., called on local distributor of its lamps, Exhibitors Supply Co.

Warner St. Louis Manager Lester Bona covered several Missouri situations conferring with exhibitors. St. Louis Amusement Co. has let contracts for remodeling of the auditorium of the Manchester Theatre. Daylight saving time goes intwo effect in the metropolitan area next Sunday. Film Star Pat O'Brien will attend the 29th anniversary ceremonies of the founding of the Catholic Legion of Decency here on May 8.

Thousands of St. Louisianans now own motion picture cameras and projectors and stay home and run off features and shorts. A color scientific film, "God of the Atom," was shown in three St. Louis churches this week, while six documentaries on the Roman Empire were shown at Washington University for the Eta Sigman Phi classical society.

New incorporations: Clark Theatres, Inc., Louisiana, Mo., controlled by Russell Armentrout and his family; Santa Cruz Enterprises, Inc., St. Louis, by F. X. Gillen, W. J. Treblicok, W. A. Ryan and others.

SAN FRANCISCO

Thieves broke through Walter G. Preddey's supply house, cracked open two safes and then tunnelled into Darrel Pischoff's theatrical sign shop to wreck a $150 safe there and steal $291 out of the cash register, plus tools.

Gerald Covel is new manager of the Daly City Crest; Ken Smart has quit as assistant manager of South San Francisco's State; Ray Kelsall has been appointed manager of the Robert L. Lippert Corcoran with Roy Dudy, formerly with Fox West Coast going in as manager at the Lippert Sanger at Sanger. Foster Cope has quit the Coliseum to enter private business. Thelma Smith, who used to sell tickets at the Embassy, is now at the Warfield. Gene Poplack has switched from manager of the Esquire to the United Artists, with Ken Means replacing him at the Esquire. Don Mangum has been promoted to night manager of the Embassy.

New salesman at Eagle Lion is King Trimble. W. G. McGrath, veteran showman, has joined San Francisco Theatres, Inc., as a manager. He goes back to the nickelodeons and has held executive spots with many theatres.

Tom Gray is handling northern California for Paramount with Gil Sessler as city salesman. Jack Stevenson is their office manager since Jack Hurley left to team up with John Boles to operate their own buying and booking outfit.

Fire on the stage of the Star at Oakland did $25,000 damage. The theatre was unoccupied at the time. Ike Hables, former Stan-

REGIONAL NEWSREEL

ford U track star and now running the Reel Joy at King City, was in town booking and buying.

Joe Rucker, who made the trip to the South Pole with Admiral Byrd, has quit Paramount, where he was for 20 years, to work with Jerry Fairbanks.

Dave Nathanson, who opened PRC's office here, died April 16 of a heart attack. Surviving are his widow and his brother Nate of United Artists in Chicago.

LOS ANGELES

Ralph Hathaway, who started as an usher with Fox West Coast in 1934, has been appointed manager of the first-run Guild to replace Dick Pritchard, who resigned to open his own exploitation offices.

Paramount Division Manager George A. Smith has made the following changes: Los Angeles Booker Tom Gray to salesman, San Francisco; Head Shipper Ernest Kirkpatrick to replace Gray; Ray DeFrenne to Kirkpatrick's old spot.

Fox West Coast Southern Division Manager Dick Dickson announced the following shifts: Fred Smith, night manager at Loew's State to manager LaBrea Theatre; William Rose to the remodeled Mesa; Jimmy Swanstrom from the Mesa to the management of the Stadium; Asher B. Shaw from the Bundy to the Westlake, replacing Gerard Fowler, on leave. Gene Burgoyne is taking over the Mundy while William Ausmus goes to the Nuart. Marvin Brown, assistant manager at the Pasadena United Artists has been promoted to the Park.

In for conference with Sid Lehman of Exhibitors Service were Vic Mansbach of the Circle at Greenfield, Jack Haring of the Playhouse, La Jolla. Howard Carroll, who runs the Strand at Rochester, N. Y., is visiting here.

Confidential Reports Western Division Manager Barry Halbert died here after a short illness. He is survived by his widow and one son.

ALBANY

Warner Bros. Booker Harry Aranove has been promoted to northwestern salesman with Secretary Dorothy O'Sullivan replacing him at the booking desk. The Congress at Saratoga is hypoing business with Sunday vaudeville.

Mrs. G. Harry Brown of the Old Forge was a film row visitor this week. Warner Theatres Zone Manager's Secretary Sylvia Closson is vacationing at Williamsburg, Va. Fabian Theatres Joseph Saperstein is attending a bookers' meeting at New York. Paramount Branch Manager Edward Ruff went to Boston last weekend to bring his wife home from the hospital where she had undergone a successful operation. Paramount Assistant Division Manager Al Kane was an Albany visitor.

Film row's shippers and inspectresses held a party at Larry's last Thursday with Jim McCabe in charge of arrangements.

Universal Assistant Cashier Honor Allen was married to Edward Flynn last Saturday. The office gave her a dinner and a set of glassware. Delaware Theatre Manager James Morgan is the father of a girl named Nancy Jane. Paramount is proud of its two champion bowlers—sisters Alice McKosky and Betty Dasis. Harry Burke, managing director of Walter Reade Saratoga houses, is spending a few days in New York with Mrs. Burke.



EXHIBITORS' AWARD. It may not be polite to point, but one can hardly blame Paramount Comedian Bob Hope for putting the finger on the Award of Achievement presented to him by the Pacific Coast Conference of Independent Theatre Owners. Hope was selected as the personality in show business "who during the past year devoted his efforts and talent toward the greatest good to humanity both in the United States and other parts of the world." Presentation was made by Robert H. Poole, executive secretary, on behalf of the PCCITO.

John Gardner, will open his drive-in in Burlington, Vt. in May; Don Gilson opened a drive-in at Canton on April 15 and will open a 350-car drive-in in Massena on May 1. The Papayanakos 400-car drive-in opens in Potsdam about June 1.

MILWAUKEE

"Variety Nights," in which vaudeville will be used to boost audience interest, have been announced by the Eastwood at Madison. The house, which recently opened after redecoration under the Standard Theatres banner, is run by Northern District Manager E. R. Brennan with Henry Mincheski of Green Bay as manager. Standard operates 28 houses in Wisconsin. L. F. Gran is president.

Wisconsin Color Center has opened to handle Ansco product. First showing of the movies taken by the Milwaukee *Journal*-Public Museum Alaskan expedition were shown last week here.

OMAHA

Stromsburg (Neb.) voters turned down 2-to-1 a proposal to ban movies.

Mannie Burdie and Sidney Schermer, St. Louis, have incorporated the Starview Amusement Corporation at Lincoln, Neb., capitalized at $5,000 to operate a drive-in at Lincoln.

Power failure forced North Platte theatres to refund admissions last week.

M. G. Rogers will extend Film Transport Company lines into southeastern South Dakota. He operates in Iowa and Nebraska.

RKO-Brandeis Manager Will Singer arranged with Radio Station KOIL for a direct wire service on Tuesday's election returns.

Bernard Dudgeon, who will manage Omaha's first drive-in theatre, is in Detroit learning about operations there. Tri-States named William Wenz, assistant at the Falls City Rivoli to succeed him. Jim Shubert is the new Rivoli assistant.

Tri-States General Manager G. Ralph Branton was here from Des Moines. W. R. Arndt sold the Corn Theatre, Everly, Ia., to Fred Grumbell.

Wally Johnson, Friend (Neb.) exhibitor, showed up in town following marriage and a honeymoon to Hawaii. W. H. Heath, Republic salesman, severely cut his finger in an accident on the road. The mother of Sol Reif, new Film Classics branch manager, suffered a slight stroke.

VANCOUVER

J. Arthur Rank product will not be split between Universal and Eagle Lion here but will all go to Eagle Lion. John Danyluk of Edmonton has purchased the Garry at Calgary. Peter Barnes of Foto Nite, Toronto, has added a third to his British Columbia circuit with the acquisition of the Lulu at Brighouse near here.

Odeon Paradise Assistant Manager Albert Moss has resigned to take up a course under the veterans act. Jack Katch succeeds him. Gordon Reambeault of the Odeon at Haney doesn't let housing shortages worry him. He commutes 60 miles daily to his work. Veteran industryite Basil Horsfall will again be in charge of the musical comedy season at Stanley Park. Olympia Theatre Manager Al Goodwin is using a kiddie radio show broadcast to build business for his house Saturday mornings.

Odeon British Columbia Circuit's Booker Arthur Graburn lost his wife last week. The 33-year old Mrs. Graburn leaves a 10-day old daughter.

TORONTO

Ontario's provincial 20 per cent amusement tax may become an election issue June 7 when a general election is called to pass upon the legislative program.

Within a week Odeon Theatres opened the 1400-seat Danforth in east end Toronto and the 618-seat Roxy at nearby Brampton, the latter in association with National Theatre Service. Hames Hardiman manages the Danforth and Keith Wilson of the Roxy.

Another opening was the Biltmore Theatres, Ltd., 938-seat Biltmore under management of Al Perly.

Variety Clubs of Toronto are scheduled to open their new quarters May 4, according to

(*Continued on Page* 30)



LONDON OBSERVATIONS

Wilson Speech at ACT Meeting Clarifies Johnston Settlement Confusion, Warns Against Restrictions

By JOCK MacGREGOR

Highlighting the Association of Cine-Technicians' annual meeting was the address by Board of Trade President Harold Wilson. It was his best film speech and revealed he has learned much about the trade's problems. Blaming the ad valorem duty for the uncertainty which caused the recent unemployment in the studios, he clarified many misunderstandings arising from the Johnston settlement and accused political factions of fostering ill-founded criticism. He pulled no punches in warning employe and employer alike against restrictive practices.



Jock MacGregor

Again he referred to his pending inquiry into distribution and exhibition, and frankly I am not sure what his aims are here. I believe he has been misled by the slightly tinted ACT who, normally antagonistic to producers, suddenly have declared sympathy with the independents and resentment of "American invasion."

The identity of the independents is hard to determine. Skilled men like Herbert Wilcox, Edward Dryhurst and Anatole de Grunwald have little trouble in getting finance, studio space and a release. Either ACT seeks promotion for some politically-minded members or these producers are a communist myth created to foster dissatisfaction and force the government to nationalize the industry.

While the producer rarely takes advice from the distributor or the exhibitor on box-office requirements, ACT believes they should share his risk. Oddly enough, the circuits which do finance production are the most attacked, offering further proof that the criticism is politically inspired. It is only as a result of the booking arrangements which they have developed in recent years that it is possible to recoup a $1,000,000 investment in the home market.

A picture must get a circuit deal, but this is not so easy. While ABC controls only 447, Odeon 309 and GB 252 of Britain's 4,500 cinemas, many independents automatically take the circuit programs. For example, Torquay has only ABC and Odeon first-run halls, Independent Peter Myott gets the GB split, including Rank pictures. At High Wycombe, Odeon alone is represented and the GB and ABC bookings go to the non-circuit Rex and Palace, respectively.

It is by this concentration that the big grosses are registered. Top releases are now geared at three-a-week, starting on the circuits' northwest London houses and working through the country. Other product in the main has to get in where there are several cinemas of a category, smaller halls or where programs are changed bi-weekly. Many circuit houses are, of course, included in these.

Columbia and UA have felt the pinch particularly and tried to form the leading independents into a fourth circuit, but the lack of London halls killed the scheme. Independent British producers do receive special protection under the new quota act because each circuit must show six of their films annually and it would seem foolish to smash, even were that possible, the one means of insuring adequate returns on large productions.

Returning to the ACT meeting, there was a record attendance of top men, including at least one British Film Producers' Association member in his role of trade unionist. Many hoped to purge the Commies from the executives, but through right-wing complacency they succeeded only in fading the hue. The new setup, however, promises to be more liberally minded.

* * *

Some new American films still being held in customs have been booked blind. First MGM picture will go out on ABC's North London Circuit in July after an Empire premiere. "Gentleman's Agreement," "Forever Amber" and "Mother Wore Tights" will play GB. West End runs generally will be a bit sticky, for the Leicester Square Odeon goes over to two performances daily for an extended run of "Hamlet" on May 6 and the Marble Arch Odeon has "Oliver Twist" booked for a season from mid-June.

* * *

J. Arthur Rank bought the exclusive rights for the Olympic Games for the Technicolor feature which Eagle Lion will release and not the newsreels' daily coverage. While he controls both Gaumont-British and Universal News, wartime stock restrictions are still in force, and cinemas cannot change their reel.

To save copies, most theatres must share newsreels, though they still pay their pre-war supplier. For instance, the Marble Arch (Odeon), which was formerly ABC's Regal, has to run the Pathe reel which it shares with GB's Marble Arch Pavilion. Official functions are covered by rota, and exclusive rights are not vital. Prize-fights are sometimes bought by independents for release as shorts.

* * *

For the record: Nice to see Margaret Marshall's name on a press hand-out again; she is handling Outlook Films which have converted a disused Welsh cinema into a studio to make "Blue Scar" . . . Margaret O'Brien must wish she was never polite about British ice cream, for wherever she goes she is handed a plate . . . Bernard Kreisler in town conducting a film survey for Harvard . . . George A. Routledge has joined Gainsborough publicity . Anatole de Grunwald has replaced Emlyn Williams as producer of "Last Days of Dolwyn" to free the latter to concentrate on the acting and direction of his first film in seven years

Strange Bedfellows

More and more film folk seem to be getting into politics. Last week J. R. Smith, partner in the Rio at Oak Creek, Col., was elected mayor of Steamboat Springs. This week Omaha reported that Exhibitor Walter Hagedone of Cozad, Neb., was mayor of the town and Eagle Lion Booker Tony Goodman was running for city commissioner of Omaha.

(*Continued from Page 29*)

Chief Barker J. J. Fitzgibbons. The 2500-seat Odeon is scheduled to open here July 1, while the Odeon at Ottawa is set for a Sept. 22 opening. The North East drive-in, only such type operation in the Toronto district, plans an opening before the end of April.

Exhibitors were wondering whether there would be a new headache in the National Industrial Film Council, newly-formed unit encouraged by the National Film Society and the National Film Board. Its avowed purpose is to get wide exhibition of business-sponsored films advertising industries or manufactured products and an organization meeting at Ottawa brought out 40 companies.

PHILADELPHIA

Ted Minsky, former assitsant to John Turner, film buyer for Stanley-Warner, has been transferred to Cleveland where he will head the film buying department. Dolores Surman, bookers' stenographer at Republic, said "I do" last week.

A luncheon inaugurated the eighth annual welfare fund drive of Motion Picture Associates of Philadelphia, Inc., at the Broadwood Hotel. One of the first actual television network affiliation contracts in the history of American broadcasting was signed by WCAU-TV and the CBS network.

J. Arthur Rank was guest of The Forum. After a luncheon at the Barclay tendered him by newspaper publishers, he held a press conference followed by dinner at the Racquet Club. He also spoke at the Academy of Music.

Ruth Berger Gustafson, former secretary to Everett Callow, S-W ad head, is the mother of a baby girl, born at the Osteopathic Hospital.

Abe Sunberg is managing the Lincoln Drive-in since its reopening for the season.

DALLAS

Texas visitors on film row this week were Bill Chesher of Littlefield, with Ed M. Hart of the La Harte Theatre, Anton; E. B. Wharton, Rule; R. T. O'Daniel, Griffith Theatre Co., Tulia.

Glenn H. McCarthy, Houston oil man, announced the formation of Glenn McCarthy Productions Co. Plans for its first production, "Land o' Plenty," a story of a young girl and her achievements in the 4-H Club work, are under way.

The young son of Jack A. Farr, owner of the Skyway drive at Bryan, Tex., had an emergency appendectomy this week.

Buddy Harris, Harris Theatres, was one of the ring candidates for the recent local Shrine reunion. Buddy was dressed as Pancho Villa, in the parade.

NEW HAVEN

Over 200 Bridgeport friends of Lyric Manager Bob Carney turned out for a dinner in his honor at Lenny's before he left to become temporary manager of Loew's Poli, Waterbury. Howard Comstock was toastmaster.

Crown Operation Company is behind the gesture to open a 400-seater here in what used to be the auditorium of the Elks.

Richard Walsh and other bigwigs of the IATSE went all the way to Bridgeport to attend the testimonial dinner in honor of Peter

(*Continued on Page 31*)

THE MOTION PICTURE

THEATRE

EQUIPMENT and MAINTENANCE

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A Special Section Published Every Fourth Week by Showmen's Trade Review

Featuring

The Progressive Encyclopedia of Theatre Operation



The Service Paper of the Motion Picture Industry

April 24, 1948

Aaron Nadell, *Technical Editor*

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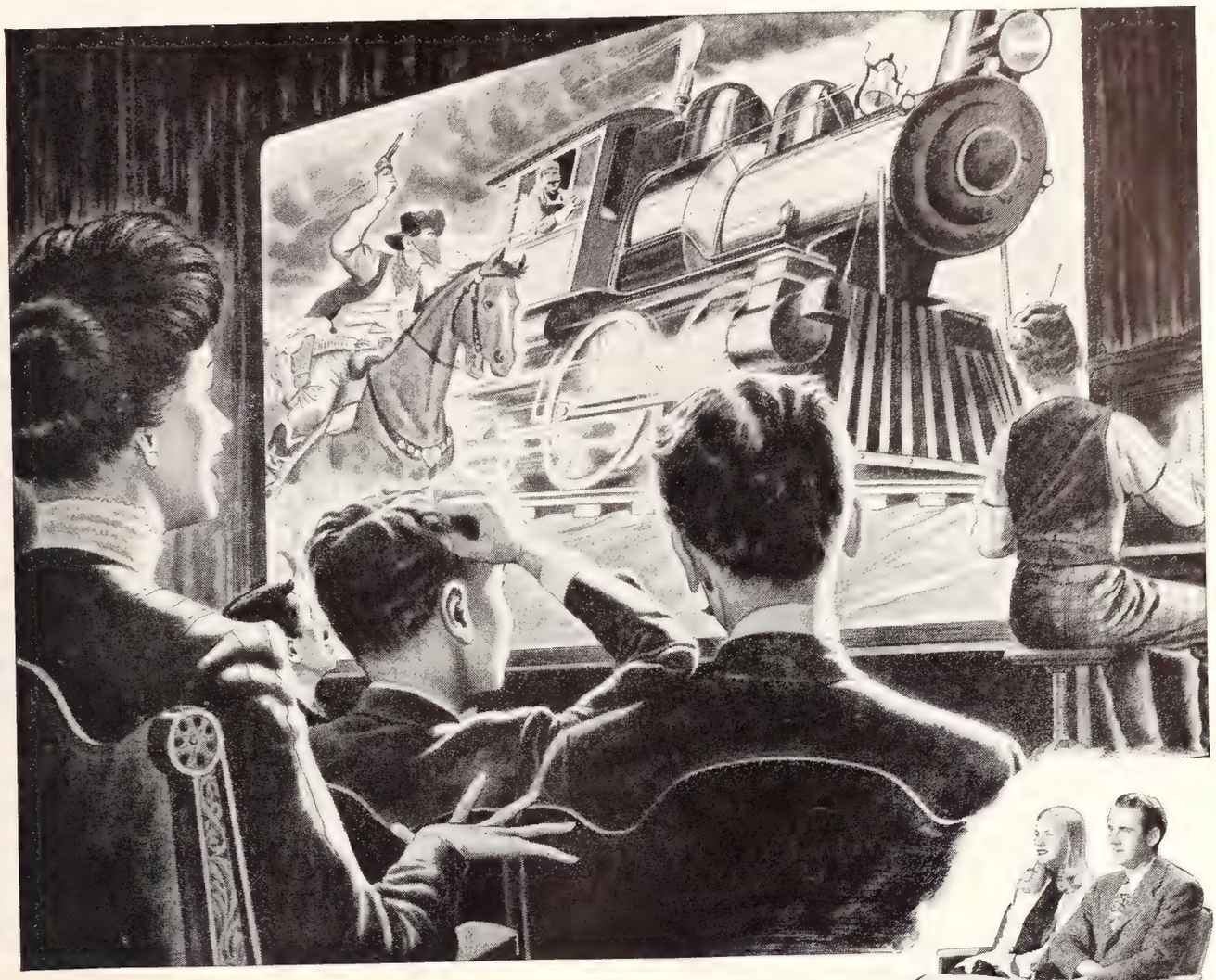
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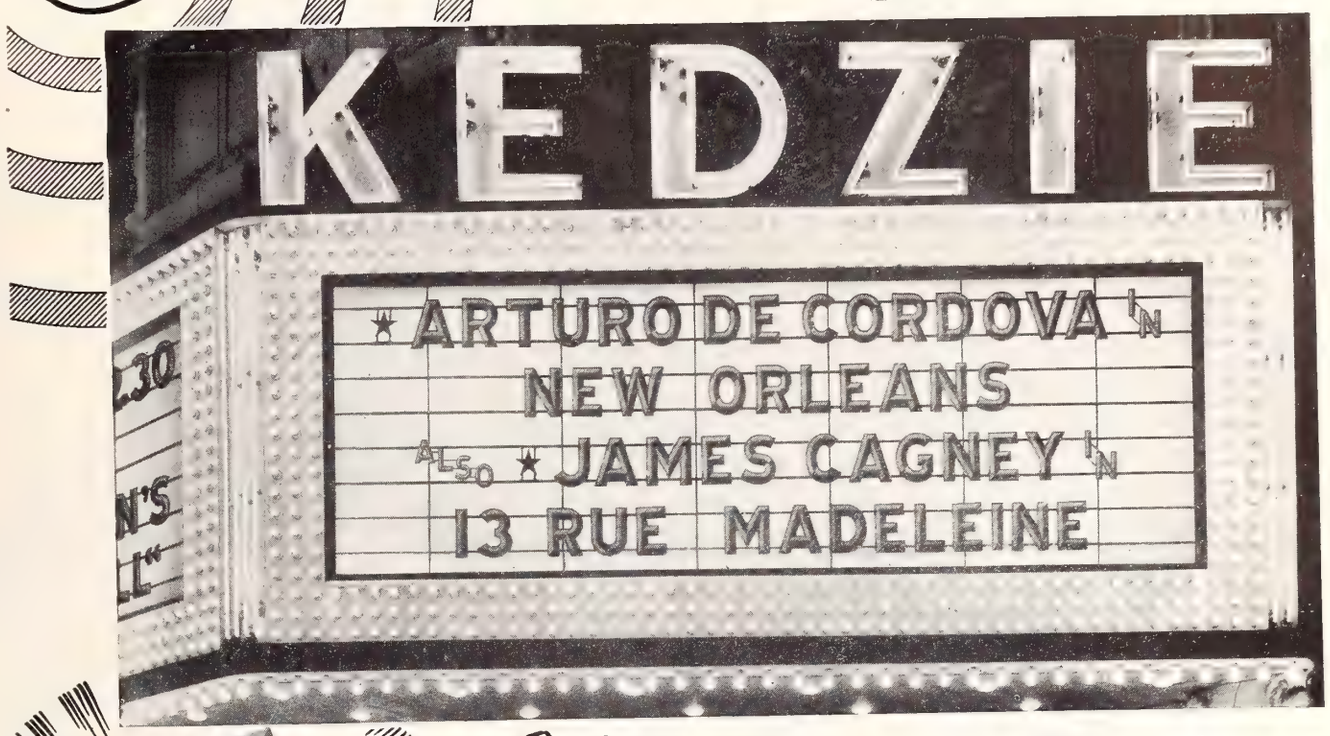
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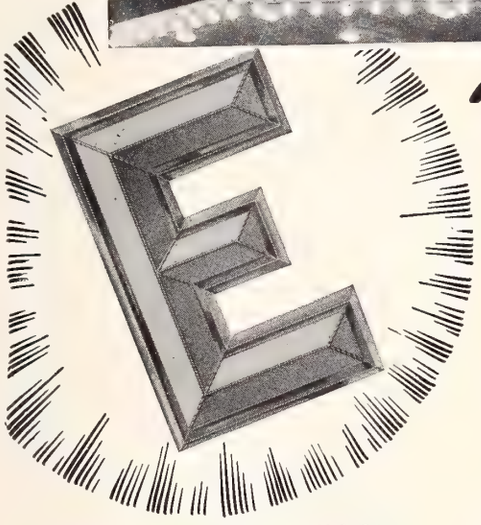
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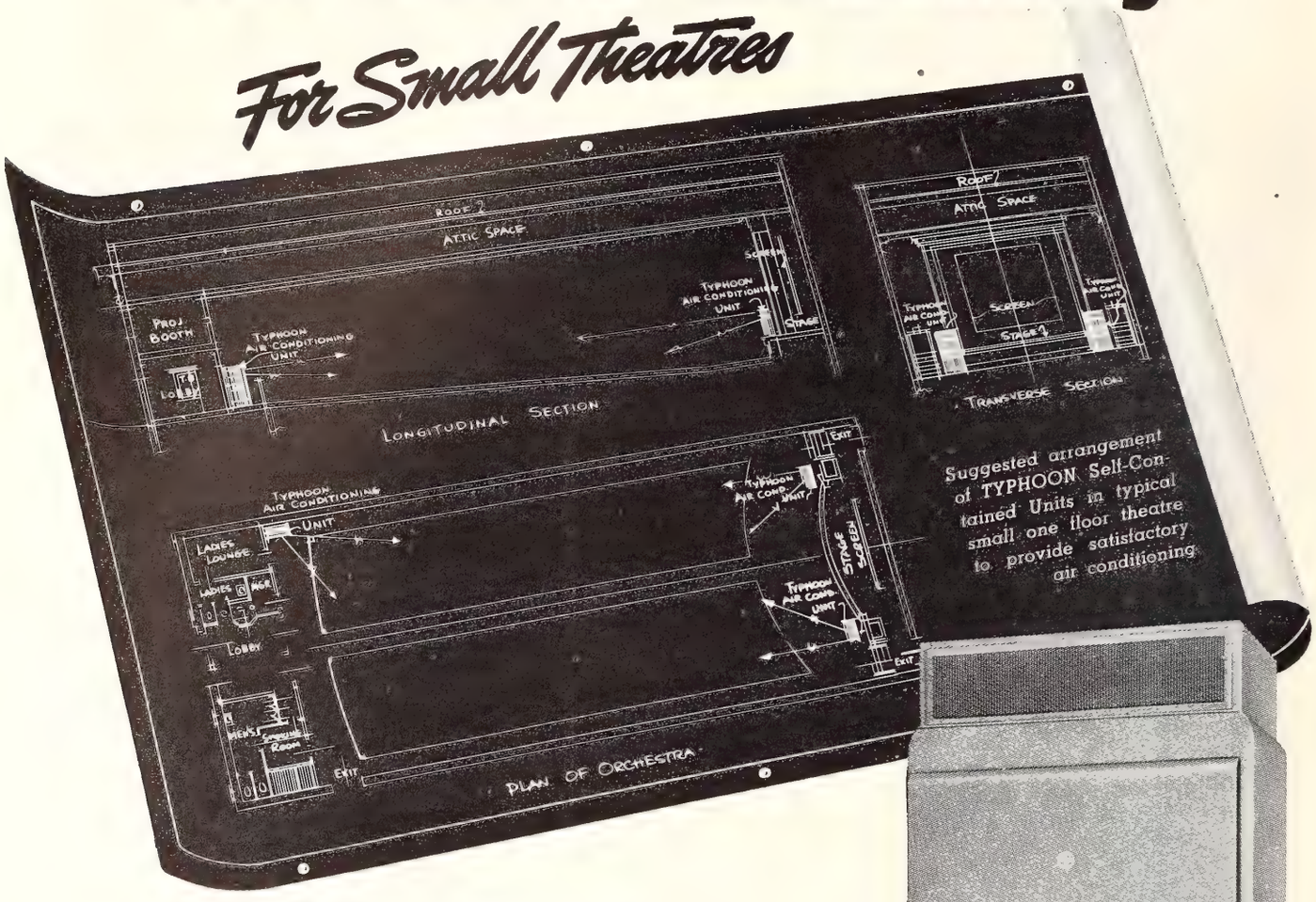
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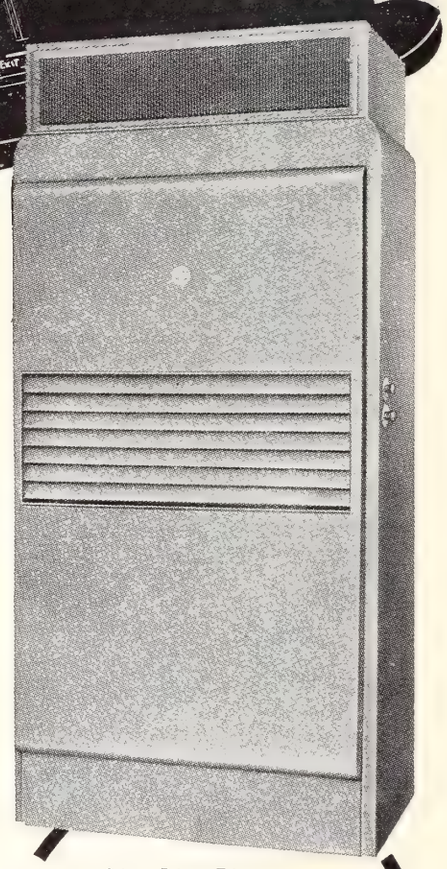
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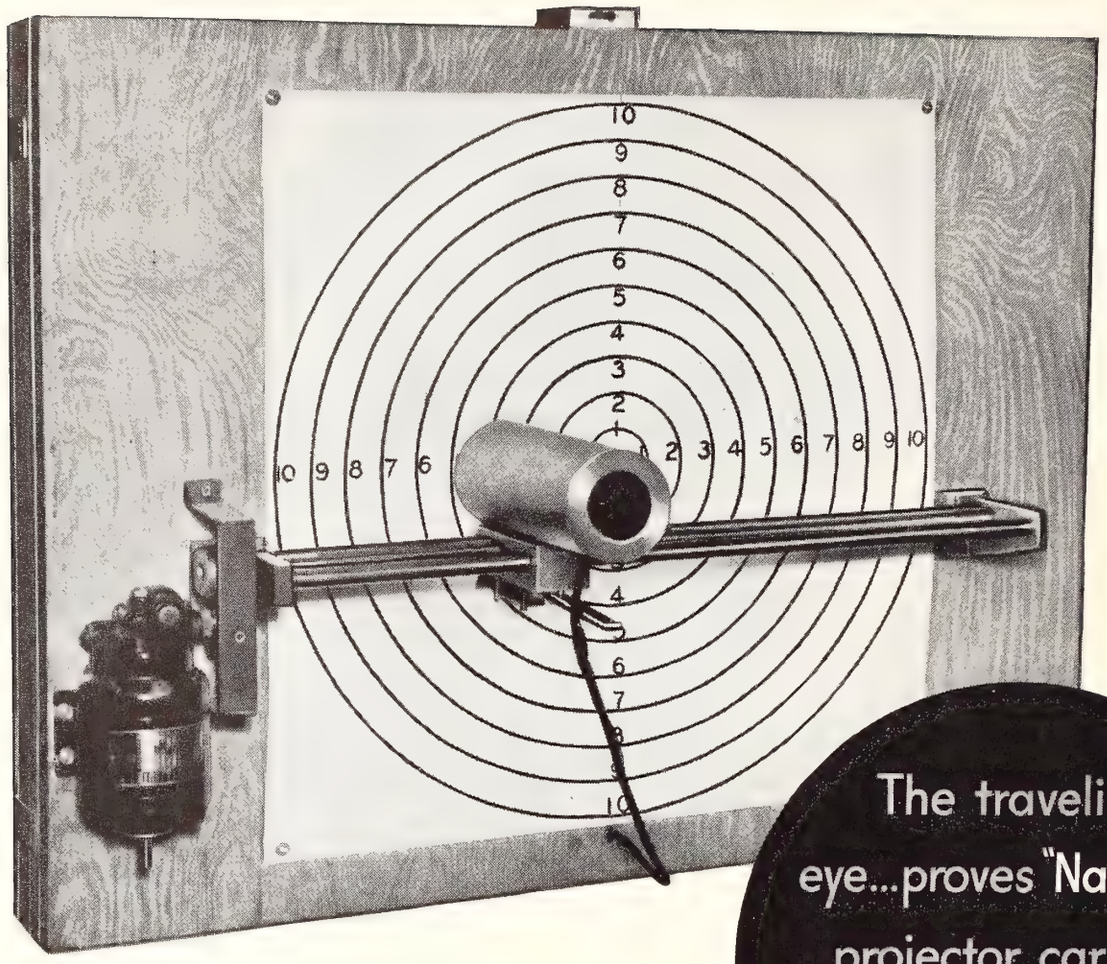
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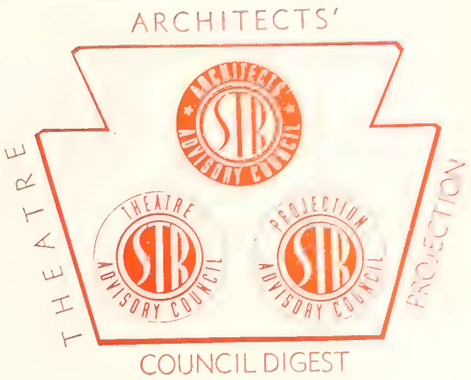
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The Progressive Encyclopedia of Theatre Operation

A Compendium of Conclusions Relating to All Phases of Theatre Design, Construction, Maintenance and Operation, Developed at Topic Discussions by Members of Showmen's Trade Review's Theatre, Architects and Projection Councils



Beginning with the inauguration of the STR Theatre Advisory Council in March, 1945, readers of this magazine have had the month-by-month advice and guidance of the top technical leadership of the industry. To the generous and unselfish help offered by the members of the Theatre Advisory Council have since been added similar contributions of the expert members of the Projection Advisory Council and of the top-flight theatre architects who constitute the Architects Advisory Council.

In all, 57 men who know more about the technology of the theatre than any other group of similar character have thus far given you the benefit of their opinions on the 48 technical topics of outstanding importance listed in the adjoining column

STR has here brought together all of the opinions of all of the Councils into one authoritative "Progressive Encyclopedia of Theatre Operation."

Money could not buy better guidance to the daily operation of your theatre than you will find right here.

Majority and Minority Views

In the compendium of their views that follows any opinion attributed to "the Council" as such is the opinion of the majority of that particular Council. Where strong minority views exist on any question, these also are given; and where different Councils disagree on any matter the nature and extent of the disagreement will be found set forth in full. Differences usually represent details on which the technology of the industry has not yet matured to the point of a standard practice on which all can agree. In very many cases it will be found that the point of standard practice has in fact been reached, and that all the members of a Council, or even of more than one Council, are substantially or even unanimously agreed.

Methods of Acoustic Control

Acoustic Treatment. The Theatre Council and the Architects Council agree in favoring acoustic control by means of permanently attached materials that absorb sound. The alternative methods of using draperies, or of constructing and shaping the auditorium walls and ceiling to break up sound waves by reflection, have only minority support.

The importance or otherwise of acoustical treatment has not to date been considered by the Architects, but the Theatremen assert by a large majority that acoustic treatment, if needed at all, is a "must"—that in this matter costs just do not count. Further, Theatremen warn against trying to cut costs by amateur efforts, pointing out that technology of acoustics is highly complex. Competent advice should be sought, they say, from qualified acoustical consultants of known reputation, from engineers employed by reputable and trustworthy manufacturers of acoustical materials, or from sound service men—but never from amateurs.

For cleaning acoustical surfaces the theatremen recommend dusting or vacuuming; water-color paints only if painting becomes indispensable. Oil paints, they note, are harmful to the sound-absorbing properties of such materials.

Acoustic treatment of projection room walls is overwhelmingly favored by the members of the Projection Advisory Council.

Air Conditioning

Air Conditioning. No theatre is too small or poor to use complete air conditioning, say an overwhelming majority of the Theatre Council. Under no circumstances should a new theatre be built without at least some form of air conditioning, according to 60 per cent of the Architects Council. The point here is that an air conditioning installation pays a profit on its cost at the box-office.

Both Councils note that complete air conditioning does not always require refrigeration but that, depending on location and climate, entirely satisfactory comfort conditions often can be obtained by water-evaporative systems, and in some cases by the even simpler method of merely moving large volumes of air.

As to refrigeration requirements, Architects and Theatremen are in very close agreement. In their own houses, the Theatremen install between one ton of refrigeration for every twenty patrons, to one ton for every twelve patrons. The Architects recommend one ton for every twenty patrons in Northern U. S. climates; one ton for every eighteen patrons in medium U. S. climates; and one ton for every fourteen-and-a-half patrons in Southern U. S. climates.

There is no particular agreement, however, either between the Councils or within each separate Council, as to how often the air should be changed. The Theatremen recommend from five to twenty complete changes per hour—a rather wide range. The Architects prefer to figure the percentage of air re-circulated: their recommendations run from 33 per cent to 90 per cent. This divergence of recommenda-

(*Continued on Next Page*)

In this Encyclopedia the Councils Advise on—

Acoustic Treatment
Air Conditioning
Balconies
Canopies or Marquees
Cellars & Excavations
Cry Room Location
Doors
Draperies
Drive-Ins
Exits
Exploitation Equipment
Exterior Structural Materials
Flooring
Floor Coverings
Floor Slope
Hanging Ceilings
Hearing Aids
Heating Equipment
Housekeeping
Inspecting Projection Equipment
Interior Structural Materials
Life of Projection Equipment
Lighting
Live Entertainment
Loudspeakers
Manager's Role in Projection
Manager's Supervision of Screen Quality
Manager's Supervision of Sound Quality
New Construction & Remodeling
Painting
Personnel Training
Plumbing & Electrical Materials
Poor Prints
Prefabricated and Quonset Theatres
Projection and Sound
Projection Accessories
Projection Room Construction
Projection Room Furnishings
Prosceniums
Purchasing Policies
Refreshment Sales
Roofing
Safety
Screens
Screen Brightness
Seating
Stairs & Ramps
Walls & Partitions

Council Conclusions on Balconies, Marquees, Cellars, Cry Rooms, Draperies and Drive-Ins

(*Continued from Page E-9*)

tions is wide. However, taking only the figures offered by those Architects who are in reasonably close agreement with each other, the following minority view can be presented: In small theatres, re-circulate 66-70 per cent of the air; in medium-size theatres, 60 per cent; in large theatres, 50-60 per cent.

The majority of the Theatre Council advise insulating the theatre, or at least its roof, to reduce cooling and heating costs. The majority of the Architects favor the absorptive type of insulation, such as rock wool or expanded mica, rather than the reflective type as represented by polished metal foil.

Practically all members of the Theatre Council use some form of air freshener, deodorizer or sterilizer in their own houses; but their preferences are divided among chemicals, germicidal lamps, electrical dust-and-germ precipitators, and activated carbon.

The Theatremen say unanimously that air conditioning equipment should be serviced by outside experts.

Arc Lamps. (Refer to "Screen Brightness.")

Balconies. The Architects Advisory Council strongly favors incorporating a balcony in the theatre design if live entertainment is to be shown in addition to motion pictures. There is only scattered opposition to this view. Where the policy is to be pictures only, the Architects have no majority preference. Single-floor seating is favored in such cases by the plurality vote of the members participating in this discussion; other opinions are divided between balconies and stadium design.

Marquees

Canopies or Marquees. Neither the canopy or marquee, nor the name sign for that matter, should be added to the theatre after construction is complete, in the opinion of a large majority of the Architects. These units should be integral with the general structure—particularly in steel-frame construction, where both canopy and name-sign supporting frame should be merely protruding members of the general steel framework. If the facade is to be of masonary, these units should be strongly embedded in it at the time of construction, the Architects say.

A small minority disagrees, contending that the integral name-sign and canopy are more expensive than those attached after construction is completed, and less flexible from the point of view of design.

Larger attraction boards on the canopy, and more variation in the size and color of the changeable letters, are favored by the Theatre Council. More than two-thirds of the Council members declare they will use larger attraction boards when planning new theatres, and substitute larger boards when remodeling old ones. A similarly large majority favors use of changeable letters of different sizes and colors for more effective advertising.

Cellars. The majority of the Architects disapprove going to the expense of excavation in order to provide a cellar. They recommend putting the furnace room, service meters and other facilities on the street floor, or even on an upper level. In this matter, however, there is a vigorous dissent from a fairly strong minority, who contend that ground space may be too valuable to use for furnaces and the like; also that a cellar is particularly desirable for storing popcorn, candy and other refreshment items.

A number of Architects who disapprove excavating or grading for the sake of having a cellar do favor going to that expense if the object is to keep steps or ramps out of the path of patron traffic. The plurality vote endorses grading or excavating for this reason; but a considerable feeling exists that the ultimate decision should depend on how much grading has to be done—how expensive it will be—and there is a district minority view that does not find ramps or steps objectionable at all. For more detailed discussion of this point and the much stronger opinions of the Theatre Advisory Council, refer to "Safety."

Cry Rooms

Cry Room Location. Little agreement on this point exists among the Architects. A number prefer to put it on an upper floor —to get it as far as possible from the view of the average patron. Other members of the Architects Council note that the cry room should, on the contrary, be located on the main floor for easier access to emergency exits, for ease in policing, and because it is undesirable to put any room intended for public use on the same level with the projection room. One Architect notes, however, that in his experience theatre owners prefer to have the cry room upstairs; and one feels that the location of this unit of the theatre is unimportant compared with considerations of economy in ground and construction costs.

Doors. All-glass doors are favored for the lobby by a majority of the Architects. It is noted, however, that in some theatres these might admit light to the auditorium; in such cases a second set of doors that are practically solid is recommended. It is noted also that in some cases the budget will make all-glass doors impossible; for lower-cost alternatives some of the Architects favor metal doors, or "wood covered with stainless steel." However, the alternative choices are scattered—all glass doors are favored for the entrance by a definite majority. None of the members participating voiced even a second or third preference for plastic door material.

Draperies

Draperies. A majority of the Theatre Advisory Council use draperies in their own theatres. Among purposes for which they are used are general decoration; for draping aisle entrances, ramp entrances, exit passages or boxes; for blinds over the standee rail; for light traps; acoustical treatment; proscenium ornament; storm curtains, and wall panels.

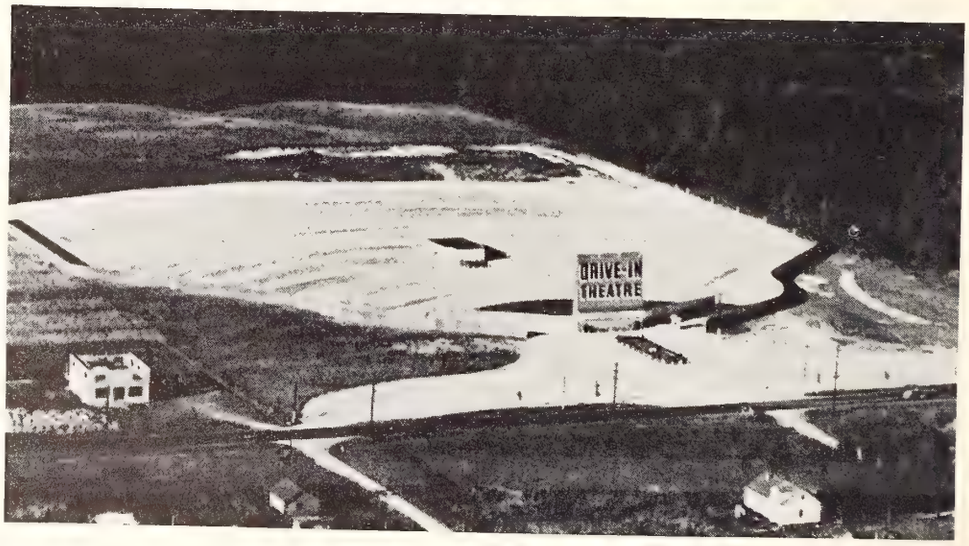
A minority of the Theatremen prefer to avoid use of draperies as much as practicable.

With respect to preference in materials, insofar as the Theatre Council expresses any choice, it favors: for the screen curtain—woven glass fibre (this has a plurality vote) mohair, velour and satin; for proscenium valances, ornamental drapes and standee rail—velour has the plurality vote; and velour is similarly favored for acoustical drapes wherever acoustical correction is achieved by draperies instead of via permanently installed surfacing materials.

Drive-Ins

Drive-Ins. The Theatre Advisory Council finds that drive-ins have become a permanent part of the exhibition industry and can no longer be regarded as a possibly passing fad; as of April 1947 the Council considered that difficulties and costs of construction made building a drive-in preferable to building an ordi-

Aerial View of Mid-Western Drive-In



Air view of H. J. Ochs' 750-car drive-in near Muncie, Indiana. Note particularly the wide-spreading exit and entrance arrangements, designed to minimize traffic congestion and possible accidents. The screen measures 30 by 40 feet.

nary theatre. The Council re-affirmed this view in January, 1948, and the Architects Council agreed.

The Theatremen strongly prefer a location on a main highway in spite of traffic problems and higher land costs; and prefer so to design the theatre that cars facing the screen also face the road.

The Council is not agreed as to pricing policies, but the plurality opinion holds that going to the drive-in should cost a patron either the same as, or more than, attending any other theatre.

As to the best method of vending refreshments, Council opinion is split very exactly three ways: an even third of the members participating in the discussion favor each of: car-to-car peddling; central refreshment stand; combination of both.

There is no agreement as to the best material for surfacing drive-ins, or the best level of illumination to use while the picture is running. On the latter point the plurality view favors aisle-marker lights only.

There is a large majority in favor of deep wells for water supply and septic tanks for sewage disposal.

The Theatre Advisory Council is unanimous in favor of the individual, in-car speaker as against more powerful loudspeakers placed at the screen location; the majority of the Projection Advisory Council concur in this opinion.

The Projection Advisory Council suggests 40 to 50 feet as the optimum width for the drive-in screen, and 120-220 feet as acceptable projection distances.

On two other points relating to drive-ins, the Projection Advisory Council is unanimous: first, that despite occasional road noises and the greater distance between audience and screen, projection and sound quality should be fully as high in a drive-in as in any other theatre. And, second, that outdoor location does not imply any relaxation with respect to safety; that every precaution used in any theatre projection room applies to drive-in projection also; in fact, a number of the members point out, a panic among an automobile audience could be even more disastrous than panic in a theatre.

Exits

Exits. The Architects Council is unable to agree on the matter of providing side exits for the purpose of keeping outgoing traffic away from the lobby. Half of the members participating point to the strong desirability of avoiding traffic confusion in the lobby, particularly during breaks. Their colleagues in opposition point to the problem of policing side exits, and note that such exits may let in non-paying customers, drafts and light.

Exploitation Equipment

Exploitation Equipment. Views of the Theatre Council on the use of marquee attraction boards and changeable letters have already been noted in this Encyclopedia under the heading of "Canopies," where it was seen that the members overwhelmingly favor larger attraction boards, and changeable letters of different colors and different sizes.

Additionally, motor-driven animated displays are almost unanimously favored.

Use of sound trucks is favored by the

(Continued on Next Page)

Advisory Council Membership Rolls

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J. C. SKINNER, Interstate Circuit.

BILL TONEY, Tri-States Theatre Corp.

Encyclopedic Review of Exterior Materials, Floors, Hanging Ceilings and Hearing Aids

(*Continued from Page E-11*)

majority, and the attitude of the minority indicates that only legal restrictions against their use in many communities interfered with a much stronger vote in their favor. The same applies to lobby tripods. Legal restrictions appear to be the reason why use of public address under the marquee to attract trade fails to win more than a strong minority of the Council vote. Any Showman located where such restrictions do not apply (and where lobby tripods can be used with entire safety) may justly conclude, therefore, that the overwhelming majority of the Council members would recommend use of these means of attracting patronage if they could be consulted on such individual situations.

However, with respect to sound trucks and animated displays, both of which are favored by majority vote and the latter overwhelmingly so, the Councilors note that they do not mean that these devices should be used for every new program, but only occasionally as warranted.

Structural Materials

Exterior Materials. The Architects' discussion on exterior materials revealed that the building industry now produces substances that are entirely satisfactory for roofs, fronts, and exterior walls in great variety; and that the theatreman is thus free to consult his own taste and budget to a very considerable extent.

In the matter of roofing, there is a small majority in favor of tar-and-gravel. Minority votes were cast for felt cap sheet, tar and gravel on concrete slabs, built-up asphalt, sheet copper and built-up asbestos. It was noted also that climate and the degree of slope may have some bearing on the selection.

A number of the Architects urge strongly that the theatre insist on guarantees when contracting for roofing.

The extent of choice open to the theatreman in the matter of materials for the facade, and for side and rear outer walls, is wider even than in the matter of roofing, for in this connection there is not even a majority for any particular material.

For the facade, the Architects mention as suitable: brick; brick-masonry-and-metal; brick-with-stone trim; brick-with-tile-trim; terra cotta-and-stone; porcelain enamel; architectural concrete; structural glass; stucco-painted masonry; stainless steel; enameled iron; granite; marble; stainless steel-and-porcelain.

Mentioned as suitable for side and rear walls were: brick; brick-backed-by-concrete block; brick-backed-by-hollow tile; brick-backed-by-poured concrete; stone; cinder block; composition blocks; poured concrete.

Flooring. A majority of more than three-quarters of the Architects considering the question feels that, where the floor rests directly on the ground with no cellar beneath (and it will be remembered that the majority disapprove of cellars), the best material to use for it is concrete. The membrane method of waterproofing such floors (that is, sandwiching layers of waterproof material such as tarred felt or tarred paper between layers of concrete) is also preferred by a majority, but not a three-quarters majority. Other methods, such as integral waterproofing of the concrete, also have their advocates.

A number of the Architects point to the importance of having drainage under the concrete floor. A layer of gravel under the floor, or a layer of gravel plus drainage tile, are among their recommendations.

Floor Coverings

Floor Coverings. Both the Architects and the Theatremen prefer to use different kinds of floor coverings—or uncovered surfaces—in different parts of the theatre.

The Theatre Council is unanimously in favor of carpet for the auditorium aisles, and almost unanimous in behalf of carpet for the foyer. The majority of the Architects concur.

The Theatre Council also votes, almost unanimously, that the best quality carpet is the most economical for theatre use. Second quality, they say, will cost more because of the need of more frequent replacement. Velvet is their favorite weave; Wilton their second choice. They recommend underpadding the carpet.

The Architects Council strongly recommends recessing the floor to receive carpet in all locations where carpet is to be used. The Theatre Advisory Council also recommends this.

For cleaning the carpet in place the Theatremen approve only of vacuuming; shampooing or scrubbing, when needed, should not be done while the carpet is on the floor, they say.

For the entrance lobby, both Councils prefer tile or terrazzo.

The Theatremen are unanimously in favor of using rubber mats or runners to get dirt and water off the shoes of patrons before the patrons reach carpeted areas.

Floor Slope. The reverse floor slope is endorsed by the Theatre Advisory Council by a large majority. The Architects also are generally in favor of the reverse slope, but not as strongly as the Theatremen; the plurality vote is that this slope desirable only in some houses, such as long and narrow ones, or in theatres with balconies, or where adoption of this type of floor will effect an economy by eliminating or reducing the amount of grading necessary. A small minority of the Architects participating in the discussion expressed themselves as opposed to reverse slope floors under any circumstances.

Hanging Ceilings

Hanging Ceilings. Hanging ceilings are favored by the majority of the Architects Council on grounds of economy, and because this form of construction provides a convenient and accessible location for ventilating ducts, electric wiring and so on. However, hanging ceilings are not indispensable for those purposes; a number of members prefer not to use them, or to use them only occasionally.

Hearing Aids. All members of the Theatre Advisory Council use hearing aids in at least 10 per cent of the theatres under their supervision; some provide this service to patrons in 20 per cent, 30 per cent and up to 60 per cent of their theatres. The number of hearing aid units used per theatre is quite small; always less than 2 per cent of the total number of seats.

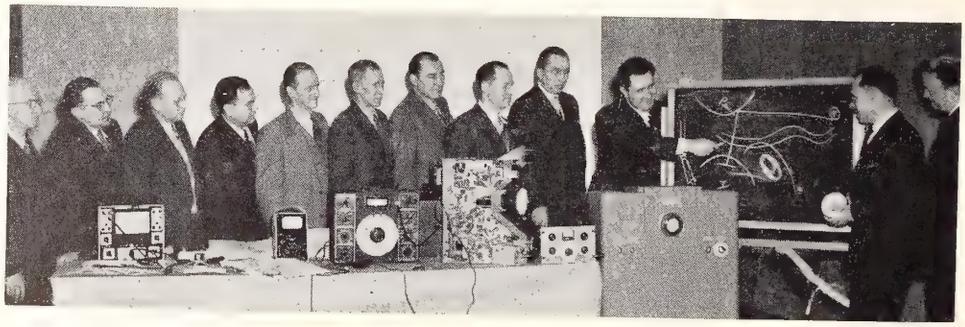
The permanently wired system, connected to the sound amplifier, is endorsed by the majority; there is a small minority in favor of the recently-developed magnetic loop systems that do not require wired seats but open the entire theatre to hard-of-hearing patrons.

Whether seats are wired or not, the actual unit is seldom fastened in place, but handed to the patron as he enters and recovered from him when he leaves. There is general agreement that the employe who passes out hearing aids should also be responsible for their return. This detail is variously entrusted to ushers, head ushers, chief of staff, doormen or the Lost and Found Department. Servicing the hearing aids is variously allotted to the sound service engineer, the circuit sound department, or the theatre's projectionists.

The majority of the Council believe that both lorgnette type and headset type hear-

(*Continued on Page E-15*)

Altec's Key Men Study Large-Screen Television



Large-screen television is studied by key personnel of Altec Service Corp. Martin Bettan, installation chief for Colonial Television Corp., manufacturer of the equipment, is seen at the blackboard. Directly in front of him, mounted on wheels, is the large-screen television projector. A second model, outside its casing, is seen on the table. This equipment was described in STR for February 28th, Page E-10. Following Bettan's explanation are, left to right, Altec's R. D. Fairbanks, Boston; H. O. Brendel, New York; M. V. Neumann, Los Angeles; W. C. Goodwin, Philadelphia; B. S. Seeley, New York; R. W. Kautzky, New York; F. C. Dickley, Detroit; L. J. Patton, New York; A. J. Rademacher, New York; N. Bender, New York and F. J. Pfeiff, New York.

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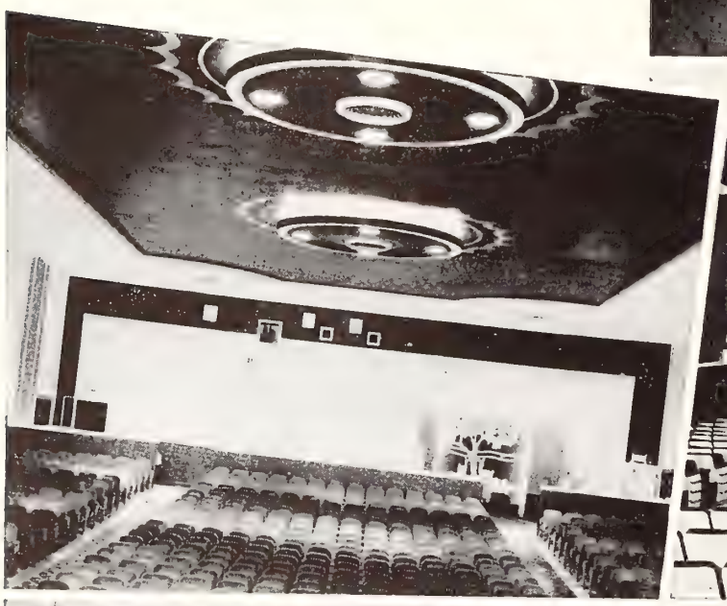
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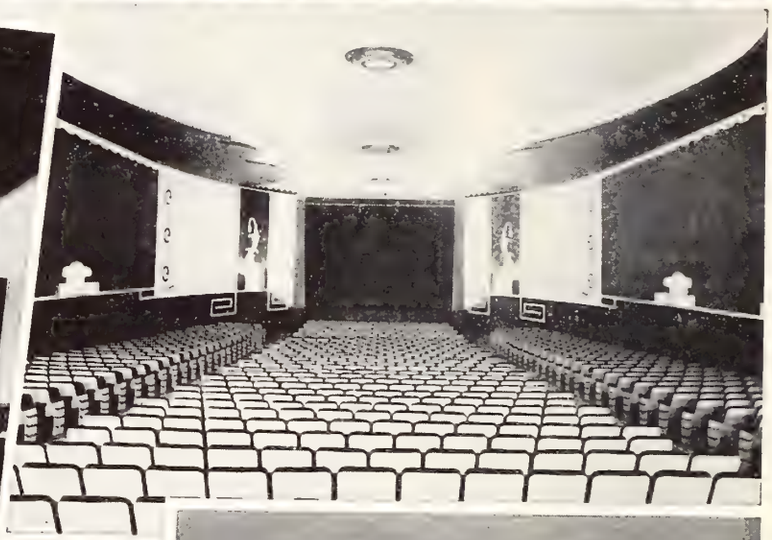
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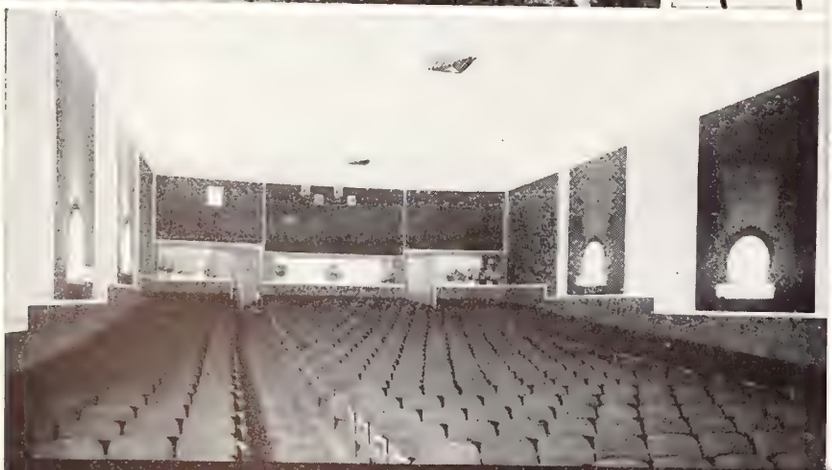
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Council Stand on Heating Equipment—Housekeeping—Inspection and Life of Booth Equipment—Interior Structural Materials—Lighting

(Continued from Page E-12)

ing aid units should be available, since some patrons prefer one and some the other.

Heating Equipment. A minority of the Architects prefer steam heat for large theatres only; the majority favors warm air heating regardless of the size of the theatre, and regardless of whether air conditioning is also installed or not.

Housekeeping Methods

Housekeeping. The majority of the Theatre Council prefer vacuuming for cleaning carpets, draperies and chair upholstery. In the case of carpets and draperies, this preference is unanimous.

In cleaning compounds, the Theatremen prefer soap last, tri-sodium phosphate next, and various trade name cleaning compounds first of all. There is no agreement, however, on any particular trade name cleanser; almost every member of the Council appears to have his own favorite.

Deodorizing chemicals are not a substitute for good cleaning and adequate ventilation, but only a last desperate resort when every other effort to eliminate odors has been exhausted—on this the Theatre Council members are unanimous. They add that when and if use of deodorizing chemicals becomes unavoidable, the chemicals used at least should have no odor of their own.

In the Projection Room

Inspecting Projection Equipment. The Projection Advisory Council suggests the following intervals for inspecting different items of projection and sound apparatus:

Inspect Daily: Exciter lamps, lamphouse reflectors, power line voltage (this depends on location; where voltage is well regulated inspections as infrequent as once a month may be adequate), projector fire shutters, projector lenses, smoothness of take-up action, tube readings (with built-in meters), and volume and quality of each loudspeaker unit.

Inspect Weekly: fuses, motor-generator brushes and commutator, non-synch condition and turntable speed (or leave this to the service inspector), port safety shutter action, projector and soundhead gears, rectifier tube filaments, reserve of carbons, sound track alignment, spare parts supply, tube readings requiring portable test meter (or leave this to the service inspector).

Inspect Monthly: backstage speaker connections, condition of power switch blades, condition of screen, flutter or wows in sound, lamphouse asbestos leads, projector and soundhead sprocket teeth, soundhead frequency response, amplifier frequency response, and sound system ground connections.

Life of Projection Equipment. The Projection Advisory Council has also set forth the experience of the members themselves as to what length of useful life can be expected of modern projection and sound apparatus of good quality, provided it is properly cared for. Their experience is:

Arc Lamps: 10-15 years.

Arc Motor-generators: 15 years to indefinitely, if overhauled at 5-year intervals.

Arc Rectifiers, tube type: 10 years to indefinitely.

Arc Rectifiers, stack type: 5 years to indefinitely.

Motor-driven Rewinds: 5 years to indefinitely.

Projector Mechanisms: 10 years to indefinitely if overhauled every 18 months to 5 years depending on severity of service.

Sound Systems: 10-15 years.

Structural Materials

Interior Structural Materials. As in the case of exterior structural and surfacing materials, the Architects Advisory Council considers a very wide variety of materials suitable for building and surfacing interior walls, again leaving the theatre owner free to consult his own taste and budget rather than technical imperatives.

For the structure of interior walls, hollow tile has a plurality vote. Other materials mentioned for this purpose are gypsum block, brick, cement block, cinder block. It is noted that choice will depend in part on whether or not the wall will be required to bear any weight except its own, and whether or not it will have to carry plumbing or electrical lines.

For surfacing *lobby* walls, plaster has a plurality. Other materials: stone, wood, brick, glass, marble, mosaic, granite.

For *foyer* walls plaster again has a plurality. Other materials: wood, plywood, flexwood, flexglass, mirrors, marble.

For *auditorium* walls acoustical plaster has a plurality. Other materials: padded fabric, fabric alternating with plaster—both above a wainscot high enough to keep them out of reach of the audience.

For *lounges*: plaster has a plurality. Other materials: plywood, wood, fabric and mirrors.

For *toilet rooms*: tile has a plurality. Other materials: glass, plaster, plywood, marble.

(For *projection rooms*: refer to "Projection Room Construction.")

Full Color Television



FULL-COLOR television projector, utilizing three cathode ray tubes to produce 8x10-foot color pictures, is demonstrated by Cyril N. Hoyler at RCA's Princeton Laboratories. A different phosphor is used inside each tube, which therefore glows in its own color only. Schmidt optical systems project each of the three images to the screen, where they are merged into a full-color picture. Facing the projector, from left to right, are: Century Circuit's Vice President Fred Schwarts; H. P. Billings, Jr., of RCA Service Company; Leonard Satz, Century maintenance and projection chief and member of STR's Theatre and Projection Advisory Councils; and Joseph Springer of Century Circuit.

Lighting

Lighting. For outdoor lighting the Theatre Advisory Council prefers to use light to stress architectural lines and beauty, and to tie in the facade lighting with the marquee lighting as one general decorative scheme.

As already noted under "Canopies and Marquees" the Theatremen prefer large attraction boards, and changeable letters of different sizes and colors.

For the auditorium, indirect lighting is strongly favored, but the Theatre and Projection Councils both stress that in the matter of light intensity considerations of safety come first; that the auditorium must be adequately illuminated even at the cost of putting in more powerful projection lamps. (Refer to "Safety.")

The Projection Advisory Council, like the Theater Council, prefers indirect lighting for the auditorium. The members are not concerned with how this is arranged; they say that all that counts is that the audience must not see any light source or glare. They have no choice as among cove lights, aisle lights or even fixtures, so long as light from them cannot enter the eye directly. The Projection Council is substantially unanimous in favor of keeping the auditorium somewhat darker near the screen than at the rear; and as for color of auditorium lighting they tend to favor blue or green tones.

Neither Council will offer an opinion of how brightly (or dimly) the auditorium should be lit while the picture is running. That is one of the questions to which this industry has not yet found a scientific answer. The Society of Motion Picture Engineers is planning to investigate it. Meanwhile, one member of the Projection Advisory Council maintains an average brightness of 1½ foot-candles in his own houses, but that is his personal preference.

The majority of the Projection Council considers the proposed semi-illuminated screen border (in place of the conventional black border) an interesting possibility worth further experiment, but do not at this time endorse it. A minority is strongly opposed to the idea.

In smaller theatres under the supervision of the majority of the Projection Advisory Council projectionists controls house lighting. The same is not true in the case of larger theatres of the same circuits; and in a few of the circuits represented by these Councilors the projectionists never have anything to do with the lighting in any theatre.

Ornamental "black light" murals are not favored by the Theatre Council for the auditorium unless they are so located that they cannot distract attention from the screen; but the Theatremen feel these murals have value for foyers and lobbies.

(Continued on Page E-18)

Maintenance of the Projection Lamp

Setting Forth Full Details About Cleaning, Adjusting, Lubricating and Servicing Projection Arc Lamphouses



THE AUTHOR

Dean of projection arc lamp manufacturers, veteran of pioneering battles to advance movie projection to ever expanding frontiers.

By HARRY H. STRONG
President
Strong Electric Corporation

Written reports submitted by field service men following their inspections of theatre equipment indicate that the simple things are the ones that cause the majority of arc lamp problems. In reviewing groups of such reports it soon becomes evident that most arc lamp troubles can be traced to such elementary causes as setting the lamps at the wrong distance from the aperture, misalignment, faulty lamphouse ventilation, and so on.

Increases of 10 per cent to 25 per cent in efficiency of screen lighting are not unusual when these common but serious errors are corrected.

There are, inspection reports show, seven common and serious faults of operation or maintenance, the correction of which can result in increased efficiencies. They are:

Improper lamp alignment, incorrect working distance, light obstruction, faults in cleanliness, faulty ventilation, improper operating current and improper lubrication or care.

Each of these faults (and how to correct them) will be discussed in detail in this article.

Improper lamp alignment is common, yet it results in costly inefficiencies. Some projectionists still do not appreciate the necessity of aligning the lamphouse very accurately with the projector optics. Prior to the advent of sound the pedestal, lamphouse and mechanism were engineered to be in alignment. The reason for the prevalence of so much misalignment today is that, with the adoption of sound, adapter brackets were used in attaching soundheads, and the mechanism either raised, lowered, or shifted to right or left, as much as one-half inch, with correct alignment of the lamp no longer assured. In all such cases it is necessary to realign the lamp with precision in relation to the new position of the mechanism.

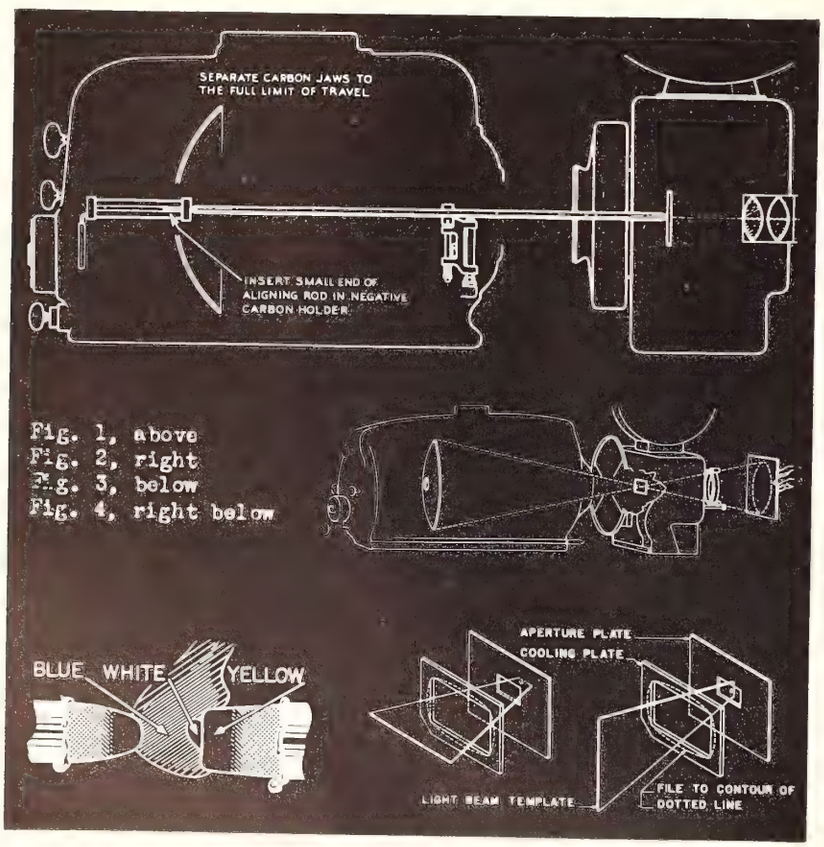


FIGURE 1. An aligning rod provides the most convenient way of checking and correcting optical misalignment that results in waste of light.

FIGURE 2. Final check for accurate optical alignment can be made by projecting light through a pinhole aperture test plate to a paper screen.

FIGURE 3. Screen light will be discolored if the reflector is focused on the yellow carbon shell or the blue arc stream, instead of the white gas flame.

FIGURE 4. A light beam template can be cut from cardboard or sheet metal and used to show how much of the cooling plate must be filed away.

Correcting Misalignment

The most convenient way to align the lamp horizontally and vertically is to use an aligning rod, which is about the diameter of a carbon. See Figure 1. This rod should be clamped in the fully separated carbon holders with one end projecting through the front opening of the lamp, and the lamp then shifted until the end of the protruding rod comes exactly center with the aperture.

But vertical or horizontal misplacement of the lamp are not the only common faults in placement. Since all modern lamps employ elliptical reflectors and since these focus at the proper working distance only when their center is set at the correct distance from the aperture, it is necessary to refer to manufacturer's instructions for data on the particular reflector used, after which proper adjustment of the focal working distance can be made.

In the case of Strong reflectors, the focus (the distance from the arc to the center of the reflector); the working distance (distance from the center of the reflector to the film aperture); and the factory specification number, which is for convenience in ordering replacements, are all stamped on the back of the reflector, as 4-30-69.

A final check for optical alignment is most accurately made by projecting the light from the arc through a pinhole aperture test plate to a paper screen about ten inches square which is placed at the porthole. See Figure 2. The lamp position and mirror focus are adjusted to reduce any blue or yellow discoloration and to get the clearest projected picture of the front mirror on the little test screen. The test is best made with the projection lens removed.

This test should be repeated every few months. Improper focusing of the reflector relative to the arc causes a steel-blue or yellowish discoloration of the screen light. Why this is so can easily be understood by referring to the picture of the arc in Figure 3. The only source of the dazzling white light that is desired is the tiny gas flame just at the tip of the positive carbon, which is fed by a flow of gas generated in the carbons. Behind this white flame is the

yellow of the incandescent carbon itself, and ahead of it is the blue of the arc stream. When the reflector is focussed exactly on the snow-white arc flame the projected light will be snow-white. But if the reflector is set too close to the arc it will pick up some of the yellow light from the carbon shell and the screen will have an overall yellowish cast; while if the reflector is set too far back, its focal point will be ahead of the arc and consequently pick up some of the blue light of the arc stream, and a blue cast in the projected light will result.

The projectionist can change the color of the light projected to his screen at will, simply by changing the focus of the reflector in relation to the arc crater.

Adjustments should be made as necessary to assure that the light from both lamps is pure white of the identical shade. These adjustments should be made without watching the arc imager on the lamphouse. After they have been completed, the arc imagers should be reset to line up with the images of the burning carbon tips.

It is important, however, to note that improper placement and focusing of the reflector are not the only causes for discolored projection light. Since light of the desired color can only come from the tiny gas flame in Figure 3, and since this flame is fed by a flow of gas generated in the carbons, it follows that this flame will be capable of holding its stable position only so long as the flow of arc current remains constant and correct. For example, if the current is reduced too far, there will be insufficient heat at the arc to generate a steady flow of gas. Again, excessive draft through the lamphouse will disturb this tiny gas flame and cause it to flutter in and out of its focal position. These matters will be examined in greater detail further on. For the time being it will be preferable to refer to Figure 4, and take up the matter of light obstructions.

Checking for Obstructions

In all of the newer lamps, which have higher speed optics, the angle of the light beam into the projector is intentionally increased as much as possible, and in some cases may be found to have been increased to a point where obstructions occur that cut off much of this additional light. Particularly at the cooling plate will such obstructions be common. The most convenient way to check for them is to make a "light beam template" as shown in Figure 4. This is readily done by cutting a piece of cardboard or sheet metal at the proper angles to represent the limitations of the light beam entering the projector. Then slip the template thus made through the shutter and into the aperture, both horizontally and vertically. Any light obstructions indicated should then be filed away, as shown by the dotted lines in the illustration.

Thus far we have considered correct alignment of the lamphouse, to assure that the maximum available light will enter the film aperture; correct placement and focus of the reflector to assure that the light will be of the best white color; and removal of any obstructions that may intercept and waste light. But—*all* of the light that reaches the screen is only that which is reflected from the mirror. Loss of mirror efficiency through any uncleanliness (or deterioration) is accompanied by a directly proportionate loss in screen illumination. The next matter that will be taken up here will be how to keep the mirror in 100 per cent clean and efficient condition—which, furthermore will be found also to retard the rate of the mirror's inevitable deterioration and to postpone the day when efficiency requires that it be replaced.

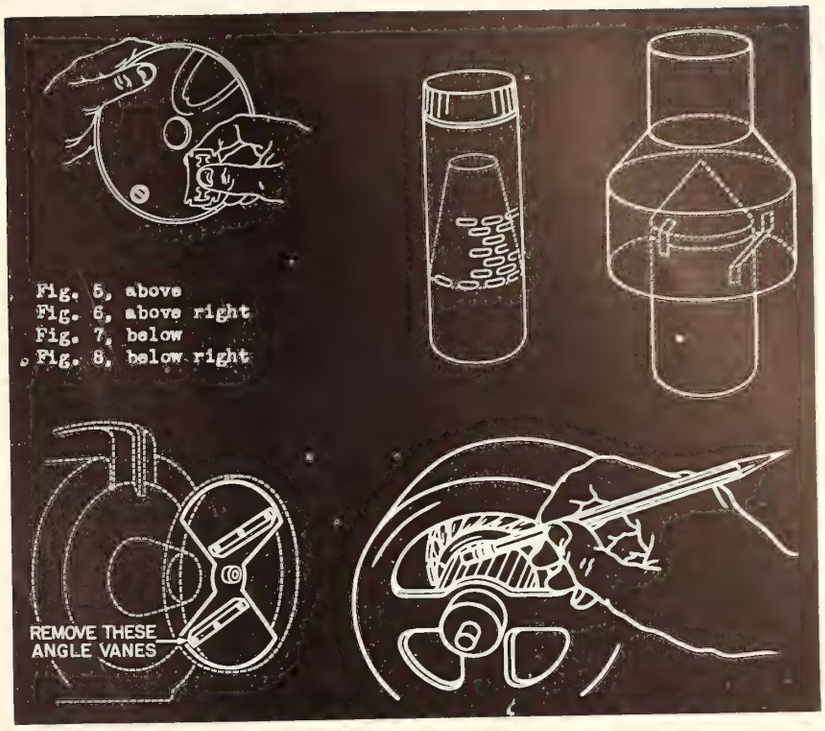


FIGURE 5. Particles of carbon that have "pitted" the reflector are easily removed with a flexible razor blade bent to the curvature of the mirror.
FIGURE 6. Where turbulence of the arc is caused by too much suction up the lamphouse exhaust stack, a back-draft control hood is recommended.

FIGURE 7. In lamps burning no more than 60 to 65 amperes, removing the angle vanes from the rear shutter will cure turbulence caused by shutter draft.

FIGURE 8. The best method of cleaning an arc motor commutator is with a pencil eraser. Contrary to popular opinion, sandpaper should not be used.

It is not possible to overstress the importance of keeping the mirror clean. In high intensity reflector arc lamps a dirty or cloudy reflector normally contributes more to the waste of light than any other factor within the power of the projectionist to overcome.

The thin coating of white scum that accumulates on the surface of a reflector in a Suprex-type lamp can cut down the light as much as 25 per cent. Since the annual cost of current and carbons in the average theatre amounts to about $1,000, this white scum costs $250 a year.

Cleaning Reflectors

Daily cleaning, with use of Bon Ami and elbow grease, can keep the surface of a reflector as bright as the day it was installed.

The reflectors should be thus cleaned *every day*. If cloudiness or white scum persists in spite of daily cleaning, then it is recommended that about once a week the reflector be additionally wiped with No. O steel wool made into a small pad about the size of a powder puff. Surprising as it may seem, the white scum can thus be removed without scratching the surface.

As noted above, proper cleaning of the reflector not only maintains its reflectivity, but also prolongs its life by postponing deterioration. A clean reflector reflects heat, but the white scum deposit absorbs heat, in some instances enough to crack the glass; or, when this does not happen, enough to weaken and eventually to destroy the silver coating on the back of the glass. Additionally, the white scum, if allowed to remain on the reflector too long, actually etches itself into the glass until the highly reflective surface is destroyed.

Further still, keeping the mirror clean reduces pitting, since the carbon pits bounce off a clean mirror more readily than from one with a front surface all clouded.

There will always be some pitting of mirrors in any lamp using high intensity or Suprex-type carbons, but this is not as detrimental, and does not cut down screen light as much, as many believe. The white scum causes far more light loss.

Nevertheless, if the reflector is badly covered with particles of carbon which have adhered to the glass so that it is difficult to wipe the surface clean, these particles can be removed with a quick swipe of a razor blade held by the fingers and bent to the approximate curvature of the mirror. (Figure 5). An old Gillette blade is best for this purpose because it is flexible. The carbon particles literally fly off the glass ahead of the blade. After these pits are removed, continue the regular wiping, daily cleaning, and weekly use of steel wool, and there will be little further pitting, as already explained.

The foregoing does not mean that good maintenance will entirely prevent the need for periodic replacement of reflectors.

(*Continued on Page E-24*)

Expert Help on: Live Talent—Loudspeakers—Manager's Supervision—Building—Remodeling

(*Continued from Page E-15*)

The Theatre Council offers the following guidance toward economy in lighting:

Reduce outdoor and lobby lighting as much as 80 per cent after the box office closes for the evening.

Set up a careful schedule for turning off all lighting wherever and whenever it is not needed.

Vary outdoor lighting carefully according to season.

Install neon lighting wherever practicable; it is the most economical.

Check different makes and types of lamps, buy only those that give best results in terms of overall cost of lighting.

Protect lamps against vibration, it shortens their lives.

Use incandescents with slightly higher voltage rating than the line voltage; this prolongs their lives.

Where less light is desired use smaller lamps, not dimmers or resistance controls.

Replace blackened lamps, they are inefficient.

Keep fixtures, lamps and reflectors clean.

Control inventory to prevent pilfering by employes.

Check with the power company to determine the best possible rates and meter connections.

Live Entertainment. Thirty-eight per cent of all theatres under the supervision of members of the Theatre Council are equipped in some way for live entertainment. The equipment varies from complete stage facilities down to a public address system and simple title curtains. The favored method of getting screen and loudspeakers off the stage is to fly them. For stage lighting, incandescents and resistance-type dimmers are preferred. Ultra-violet light, in association with fluorescent fabrics, dyes and paints, is strongly favored for stage scenery and costumes.

Loudspeakers

Loudspeakers. No member of the Projection Advisory Council participating in the meeting on loudspeakers had old-fashioned, one-way speakers in more than 10 per cent of his theatres as of December, 1947. However, the majority of the Council do not believe in replacing the small percentage of old-fashioned speakers they still have in use without also replacing the whole of the old-fashioned sound systems of which those speakers are a part. This is because they consider that no matter what might be done about the speakers alone, the old amplifiers and so on would still constitute a bottle-neck with respect to sound quality.

Where speakers alone are to be improved, the majority do not favor putting new and better units on the existing baffle; they prefer a wholly new speaker system.

However, some members who still have old-fashioned electro-magnetic speakers in from 40 per cent to 65 per cent of their theatres are replacing these separately with modern permanent magnet speakers, not from the point of view of improving sound quality but merely for economy.

A majority of the Projection Advisory Council no longer stock spare speaker units in the theatres under their supervision, but rely on servicing organizations to supply replacements promptly when needed.

Manager's Supervision

Manager's Role in Projection. The technical experts who comprise the membership of the Projection Council say that nothing is more important in getting good sound and projection than the role played by the manager. He must exercise the most exacting supervision, and at the same time maintain the highest morale among his projection staff. For the sake of morale he should, so far as practicable, allow the projectionists themselves, or their union local, to arrange such matters as working shifts, days off, and reliefs; and his check-up on when each man reports for duty and goes off duty should be accurate but informal and inconspicuous — time-clocks and the like should be avoided.

At the same time, however, the manager should keep a most careful and detailed check on the work of the projectionists. Let him appear in the projection room unexpectedly, say the Council members, and personally inspect equipment and its operation. He should know or learn enough to make his inspection thorough and truly informative. The Council also recommends that the manager obtain written reports from the projectionists on the condition of all equipment and all prints, and study these personally. The manager, not the projectionists, should keep track of the costs of repairs and of spare parts; and no overtime work should be allowed without the manager's specific authorization in each instance.

Manager's Supervision of Screen Quality. The manager's own eyes will tell him whether he himself finds his picture pleasant and attractive to look at, and this simple method of supervision is endorsed by an overwhelming majority of the Projection Advisory Council. However, the Council is unanimous in holding that this alone is not enough. Additional procedures are recommended. It is suggested that the manager also watch the reaction of the audience to make sure that they don't find the picture tiring to look at; that he obtain the patrons' comment as to how they like his screen image compared with those offered by competitors; that he himself compare his own picture with those shown in competitive theatres; and that he ask his projectionists what *they* think of the quality of the screen image. Further, that an SMPE test reel be run from time to time, to check on possible existence of faults which may irritate the eye without being visible to it.

Among visible faults, the following should be checked constantly—that is, every time the manager enters the auditorium: discolored screen light, flicker, fluctuating screen light, insufficient screen light, jump in the picture, poorly distributed screen light, side-to-side weave in the picture, travel ghost. If the manager himself is not in the auditorium often enough to keep constant watch on these details, then he should delegate a subordinate to do so.

The following faults should be checked at least daily, and some Councilors say several times a day: accuracy of focus, accuracy of framing, accuracy of masking, alteration in light at changeover, cleanliness of aperture, precision of changeover.

Manager's Supervision of Sound Quality. The Projection Council suggests five methods for the manager to use in checking on his sound quality. The members are unanimous in recommending that the manager consult his own ears as to whether he himself finds his sound attractive and pleasant to listen to. It is also suggested that he watch his audience and judge by their reaction whether they find the sound pleasant, and whether they can hear it easily and plainly; that he visit competing theatres occasionally to protect himself against becoming accustomed to any sound faults he may have in his own theatre; that he ask the opinion of the sound service man; and that he authorize the proper technical tests at suitable intervals.

Following are some of the specific sound faults to be listened for by the manager or his designated sound checker: improper volume, alteration in volume, alteration in quality, poor sound changeover, abnormal weakness of either low-frequency or high-frequency tones, noise, flutter and wows. The Council believes all of these possible faults should be listened for at least once a day, and many members feel that once a day is not nearly often enough.

Two further points are made: first, that persons may have defective hearing and not know it; if the manager checks sound faults personally he might do well to have his own hearing tested once a year, and the same applies to any employe who may be designated as sound checker.

Secondly, that no amount of listening, even by the best ears, is adequate in itself; listening tests should be supplemented by periodical and very thorough technical tests.

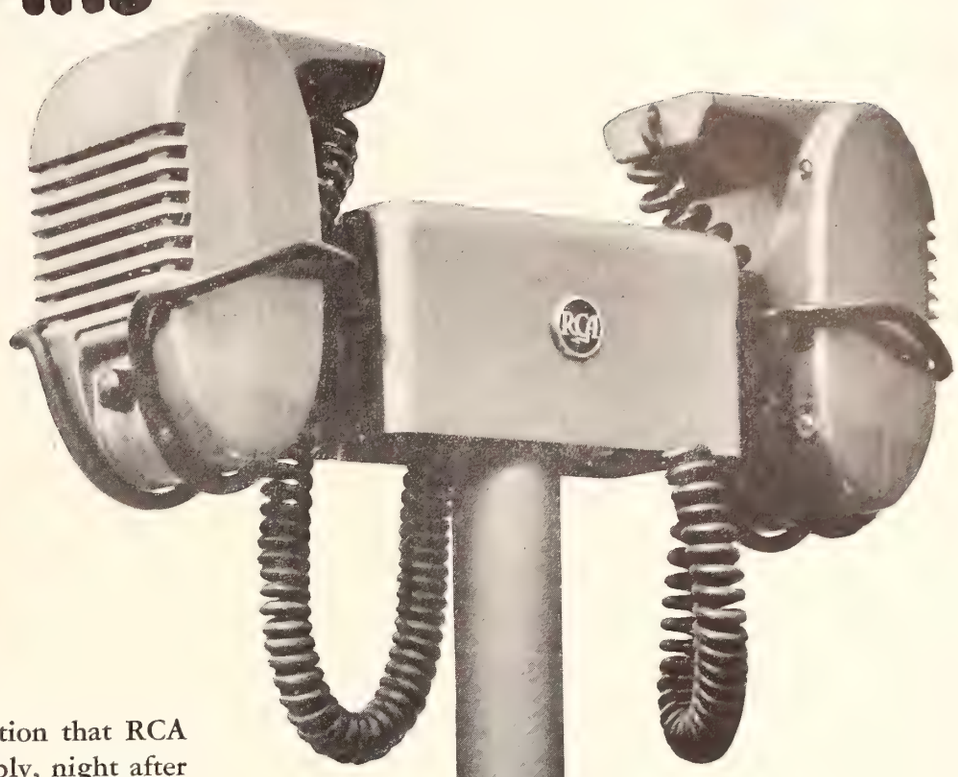
Building and Remodeling

New Construction and Remodeling. These are timely questions. Whether or not it is preferable to remodel an old theatre rather than replace it with a new one, or whether it is desirable to do either, will depend in part on building conditions at the particular time the problem comes up. The Theatre Advisory Council has considered these questions at four successive meetings: in 1945, 1946, 1947 and 1948. At the first two meetings the members generally felt that the Spring of 1947 would prove about the right time to start building new theatres; but when that date arrived they were dubious. And in January, 1948, the Councilors were almost unanimously in favor of postponing planned construction because of high building costs; moreover they were no longer willing to venture a guess as to how long building conditions might continue unfavorable.

But in January of 1948 the Architects Advisory Council voted, by more than a two-thirds majority, that building costs probably will not come down, or at least not for a term of years, and that any theatreman who wants a new theatre has nothing to gain by waiting. Some of the

(*Continued on Page E-20*)

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(*Continued from Page E-18*)

Architects, moreover, feel that building costs will never come down at all; that the economic system is stabilizing on a new and permanent higher plateau of wages and prices.

Architects and Theatremen agreed, as of January, 1948, that conditions were somewhat more favorable to remodeling than to new construction.

The members of the Theatre Council emphasize that all construction and remodeling should be directed by an architect—and by one that is experienced in theatre work and its special requirements. These circuit executives assert that in any construction or remodeling work an experienced theatre architect will effect economies equal to many times the cost of his fee.

Painting

Painting. The majority of the Theatre Council believe in alloting any painting job to a reliable contractor, and then let him buy the paint, hire the labor, and provide the tools.

With respect to specifying the type of paint, there is no one kind that has majority approval for all applications; but conventional oil paints are overwhelmingly favored for most theatre surfaces, and have a plurality for their use everywhere. However, a small majority of the Councilors prefer to use special paints for certain special purposes; for example, casein paints for boiler rooms; and, of course, casein or water colors for acoustical surfaces.

The Council decided by a small majority that it is practicable and desirable for the individual theatre to test its paints, applying standard tests, but almost as many members oppose this practice and advocate relying entirely on specifying high quality products from the best and most reputable manufacturers. It is pointed out that the cost of even the best paint is usually very small compared with the cost of the labor of applying it; and that buying on a price basis is therefore uneconomical.

The Councilors are agreed that paint should never be applied to an unsuitable surface without first preparing that surface, as by washing it, wire-brushing it, scraping it, or doing whatever else is required to prepare it properly. And half of the members believe that no surface whatever should be painted without preparation, even if the preparation needed amounts only to dusting.

Opinion also is very evenly divided on the question of whether it is necessary or desirable to close down the theatre in order to paint it. Some members among those who oppose closing point out that in small communities especially the patrons are interested in the progress of the work, and that this interest often has actual box-office value.

Views of the Councilors with respect to how often different parts of the theatre should be painted naturally vary to some extent with the climate, cleanliness of atmosphere and type of patronage of their own houses. Following is a summation of the Council opinion, presenting both the average of all members' views, and the extremes mentioned by any individual member:

Auditorium floor: average 2¼ years, extremes ½ year, 5 years; *Auditorium walls and ceiling*: average 9 years, extremes 3 years, 15 years; *Facade*: average 2½ years, extremes yearly, never; *Foyer*: average 4¼ years, extremes 1 year, 10 years; *Inner doors*: average 1½ years, extremes 1 year, 5 years; *Lobby*: average 3¼ years, extremes 1 year, 10 years; *Lounges and Rest Rooms*: average 2 years, extremes ½ year, 5 years; *Marquee*: average 2 years, extremes 1 year, 10 years; *Offices*: average 3½ years, extremes 1 year, 10 years; *Outer doors*: average 1¾ years, extremes 1 year, 5 years; *Projection room*: average 3 years, extremes 1 year, 10 years.

Personnel Training. The Theatre Advisory Council favors refresher courses for theatre managers, projectionists and maintenance staffs. The majority in favor of holding such courses for managers is small, however. The minority feel that anyone fit to be entrusted with a theatre is also fit to be trusted with his own further training. In the case of projectionists and maintenance staffs refresher courses are favored by a majority of more than two-thirds. And all circuits represented at the meeting at which the subject was discussed have concrete training programs for assistant managers, ushers, and other junior personnel.

Plumbing and Electrical Materials. Copper tubing is heavily favored by the Architects as against either brass or iron plumbing. For carrying electrical wires, the Architects give rigid conduit more than a two-thirds majority over metal channel.

Poor Prints

Poor Prints. The theatre should guard itself against both a poor show and unjust blame by complaining to the exchange instantly when a print is received in imperfect condition. So says the Projection Advisory Council. If this is done, the members point out, the exchange cannot charge the theatre with having damaged the print. They add that sufficiently vigorous complaint will often bring the theatre another print, in better condition, and thus protect the quality of the show.

The Council holds that such complaints to the exchange should never be made by a projectionist, but by whoever does the booking—the theatre manager or circuit executive as the case may be. Moreover, if satisfaction is not received, the facts should be passed up to higher executives of the circuit for action by them.

The Council recognizes that because of shortage of prints and other troubles the exchanges sometimes cannot send out their film in perfect condition; nevertheless exhibitor pressure will help to assure that the exchanges at least do the very best they can.

Prefabricated and Quonset Theatres. The Theatre Council favors use of Quonset and prefabricated theatres only in a limited way and for some locations. The members do not expect that either prefabricated or Quonset construction will replace conventional building methods. The Architects take a somewhat more liberal view. They agree that these innovations have only a limited practicability at present, but feel they may have an interesting and important future, after they have undergone further development. Even at present, some Architects believe, Quonset or prefabricated construction may be justified where a long lease is unobtainable, or in the case of small theatres with exceptionally limited budgets.

Projection and Sound

Projection and Sound. The Projection Experts vote unanimously that:

Prints should never be run until after they have been rewound, inspected and repaired as necessary.

All projection room equipment should be inspected before each day's show starts.

There should be no delay in repairing any fault that can harm the quality of either picture or sound.

Projection room equipment should be serviced by outside experts. (The Theatre Advisory Council unanimously concurs.)

Even small theatres with limited budgets can afford to give their patrons sound of the best quality, and should. Either effective modernization or complete replacement of unsatisfactory sound equipment will be found within the reach of any budget.

In all of these opinions, the Projection Council is unanimously agreed. The majority also feel that:

Rewinding film should be done by hand, except in one-man projection rooms where this is not practicable, or where local regulations compel use of enclosed, motor-driven rewinds.

SMPE standard screen brightness should be maintained in all theatres. (This standard calls for 9-14 foot-lambers at the center of the screen when the projector is running without film.)

The SMPE power line recommendation should be followed in all theatres. This recommendation advocates installation of voltage regulators wherever line voltage varies more than plus or minus 3 per cent, and the power company cannot correct the fault.

Academy sound power standards are obsolete and should be exceeded. These standards are:

Up to 400 seats, 10 watts; 400-600 seats, 13 watts; 601-750 seats, 15 watts; 751-1000 seats, 20 watts; 1001-1250 seats, 26 watts; 1251-1500 seats, 32 watts; 1501-1750 seats, 37 watts; 1751-2000 seats, 43 watts; 2001-2250 seats, 48 watts; 2251-2500 seats, 53 watts; 2501-2750 seats, 59 watts; 2751-3000 seats, 65 watts; and so on by corresponding increments to 132 watts, for theatres of 6000 seats.

The Projection Councilors consider these standards inadequately, today.

Projection Accessories. The Projection Advisory Council is unanimously agreed that: shipping reels should never be used

(*Continued on Page E-22*)

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Council's Encyclopedic Report on: Projection Room Construction and Furnishings, Prosceniums, Purchasing Policies, Refreshments

(*Continued from Page E-20*)

for projection; hand-splicing of film is not permissible practice; all projection rooms should be supplied with spare parts, fuse and tool cabinets; all projection rooms should have and use mechanical changeovers for the picture; telephone connection between manager and projection room is indispensable.

The majority prefers manual changeover of sound as against automatic sound changeovers; holds that all projection rooms should be equipped with both motor- and hand-driven rewinds; that all projection rooms should be supplied with mechanical cue markers, and that necessary tools should be supplied by the theatre.

The Projection Room

Projection Room Construction. According to the opinions of the members of the Projection Advisory Council a wide variety of materials may be used for projection room construction. Almost every Councilor has his own preference. It is noted, however, that local building codes may limit the range of choice.

Materials cited by the members as satisfactory include: brick, tile, plaster, transite boards, concrete, hollow tile-and-plaster, terra cotta-and-plaster, lath-and-plaster, metal lath-and-plaster. In their choice of structural materials, the Councilors draw no distinction between the outer walls of the projection suite and its interior partitions.

The Projection Executives agree, almost to unanimity, that it is better to bury electrical conduit in the wall rather than mount it along the wall's surface; also that the earlier practice of building amplifiers or other apparatus into a partition wall as part of it (in order to be able to get at the back of the equipment from the adjoining room) is now no longer desirable.

The majority of the Council believes that projection rooms should be built with extra floor space, and with oversize power lines, conduit and switch and fuse boards —all with a view to the unknown requirements of the future. They point out that making such allowances is much less expensive in the long run. The majority leave extra floor space for a future third projector, stereophonic sound amplifier, public address equipment; and floor space plus ports for future spot and effect equipment. Opinion in favor of putting in oversize power lines is unanimous.

A minority of the members, moreover, also install extra, unused conduit, and extra, unused, wiring. Sooner or later, they feel, these additional provisions will be needed; and they stress the drastic difference between the cost of installing them while the projection room is being built and that of adding them afterwards.

Projection Room Furnishings. The Projection Council overwhelmingly favors battleship linoleum for the projection room floor; while noting that some local regulations unfortunately forbid its use; asphalt tile and painted concrete have minority support. Since the eyes of the projectionist should always be in the best possible condition for accurate observation of the screen image, the Council recommends green as the best color for the projection room walls, and insists on either indirect lighting or drop lighting.

A majority of almost three to one of the Projection Executives consider that it is essential to provide the projection room with toilet facilities; an almost equally large majority hold that clothing lockers in the projection room are essential. And the dissenting minority agree that provision of these facilities is at least "highly desirable."

Prosceniums. The Architects Council is nearly unanimous in holding that in a theatre intended only for motion pictures a proscenium is not structurally necessary, and the cost of creating it is therefore unjustified. A small minority think the proscenium is psychologically necessary, and advocate simulating one with lath-and-plaster, or paint, or draperies. Two-thirds of the Architects participating, however, consider that a proscenium is not even psychologically desirable.

Purchasing Policies. By careful buying, and by following correct policies, the small independent theatre can get its supplies and equipment as cheaply as the circuit that has the advantage of placing bulk orders. So say the members of the Theatre Advisory Council, who themselves do the buying for the large circuits. They note that equipment bought in large lots is not always ideally suited to each individual theatre of the circuit; while the individual theatre can, by careful buying, meet its own needs very exactly. (But this does not apply to candy, popcorn, etc.—see "Refreshment Sales.")

The Council recommends that the individual theatre operator keep constant watch on the supply market by reading the trade papers; that any supplies to be bought in fairly large quantities be put through careful technical tests, if possible, before a decision is made; that where such tests are not possible the theatre should avoid buying on a price basis and patronize only manufacturers and suppliers of unquestioned reputation; and that the theatre ask for competitive bids from such manufacturers in the case of any article costing more than $15.00.

Selling Refreshments

Refreshment Sales. Selling refreshments is immensely important to the theatre because of the very large additional revenue thus derived. This revenue abundantly justifies the extra expenses involved. So says the Theatre Advisory Council.

Moreover the Council found that (as recently as January of 1948) the refreshment business is still growing, and in the opinion of the overwhelming majority of the Theatremen has not nearly reached its peak.

The Council is almost unanimously in favor of the theatre handling its own refreshment business, in preference to selling or leasing a concession to it. Direct operation, the Councilors say, is more profitable, more efficient, and leaves the manager in full control of what goes on in his theatre. The single dissenter from this position points to the problem of servicing vendng machines and notes that under a leasng arrangement this is taken care of by the concessionaire.

The Councilors use both coin-slot machines and attended counters for dispensing refreshments but they favor the counter because experience has convinced them that sales are greater over a counter than through a machine. And they find that the difference in sales justifies the extra cost of an attendant in the case of the primary sales outlet. However, for secondary outlets, as in mazzanines or balconies, they use automatic vending machines. Among machines favored are corn poppers, soft drink dispensers and candy machines. Hot coffee and hot frankfurter devices do not have majority support at present. The vote on cigarette machines is evenly divided; it is pointed out that one objection to them is that minors can use them.

With respect to popcorn, the Theatre Council prefers to pop it in the sight of the patron in small and medium-size theatres; in large houses the preference is for pre-popped corn sold via re-heaters. The Council stresses that correct storage of popcorn, keeping it at the proper temperature and humidity, has an important bearing on the profit that can be derived from popcorn sales.

Where machines of any kind are used, the Council recognizes that servicing them constitutes an important problem; and recommends that the theatre entrust this problem to outside experts, not try to handle it through the theatre staff.

The location of the concession stand, the Theatremen find, should meet three requirements. 1. It should be interposed in the path of traffic at a point where the patron will encounter it before he or she has had time to put away change received at the box office. 2. It should be accessible from within the theatre, for re-sales to patrons during the show. 3. It should be accessible from the street, for sales to passersby.

The Architects Council is in general agreement with the Theatre Council in this matter of the location of the refreshment stand; but the majority of the Architects believe that accessibiliy from within the theatre, for re-sales during the show, should be via the lobby not via the foyer, in order to make sure that the noise generally associated with a snack bar cannot penetrate into the auditorium. The Architects join the Theatremen in favoring a location that will permit street sales; and one adds that this affords an additional advantage in that persons who approach the street counter are automatically brought within reading distance of the poster advertising, and may in the end buy a ticket also.

With respect to the purchase of candy, popcorn and so on, the Theatre Council strongly recommends that in the case of a circuit this should be centralized. This opinion is unanimous. The members point out that in the refreshment field very im-

portant discounts can be obtained through bulk buying.

(For precautions against the possible fire hazard of popcorn oil and popcorn and candy wrappings, refer to "Safety.")

Roofing. (Refer to "Exterior Structural Materials.")

Safety

Safety. All three Councils contribute important advice with respect to safety. The Architects and Theatremen are concerned with safe structural design; Theatremen and Projection Chiefs with fire prevention; and the Theatremen with prevention of panic and accidents, and insurance coverage.

The views of the Architects with respect to accident hazard arising out of the presence of stairs and ramps have already been reviewed under "Cellers" and it was noted that a plurality vote among the Architects favored going to the expense of grading the site in order to avoid necessity for steps or ramps in the path of audience traffic. The Theatre Council, whose members are in intimate contact with the daily operation of theatres, takes a very much stronger stand against either steps or ramps. They disapprove of them by an overwhelming majority; and a strong minority insists on eliminating them even in cases where the necessary grading would be "very expensive."

In the matter of fire prevention, the Theatre Council advocates first of all that managers seek the advice of their local fire authorities, and follow it. This not only will be directly helpful; it will also reduce the chance that the manager can ever be accused of negligence if a fire does start.

For their own advice to managers: the Theatre Council recommends application of flame-retarding treatment to curtains and draperies, extreme vigilance against the cigarette hazard wherever smoking is allowed, and thorough and frequent fire drills. There is an even difference of opinion in the Council as to whether popcorn and candy oil and wax paper wrappigs do or do not constitute an extra fire hazard calling for special precautions.

The Council is almost unanimously in favor of flame-treating curtains and draperies; and a minority of the members go further and treat every fabric in the theatre. The majority find that flame-treatment must be repeated every year.

With respect to the smoking hazard, recommendations offered by Council members include: training personnel to watch for lit stubs; provision of enough ash trays, with mats under them; providing plenty of sand urns; extra inspection for smouldering stubs before closing the theatre (one member notes he has had chair fires resulting from a careless practice of stuffing lit cigarettes into crevices of upholstered chairs, apparently to extinguish them), removal or flame-proofing of all inflammable materials in the smoking section, provision of sufficient extinguishers.

Council opinion is substantially unanimous on the importance of regular panic-and-fire drills. Every circuit represented at the discussion, with only one exception, holds such drills for the continued training of its employes; and in the single exception employes are also trained and drilled, but their drills are discontinued after it is felt the employe has learned his lesson.

Some suggestions for dealing with the possible hazard of popcorn oil and popcorn and candy wrappings (opinion being evenly divided as to whether these are or are not a hazard) include:

Storing only the minimum of those articles in the theatre, and the rest outside, or in a fireproof room; off-theatre popping; careful training of the operator of the popping machine; training the staff to pick up wrappings and cartons as fast as they are dropped; providing plenty of waste cans for them.

The Projection Advisory Council contributes its own recommendations for preventing fire. Its members believe the projection staff should participate in all fire drills. They believe that no one under 21 years of age should be employed as a projectionist. They insist unanimously that any projectionist who violates any safety rule be severely disciplined or discharged. And they state, again unanimously, that no union anywhere will object. (Many of the Councilors are themselves IA members).

They maintain unanimously that all prescribed safety measures should be followed regardless of what any competing theatre may do; that these measures are not so expensive as to make it necessary to worry about competition where human life may be a stake. And the Projection Council holds that the manager, not the projecionist, has the ultimate responsibiliy for projection room safety.

The projection room should have more than one exit, and should be reached by stairs, not ladders, the Council believes. However, the Council does not agree with the Underwriters' recommendation that in all cases of film fire projectionists should promptly work the safety devices, pull the switches, and get out of the projection room. They recognize the extreme deadliness of film fire fumes, but nonetheless hold that circumstances vary, and the projectionist should use his judgment.

A very strong minority thinks that safety requires the presence of two projectionists on duty at all times; a close majority holds that this is not absolutely necessary.

With respect to what type of fire extinguishers should be provided, and whether they should be placed in the projection room or only, as the Underwriters recommend, outside its door, Council opinion is divided.

And with respect to safety in drive-in theatres, as already noted under that heading, the Projection Council maintains that no precautions can be relaxed—that a panic among an automobile audience could be even more dangerous than one in a theatre.

In the matter of accident prevention the Theatre Advisory Council—in addition to the strong position it has taken, as already noted, against interposing ramps or steps in the path of patron raffic—recommends auditorium illumination bright enough to meet the requirements of safety. In this view the Projection Council concurs, noting that if the picture then seems less brilliant than it should be, the correct procedure is to put in larger projection lamps, not dim the auditorium.

The Theatre Council advocates thorough inspection for, and prompt remedy of, all hazards that might lead to accidents, with particular emphasis on any faults in chairs.

And the Theatre Council holds—by a very large majority—that all theatres should carry the fullest and broadest possible insurance against public liability. Only an extremely small minority considers that "moderate" coverage is adequate.

Screens

Screens. Regardless of cost, the screen and picture must be large enough for comfortable viewing, says the Theatre Advisory Council. And they add unanimously that if this means additional expense in the way of larger arc lamps drawing more current, then that is a necessary expense—the viewing comfort of the patron must not be compromised with economy.

The Theatremen do not favor re-painting old screens. There is some minority approval for re-surfacing screens, but only on the condition that it be done by experts. The preferred method of cleaning screens is careful brushing. The Council adds that screen life will be prolonged if curtains are kept closed at all times except when a picture is actually running.

Screen Brightness. As already reported under "Projection and Sound," the Projection Advisory Council favors a level of screen brightness conforming to the standard recommendation of the Society of Motion Picture Engineers—9-14 foot-lamberts at the center of the screen when the projector is running without film.

The same Council considers continued use of the old-fashioned low intensity arc lamps to be unjustified, on the ground that they cost just as much to operate as modern high intensity lamps but give inferior light. The members have very few low intensity lamps left in their own theatres, and are replacng those.

All arc lamps must under all circumstances be connected with ventilating ducts that will carry the harmful fumes of the burning arc outdoors, in the unanimous opinion of the Projection Council. Every arc lamp in every theatre supervised by any of the Councilors is so vented.

Carbon savers are used in all theatres at all times by a minority of the members; others use them also on occasion but do not find they are desirable under all circumstances.

Optical alignment of the lamphouse should be checked frequently where older types of apparatus are used, but needs very little attention with more modern equipment, the Council finds.

Seating. The trend of opinion among the Theatre Advisory Council is strongly toward greater seating comfort for the patron even at the cost of sacrificing some seating capacity. The majority prefer to space chairs 33 inches back to back, at

(*Continued on Page E-30*)

Roofing, Safety, Screens, Screen Brightness, Seating, Stairs and Ramps, Partition Walls

Maintenance of the Projection Lamp

(*Continued from Page E-17*)

It cannot. All reflectors gradually deteriorate to a state where the cost of replacement becomes less than the cost of keeping them in service. Good maintenance can delay, stretch out, this process of deterioration; but eventually a condition will be reached where the price of replacing the reflectors becomes insignificant compared to the cost due to their inefficiency. A drop of only 10 per cent in the efficiency of the mirrors represents a loss amounting to 10 per cent of the total cost of carbons and currents, since the loss of light, as already pointed out, is directly proportionate to the loss of reflector efficiency.

And here is another common and serious error—light losses amounting to several hundred dollars a year through failure to replace deteriorated reflectors are not unusual. Some theatres attempt to make up this light loss through use of more current, which represents pure waste in the form of unwarranted current and power bills.

IMPORTANT NOTE ON LENSES: In a surprisingly large number of cases good modern lamps, with large reflectors having speeds of f2 or f2.5, are handicapped by small-diameter projection lenses of low optical speed. Accordingly, full advantage is not taken of all the light the lamp is capable of delivering. A very noticeable increase in light will result if f2 coated projection lenses are installed.



All of the matters considered up to now have been essentially optical—that is, they related to placement and alignment of optical elements, the removal of obstructions from the light path, the cleanliness of the optical elements, and the inefficiency resulting from failure to match the optical speeds of the different elements of the system. It is now time to consider some important mechanical and electrical factors, including proper lamphouse ventilation, correct current supply, lubrication, and the importance of correct cleaning of non-optical surfaces.

Ventilating the Lamp

Improper ventilation of the lamphouse is a very common fault, and one that results in a variety of troubles. There can be insufficient or excessive ventilation. If it is insufficient, the reflector clouds up quickly, and a heavy, snow-white deposit forms in the top of the lamphouse. Too much ventilation, however, does even greater harm, because the excessive draft past the arc causes instability in its burning with the result (as already explained) of severe discoloration in the screen light. This particular type of discoloration can readily be traced to its cause. It is invariably accompanied by a continual wavering of the ammeter needle, whereas discoloring resulting from improper focusing of the projector shows no such indication at the ammeter.

Occasionally it is found difficult to convince a projectionist that excessive lamp ventilation will disturb his ammeter reading, until he is reminded that there are no variables in the D.C. power circuit, neither in its rectifier or motor-generator, its ballast resistor or its carbons, except only at the arc stream itself. If this arc stream is continually disturbed by excess draft, the result will be continual instability of the arc current, and indicated as such on the ammeter.

It is easy to determine whether any ammeter unsteadiness is caused by excessive draft—temporarily shut off all stack ventilation, close the dowser, and notice if the needle settles down.

Excessive draft through the lamphouse can result from either of two causes. One is too much motion of air up the stack. The other is excess turbulence of the air which blows back through the light opening in the front of the lamp and is the result of the action of the projector rear shutter. To check the first possibility, momentarily close down the stack damper or slow or stop the fan in the lamphouse exhaust system. To check the second, shut the dowser in the front of the lamp.

If there is too much suction up through the stack, it cannot be cured by closing the damper part way. The air will merely travel through the smaller opening at a higher speed; the turbulence at the arc will remain the same. Accordingly a back-draft control hood, as indicated in Figure 6, is recommended to equalize air pressures while still permitting adequate movement of the air—slower-moving air over a larger area—to carry off the fumes and soot without disturbing the arc. These back-draft controls are available through theatre supply dealers. Additionally, if the lamphouse exhaust system motor is single-speed, installation of a speed regulator may be necessary.

Where the arc disturbance results from

wind blowing back through the lamphouse light cone (as is easily determined by closing the dowser while watching the ammeter) one of two remedies may be used. Where the lamp burns no more than 60 or 65 amperes, remove the angle vanes or fins from the projector side of the rear shutter, as indicated in Figure 7. This can be done with safety to the projector mechanism, since at the currents indicated the aperture heat is really less than with the old low intensity lamps. With installations burning 70 amperes or more, it is recommended that Pyrex glass deflector plates be installed on the rear shutter mechanism to prevent wind blowing back into the lamphouse.

Current and Carbon Feed

Insufficient arc current is still another cause of discoloration, especially at the corners of the screen; or it can cause dark corners. The picture on the screen (with no film in the projector) is simply an enlarged image of the aperture; likewise, the spot at the aperture is only an enlarged image of the arc crater. If the arc current is not great enough to maintain a proper crater, there will not be uniform distribution of light across the aperture, and accordingly there will be discoloration at the screen.

On the 1 K. W. lamp employing a reflector which has a magnification of 7½ times, the crater of a 40-42 ampere arc is sufficiently large to project an image that completely covers the aperture, whereas the conventional Suprex lamp, having a reflector with a magnification of 6½ times, and burning a 7 mm. positive carbon, should be burned at between 46 and 50 amperes to project a spot of sufficient size to cover the aperture; or with an 8 mm. Suprex carbon should be burned at not less than 64 amperes and up to 70 amperes. Operating any of these mirror and carbon combinations at lower amperage will cause screen corners to be poorly covered and to have discoloration.

To increase or decrease the current on conventional high intensity reflector arc lamps employing Suprex carbons requires two separate adjustments—not just one. The current can be increased three or four amperes by turning up the power supply accordingly, but within a minute or two it will drop back to its original value because this increased current burns the positive carbon faster, lengthens the arc gap and thus increases the resistance of the arc to the point where the current is automatically reduced to what it was.

To maintain increased current through these arcs it is necessary not only to turn up the power supply but simultaneously to increase the speed of the postive carbon feed so as to make up for the faster burning of the carbon and maintain the arc gap length at its original value.

Similarly, to reduce the arc current it is necessary not only to turn the rectifier or motor-generator down but also to slow down the rate of feeding of the positive carbon. Otherwise it will overfeed because of the reduced amperage and thus shorten the gap, reduce the resistance and thus raise the arc current back to its original value.

But in the case of the 1 K.W. lamp, the current cannot be varied except momentarily, since it is maintained automatically at 40 to 43 amperes. For efficient, economical operation this lamp is designed to burn at that fixed current value only. The arc control system is current-operated. Accordingly, turning up the rectifier will momentarily increase this current, but as soon as the automatic arc control has time to function it simply increases the arc gap to whatever length is necessary to bring the current down again to 40-43 amperes. Or if the supply is turned down, with the result that arc current is momentarily reduced, the arc control takes over automatically within a few seconds and shortens the gap until the current once again is back at the optimum 40-43 amperes. So much for the arc current.

No discussion of lamphouse maintenance would be complete that did not stress the importance of keeping the non-optical parts clean and properly lubricated. It is true that every instruction book carries standard admonitions to this effect. But those instructions have been read so many times they have sometimes ceased to carry weight—at least, surveys of field inspection reports indicate that such may be the case. So we will try here to get down to brass tacks and give some specific advice.

Cleaning and Lubricating

First, as to the lead screws and slide rods in a projection arc lamp—keep them clean by wiping with a cloth that has been slightly dampened with projector machine oil. *Slightly* dampened! If oil is used too freely, in a short time the heat of the arc dries it to a sticky mess. Dirt from the burning arc mixes with this gummy collection to form a gritty compound that makes it almost impossible for the carriages to travel on the rods; and that wears out the bearings almost as fast as a valve grinding compound would. So be careful not to use too much oil.

If excess oil has been allowed to remain on the rods until it has baked hard, it can be removed by wiping rods and lead screws with a cloth that has been soaked in carbon tetrachloride. After this has been done they can be re-oiled properly with a slightly oily cloth. By no means try to remove the mess by using sandpaper or emery cloth. And in re-oiling, make certain not to leave any free oil or grease on the rods other than the film which the slightly oiled cloth deposits.

Again, in the case of arc motors, more difficulties result from over-oiling than from lack of lubrication. Most sleeve-bearing motors have wick oilers which require a few drops of machine oil or vaseline about once a year. If you are not certain how long it is since they have been lubricated, examine them, do not add lubrication at random. Motors with ball-bearings require a minimum of attention. If a ballbearing does freeze or become noisy it should be removed and soaked in a cup of carbon tetrachloride and then spun while still immersed until it is free; after which *one* drop of oil is applied before it is replaced in the motor.

It is well, moreover, to clean bearings, brushes, brush holders and commutators occasionally so they will remain free to move in the motor. Carbon tetrachloride serves for most of this cleaning. Contrary to common opinion, the motor commutator should not be cleaned with sandpaper, because particles of grit from the sandpaper frequently embed themselves in the brush and then cut the commutator. The best method of cleaning an arc motor commutator is with the rubber eraser on the end of a pencil (Figure 8) or with a cloth soaked in carbon tetrachloride and pressed against the commutator while the motor is running.

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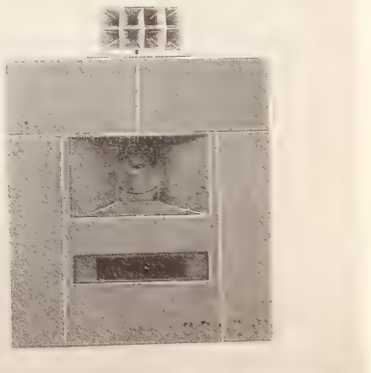
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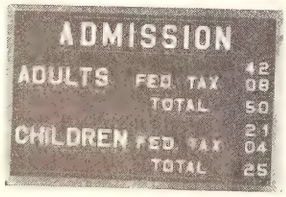
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MAINTENANCE Checking Guide

☐ APR. 26.—Will any part of your house ever stay dark because the right fuse isn't handy? Keep running inventory of fuses; store them close to points of need.

☐ APR. 27.—Have you been careful to avoid inflammables in your Spring decorations, or to flameproof them? Flameproofing should be done by professionals.

☐ APR. 28.—Freshening up the front of your house for Spring? Give the marquee a new color scheme. Paint wooden poster frames in light Spring colors.

☐ APR. 29.—Is your own projection equipment damaging film? Consult with projectionists; authorize whatever repairs are needed to prevent film damage.

☐ APR. 30.—Do you personally watch all lighting to make sure faulty tubes or bulbs are replaced promptly? "Dead eyes" and flickering fluorescents are highly annoying.

☐ MAY 1.—Remind cleaning staff that they are to use only machine oil, never brass polish, on the top plate of the ticket-issuing machine.

☐ MAY 2.—Remind the employes who change the marquee letters that they are never to stand on, nor to rest the ladder against, any frail metal parts of the marquee.

☐ MAY 3.—Does your routine assure that cleaning staff uses drain cleaner on toilets in the proper amounts and according to a regular schedule?

☐ MAY 4.—Time to have all dimmer and flasher banks checked over for burned, worn or defective contacts or other parts, to assure flawless operation.

☐ MAY 5.—Use the first warm day to air out very thoroughly all closed areas of the theatre, to eliminate unpleasant and objectionable odors.

☐ MAY 6.—Have all hearing aid devices inspected thoroughly to make certain they still give patrons good service, and to catch developing faults before they grow serious.

☐ MAY 7.—If you have an unused organ, keep oil on all metal parts; check regularly for rodent damage. Have organ loft swept and cleaned from time to time.

☐ MAY 8.—Does the cleaning staff really need any new brooms, brushes, mops, etc.? Worn-out equipment and first-class work do not go together, and never did.

☐ MAY 9.—Time now to remove stain or dirt around heat grilles and radiators, repainting as necessary. Have radiators thoroughly wire-brushed before applying paint.

☐ MAY 10.—Time to close down heating plant for the summer? Be sure to have all fly ash cleaned from the coils; and arrange to have needed repairs made now.

☐ MAY 11.—Have the flues cleaned and the water in the heating plant changed; have all rust and other sediment thoroughly flushed out of the boiler.

☐ MAY 12.—Have all sump pump motors thoroughly inspected for brush and commutator condition, condition of the bearings, and lubrication. Authorize any needed repairs.

☐ MAY 13.—Have all washers and packing on sump pump motors thoroughly inspected and replaced as necessary to conserve power and avoid leaks and dampness.

☐ MAY 14.—Does the staff remember always to put rubber mats out PROMPTLY when the weather turns rainy? Train them to protect the life of your carpets.

☐ MAY 15.—Is it time once again to change your schedule of outdoor lighting? Days are growing much longer and you can economize on those electric bills.

☐ MAY 16.—Are you sure adjoining properties have no fire hazards that could endanger your theatre? Your neighbors may be less fire-conscious than you are.

☐ MAY 17.—Are your balcony patrons annoyed by loud talk or any other unnecessary noise originating in the projection room? If so, caution projectionists.

☐ MAY 18.—Have all wooden floors inspected periodically and at frequent intervals for splintered or loose boards. They can lead to expensive law-suits.

☐ MAY 19.—Time to clean out the ducts of the cooling system, and to have them checked for open seams or other faults. If rusted, have them scraped and painted.

☐ MAY 20.—Time to have the air conditioning apparatus cleaned, checked, lubricated throughout, and its electrical contacts burnished? Have an expert do it.

☐ MAY 21.—Time to have a plumber or other expert examine all joints in the tubing of the air conditioning refrigerator, and repair all leaks?

☐ MAY 22.—Time to re-check the screening on the air conditioning louvres; have the screens cleaned, repaired, wire-brushed and painted, or replaced as necessary.

☐ MAY 23.—Time now to have the drinking fountain cooling machinery thoroughly overhauled to make sure of consistent service through the hot months to come.

Exclusive STR Service Feature



Highly ornate foyer pictured above features glass in a slightly pink color scheme.

Sumptuous Theme Sparks Decoration of Havana's New Duplex Theatre

Interesting decorative ideas of Latin-America are illustrated in these pictures of the auditorium of Vives y Compania's new Duplex Theatre in Havana, and the newly re-decorated foyer that serves both the Duplex and the older, adjoining, Rex Theatre. That is, when the management decided to put up a new theatre, they built it alongside their old one, and remodeled the old foyer to serve as a lobby for both. The Rex will be remodeled later.

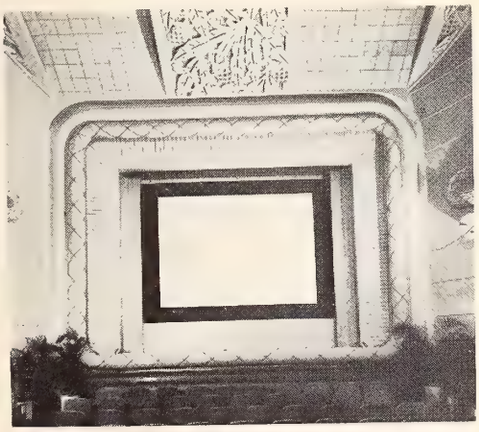
The exterior also was altered, the principal material used on the new facade being Carrara glass from Pittsburgh Plate Glass Company.

The entrance doors to the foyer are decorated plate glass in frames of stainless steel. Foyer lighting is by white, pink, violet and blue indirect neon, so wired that any group or groups can be selected or combined as desired. Additional illumination is provided by downlights.

The auditorium is carpeted in red, green and gray; has a general color scheme of turquoise and gray; turquoise leatherette upholstery on its Kroehler push-back chairs, and is lighted in gold-yellow. The acoustical material is perforated Celotex.

The Duplex is equipped with Simplex projectors, Ashcraft lamps, RCA sound, and a 50-ton Carrier air conditioning plant. The width of the picture is thirteen feet; the power output of the sound system is twelve watts.

Luis Bonich of Havana is the architect; Manolo Alvarez of Havana the decorator. Cost of the Duplex, including all equipment and furnishings and the cost of remodeling the old foyer and facade, was $180,000. Seating capacity is 536.



Auditorium of Havana's Duplex Theatre, above, has turquoise and gray color scheme and Kroehler chairs upholstered in turquois.

Drive-Ins Helped by New Rectifier Arrangement

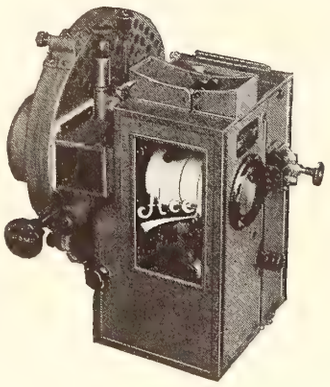
A new way of utilizing rectifiers to supply drive-in theatres with increased arc current at low cost, and without need for running in a three-phase supply, has been devised by Baldor Electric Company.

The company's engineers found that the output circuits of two Baldor Type 60A rectifiers can be successfully connected in parallel, to deliver up to 120 amperes to the arc. These are single-phase rectifiers. The company claims that the cost of this arrangement is much lower than that of any other equipment capable of serving the same purpose.

I. A. Local No. 380, Oklahoma City, runs free motion pictures every Saturday at the Crippled Children's Hospital, using projection and sound equipment donated by the Local, and prints loaned without charge by all of the eight major film companies. A committee composed of Hi Berling and Howard Wortham arranges bookings and assigns a projectionist. Children who are able, sit in chairs; others are brought in on wheel chairs or rolling beds. Each holiday the Local receives handmade greeting cards from the children.

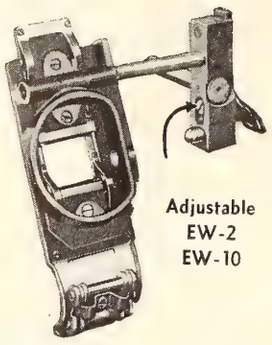


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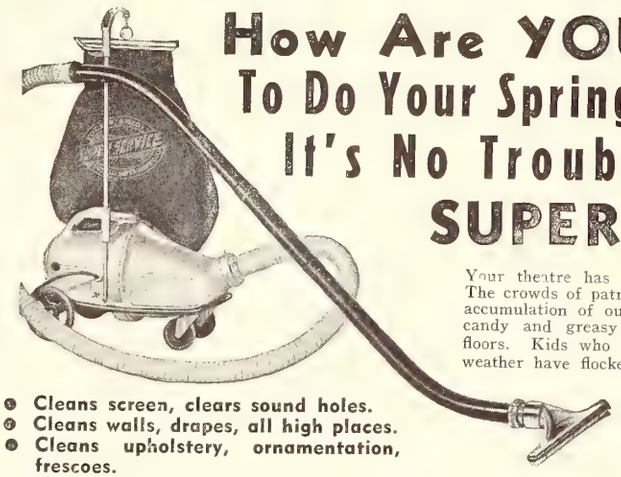
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I. A. News

IATSE and the International Brotherhood of Electrical Workers are agreeing amicably to a 50-50 split on television job classifications. Latest agreement related to television broadcasting of part of the play "Mr. Roberts" from the stage of New York's Alvin Theatre. IA President Walsh and IBEW President Dan Tracy worked out the details, which provided that the two unions furnish practically equal numbers of cameramen, control men and other technicians.

Further amicable agreements to avoid jurisdictional disputes are expected.

Max Miller, Vice President of Local No. 521, and working projectionist at the Towne Theatre, Long Beach, Calif., is devoting his spare time to recruiting members for the Merchant Marine Veterans of America. Miller tells all and sundry that the combined armed forces of the United States did not suffer as many casualties per capita as the men of the Merchant Marine, and he wants the public to know it.

Six members of Local No. 327, Cincinnati, are "working on the railroad" operating the 16-mm. equipment with which the Chesapeake and Ohio entertains its passengers. They are:

John J. Arnet, Walter Binggeli, Clarence Geeding, Jerome A. Huelsman, Jack Hurst and Eugene B. Mayer. The 16-mm. prints are supplied by United World Films, subsidiary of Universal-International.

John Kunstman, business agent of Local No. 655, Sheboygan, Wisconsin, has been re-elected President of the Wisconsin State Association. Other officers elected were: Richard Meister, Local No. 477, Green Bay, as Vice-President; William Rieder of Local No. 235, Fond du Lac, as Secretary, and Stanley Przlomski of Local No. 361, Kenosha, as Treasurer.

Newly elected officers of Local No. 396, Binghamton, New York, are: Henry Cole, president; Richard Osier, vice-president; Charles W. Johnson, financial secretary; Leon D. Clark, recording and corresponding secretary; Earl Tuttle, business agent; F. D. Minkler, sergeant at arms, and J. B. Brown, C. E. Nicholas and F. F. Buffum, trustees.

C. C. Bretz, Secretary of Local No. 498, Kansas City, vouches for the statement that a projectionist has invented a hair restorer for bald men that really works. Inventor of the hair restorer is Oscar C. Baldwin, member of Local No. 385, Burlington, Iowa.

Nathaniel Doragoff, Secretary of Local No. 306, New York City, has been appointed by Governor Dewey to the position of Referee for the New York State Workmen's Compensation Board. Doragoff is a graduate of New York University's law school.

Four members of Local No. 173, Toronto, have completed twenty-five years of service with the industry and are now eligible for membership in the Famous Players Canadian Twenty-five Year Club —Tom Hoad, Harry Jarmain, Albert Massey and L. F. Willey.

William E. Brown, Sr., and Robert Meek, both of Local No. 362, Passaic County, New Jersey, have been awarded 50-year cards by their local. Both have been members of the I.A. since 1897. International Fourth Vice-President James J. Brennan made the presentations.

A. L. Cash, business agent of Local No. 646, Ft. Lauderdale, Florida, and a veteran of 32 years in the industry, has been awarded a paid-up life membership by his local in recognition of 20 years of faithful service.

Ray J. Miller, who joined Local No. 199 in 1931, while working his way through college, and is still a member, is now Chief Engineer in charge of Bendix Aviation Corporation's central research laboratories.

Edward L. Davenport, Secretary Treasurer of Local No. 41, Atlanta, has been named Knight Commander at the Court of Honor of Ancient and Accepted Scottish Rite Masonry.

A. G. Davis of Local No. 674 of Biloxi and Gulfport, Mississippi, has been elected to a sixth term as Secretary-Treasurer of the Mississippi State Federation of Labor.

Harry Oppenheimer of Local No. 244 of Essex County, New Jersey, has been re-elected 2nd District Vice-President of his state's Federation of Labor.

Floyd Blackman, Secretary - Treasurer of Local No. 399, Bartlesville, Okla., has been re-elected First Vice-President of the Oklahoma State Federation of Labor.

DEVRY PREFERRED EQUIPMENT for TODAY'S "DRIVE-INS"



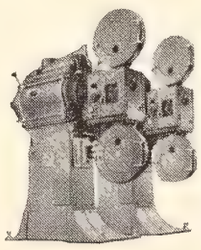
Indoors or out DEVRY'S the buy!

For 250-seat to 6,000 seat theatres—and outstandingly for drive-ins with up to 1,000 car capacity—the trend is definitely to DEVRY "12000" Series projectors, amplifiers and in-car speakers.

Typical of DEVRY-equipped outdoor theatres now being readied for spring opening is the model Drive-In at Muncie, Indiana, shown in the air-view shot above. Other DEVRY installations being made for the coming season are:

CALIFORNIA: Drive-In near San Diego. GEORGIA: Drive-In Theatres at Thomasville & Moultrie. INDIANA: Terre Haute Drive-In. IOWA: Drive-In at Sioux City. OHIO: "Sciota" at Portsmouth, "Triangle" at Wilmington. Also Drive-Ins at Springfield and St. Mary's. MICHIGAN: Drive-In at Grand Rapids. NORTH CAROLINA: Drive-Ins at Asheville, Stateville & Charlotte. PENNSYLVANIA: "Family" Drive-In at New Kensington. TEXAS: Drive-In at Midland. WEST VIRGINIA: Drive-In at Elkins and Meadowbrook. CANADA: Peter Drive-In, Lansing, Ontario.

If you contemplate modernizing present equipment or building anew, be sure and see DEVRY before you buy.



For more of what you want — greater audience satisfaction, increased box office take, closer approach to the perfect show indoors or out — buy DeVry "12000 Series" theatre projectors and amplifiers. See them at the DeVry dealer nearest you.

Your Best Buy is a DEVRY

DeVry Corporation, 1111 Armitage Avenue
Chicago 14, Illinois

Please rush information on ☐ "12000 Series" Projectors; ☐ "12000 Series" Amplifiers; ☐ In-Car Speakers

Name_____

Address_____

City_____ Zone_____ State_____

FOR THE PERFECT SHOW
Indoors or Out

Only 5 Time Winner of Army-Navy "E" Award for Motion Picture Sound Equipment

DEVRY

Council Reports Advise On Upholstery

(*Continued from Page E-23*)

least. (This does not apply to sliding seat chairs, on the spacing of which the Council has not yet given its opinion.) They prefer chairs to 20 to 21 inches wide, with some trend toward even greater widths.

The Council members generally use expansion bolts to anchor the chair to the floor. Slip covers are not in general favor.

Frequent and thorough inspection of chairs, and prompt repair of any faults found, rate as "musts" in the opinion of the Theatre Council. Many members have every chair in their theatres inspected thoroughly every day; other content themselves with a rough daily inspection followed by a very thorough one every week.

A recommended method of assuring prompt repair of chairs faults is to keep some extra ones on hand as replacements. This avoids the necessity for sending faulty chairs to be repaired one at a time; they are accumulated and sent out as a group.

Flame Proof Fabric Preferred

A large majority of the Theatre Council prefers chair upholstery that either is flame proof or has been flame treated. Foam rubber is favored over the more conventional springs-and-padding. And the members consider that upholstery of medium thickness is best, except where greater thicknesses will help acoustical conditions.

Favorite covering materials are fabric for the back of the chair, leatherette for the seat.

Stairs and Ramps. Refer to "Cellars" and "Safety."

Walls and Partitions. Refer to "Interior Structural Materials."

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Reservations for TESMA-TEDPA Show Set Record

Hotel room reservations for the 1948 Trade Show and Convention of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association are pouring in at an unprecedented rate, according to Roy Boomer, Tesma Secretary. The gathering is scheduled for the Jefferson Hotel, St. Louis, Missouri, September 28 29 and 30. The rate at which early applications for Jefferson Hotel rooms are coming in suggests that the 1948 Show and Convention will be largest ever held, Boomer reports. Theatre owners, managers, projectionists, purchasing architects are applying for reservations.

A prospectus to be mailed to manufacturers in the industry some time this month, Boomer adds, will reveal that booth space net cost is to be somewhat less this year than in the past, owing to the fact that rental of exhibit space will automatically include a number of free services which in other years were billed as extra charges.

Drive-In Speakers

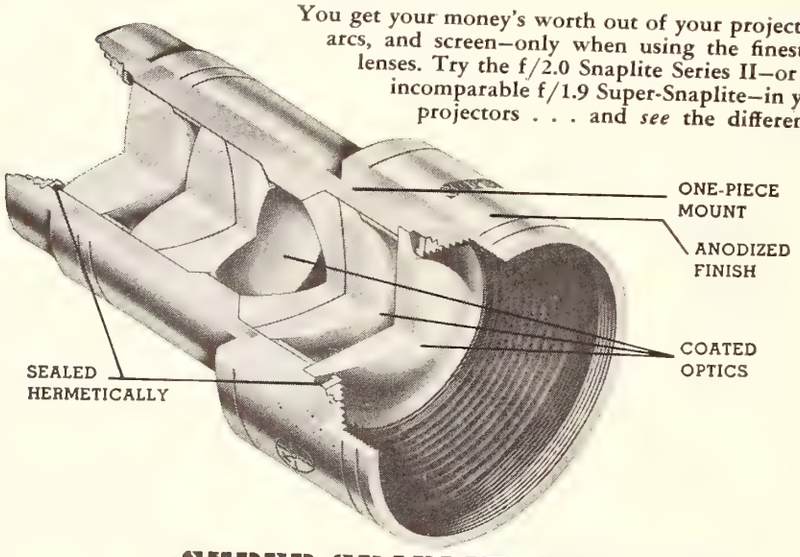


Weatherproof Signal Corps speakers are now offered for drive-in use by Harvey Radio Company of New York at government-surplus prices. They were originally designed for outdoor service and are very ruggedly built into 12 gauge steel cases. Speakers and case together weigh 12 pounds; external dimensions are 8¼"x8¼"x4½". Input impedances provided are 4,000 ohms, and 6-8 ohms. The price is $4.95 each, which would be an impossible price except for the fact that the government sold these speakers at a loss.

Patrons Pay TO SEE THE PICTURE
SO IT PAYS to put in SNAPLITES

Fine theatres . . . fine films . . . fine equipment—they just naturally go together.

You get your money's worth out of your projectors, arcs, and screen—only when using the finest of lenses. Try the f/2.0 Snaplite Series II—or the incomparable f/1.9 Super-Snaplite—in your projectors . . . and *see* the difference!



SUPER-SNAPLITES Give You . . .

- **BRILLIANCE** . . . the fastest lenses made: f/1.9
- **CONTRAST** . . . with durable coated optics.
- **SHARPNESS** . . . that only a six-element anastigmat can achieve.

VALUE . . . one-piece mount, hermetically sealed to last a lifetime.

Get full details of all Snaplite lenses in Bulletin 204, from your local theater supply house.

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York

Where to Buy THEATRE EQUIPMENT Directory

LISTING SUPPLY SOURCES FOR MATERIALS, FURNISHINGS, SPECIALIZED EQUIPMENT AND SERVICES FOR CONSTRUCTION, MAINTENANCE AND OPERATION OF MOTION PICTURE THEATRES

A comprehensive listing under classification headings of manufacturers, names and addresses. The listing covers the complete range of products for theatre building, maintenance and operation.

1 PROJECTION

Arc Lamps

C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.

*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.

Entirely new in principle of operation, the Forest Electronic arc lamp controls carbon feed through two completely separate electronic circuits actuating two solenoid-ratchets. The rate of feed of either carbon is thus totally independent of the other; feeding of each carbon can be readjusted separately without the slightest effect on its mate. The lamp is of the reflector type. It takes a wide variety of carbon trims.

*Kliegl Bros., 321 W. 50th St., New York, N. Y.

Hopkins & Woods, 446 N. Illinois St., Indianapolis, Ind.

J. E. McAuley Mfg. Co., 552 W. Adams St., Chicago, Ill.

Morelite Co., Inc., 600 W. 57th St., New York, N. Y.

*Motiograph, Inc., 4431 W. Lake St. Chicago, Ill.

Motiograph, Inc., pioneer projector manufacturer established in 1896 is offering its Golden Anniversary Projector—The Model AA. Motiograph also manufactures many models of sound systems ranging from 20 watt equipment for smaller indoor theatres to a 500 watt system for Drive-In Theatres. All these sound systems contain the Deluxe Model SH-7500 soundheads built by Motiograph from designs of Western Electric Company. The indoor theatre systems incorporate Altec Lansing "Voice of the Theatre" speakers and the Drive-In systems are offered with the new Motiograph junction box containing postlight and a concession signal light.

Murch Electric Corp., Box 32, Franklin, Me.

*National Theatre Supply, 92 Gold St., New York, N. Y.

The 1 kw "Simplex High" projection lamphouse is designed for theatres of up to 800 seats, using screens up to 18 feet in width. It projects more than twice as much light as a low intensity source at far less than twice the operating cost, because of the efficiency of its cored carbons. Production of light is so efficient in proportion to the amount of heat generated that a simple burner mechanism and small housing are practicable, with correspondingly attractive price.

*Radio Corp. of America, Camden, N. J.

*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.

*Strong Electric Corp., 87 City Park Ave., Toledo, O.

The Strong Mogul 45 to 70 ampere high intensity automatic reflector arc lamp has a ball bearing control system with separate adjustments for the feeding rates of both carbons, full-floating carbon holders and heat resisting guides, and ample size to facilitate easy trimming and cleaning. It is one of the outstanding models of the Strong line, which includes also the Strong 1 kilowatt High Intensity and the Strong Junior High.

Effect Projectors

Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.

*Kliegl Bros., 321 W. 50th St., New York, N. Y.

Generators

*Automatic Devices Co., 1035 Linden St., Allentown, Pa.

Century Elec. Co., 1806 Pine St., St. Louis 3, Mo.

Electric Specialty Co., Stamford, Conn.

General Elec. Co., 1 River Rd., Schenectady, N. Y.

Graybar Electric Co. Inc., 1547 Graybar Bldg., New York 17, N. Y.

Hertner Elec. Co., 12690 Elmwood Ave., N. W., Cleveland 11, O.

D. W. Onan & Sons, 1435 Royalston Ave., Minneapolis, Minn.

*Radio Corp. of Amer., Front and Cooper Sts., Camden, N. J.

*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Star Cinema Supply Co., 459 W. 46th St. New York 19, N. Y.

Westinghouse Elec. Corp., East Pittsburgh, Pa.

Lenses

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.

Black Light Products, 67 E. Lake St., Chicago 1, Ill.

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

Gundlach Manufacturing Corp., Fairport, N. Y.

General Scientific Corp., 4829 S. Kedzle Ave., Chicago, Ill.

Ilex Optical Co., 726 Portland Ave., Rochester, N. Y.

*Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.

Kollmorgen Super-Snaplite f/1.9 hermetically sealed anastigmat six-element lens is said to be the fastest available for 35-mm projectors. It is supplied with anti-reflection coatings, and gives extreme sharpness and crispness over the entire screen area. . . . Snaplite Series II f/2.0 hermetically sealed lenses are also coated. . . . In the Snaplite Series I coated lenses are optional. . . . Kollmorgen also manufactures an extensive line of high quality sound optical systems.

Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y.

*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Wollensak Optical Co., 850 Hudson Ave., Rochester, N. Y.

Projectors

*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, New York.

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.

*Century Projector Corp., 729 7th Ave., New York, N. Y.

Century Model C and Model CC Mechanisms designed especially for regular and drive-in theatres. Model C single rear shutter has only five gears and pinions and Model CC double rear shutters has seven (shutters independently driven so either will provide emergency operation.) Model C rated 50 per cent efficiency; Model CC 58 per cent, for all lens speeds and focal lengths.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

Manufacturers of "12000" series projectors, with picture mechanism and soundhead incorporated into one unit; of "12000" series amplifiers ranging from 20 to 120 watts output and higher as needed; of individual car speakers for drive-ins, two speakers to one post, each speaker with individual volume control; of "Brilliante" projection lenses in all focal lengths, and of 16-mm sound-on-film projectors for supplementary theatre use.

L. J. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.

Holmes Projector Co., 1815 Orchard St., Chicago, Ill.

*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.

IPC's Simplex E-7 projector provides the show in many of the finest theatres the world over. It features synchronized front and rear shutters which mount solidly on the same shaft for permanently perfect alignment after any number of years of use, one-shot lubrication system that oils all bearings simultaneously with filtered oil, demountable film trap for easier cleaning, studio-type guides to prevent side sway of film and many other outstanding features of design and construction. Other IPC mechanisms include: the Super-Simplex; the Simplex SP Semi-professional.

*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.

*Motiograph, Inc., pioneer projector manufac-

(Continued on Next Page)

*See Advertisement, elsewhere in this issue.

Manufacturers of Materials and Equipment

(Continued from Page E-31)

turer established in 1896 currently offers its Golden Anniversary projector—the Model AA. Motiograph also manufactures many models of sound systems, ranging from 20 watt equipment for smaller indoor theatres to a 500-watt system for drive-ins. All these sound systems contain the Deluxe Model SH-7500 soundheads built by Motiograph from designs by Western Electric Company. The indoor theatre systems incorporate Altec-Lansing "Voice of the Theatre" speakers for indoor theatres, and the Drive-In systems are offered with the new Motiograph junction box containing postlight and a concession signal operated by a switch on the in-car speaker.

Society for Visual Education, Inc., 100 East Ohio St., Chicago 11, Ill. (Film Strip and Slide)

*__J. E. Robin, Inc.__, 330 W. 42nd St., New York 18, N. Y.

Weber Machine Corp., 59 Rutter St., Rochester, N. Y.

*__Wenzel Projector Co.__, 2505 S. State St., Chicago 16, Ill.

The recent developments and minor changes made in the Pro-4 mechanisms, have created a notable increase in the demand for this medium priced mechanism. The changes are fully explained in the brochure WC-19, which is sent free to all who request it. The one piece (D-5) door is now standard equipment on the Pro-4. The (WG-12) shockproof gear, standard on the Pro-4, is also much in demand by the mechanism repair shops. The Wenzel slip-in type gate, also continues to hold its own in the field. The new WD-9 can be instantly removed and replaced.

Rectifiers

Baldor Elec. Co., 4353 Duncan Ave., St. Louis, Mo.

Benwood-Linze Co., 1815 Locust St., St. Louis, Mo.

*__Forest Mfg. Corp.__, 34 Park Pl., Newark 2, N. J.

A complete line of theatre rectifiers to supply every type of lamp house is produced by Forest Manufacturing Corporation. The organization has had immense experience in this work, being one of the pioneer producers of tube and disc type arc supply rectifiers. The first Forest rectifiers were offered to the theatre public early in the 1930's. The very latest addition to the line, just brought out, is the six-tube, three-phase, 40 to 45 ampere Model 704-A. Ruggedness and reliability, the natural product of so many years of experience, are built into all Forest rectifiers.

Garver Elec. Co., Union City, Ind.

General Electric Co., 1 River Road, Schenectady, N. Y.

Good-All Elec. Mfg. Co., Ogallala, Nebr.

Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

Kneisley Elec. Co., 500 S. St. Clair St., Toledo, O.

McColpin-Christie Corp., 4922 S. Figueroa St., Los Angeles, Calif.

*__Motiograph, Inc.__, 4431 W. Lake St., Chicago, Ill.

*__National Theatre Supply__, 92 Gold St., New York, N. Y.

National Theatre Supply is the manufacturer of a full line of rectifiers, headed by the six-tube heavy duty type which furnishes up to 80 amperes from a three-phase, full-wave circuit. Physical design also varies to facilitate placement of the rectifier in projection rooms that are crowded for space. One model or another of this abundant variety of rectifiers will meet almost any theatre requirement.

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*__J. E. Robin, Inc.__, 330 W. 42nd St., New York 18, N. Y.

*__S.O.S. Cinema Supply Corp.__, 602 W. 52nd St., New York 19, N. Y.

Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.

*__Strong Elec. Corp.__, 87 City Park Ave., Toledo, O.

Strong rectifiers include tube and metallic types in sizes ranging from 15 to 80 amperes output and in single and three phase for various line voltages.

Reflectors

C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.

Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.

Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.

Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.

Glass Laboratories, 309 Johnson St., Brooklyn, N. Y.

Heyer-Shultz, Inc., 39 Orange Rd., Montclair, N. J.

*__Kliegl Bros.__, 321 W. 50th St., New York, N. Y.

Kneisley Elec. Corp., 500 S. St. Clair St., Toledo, O.

Mirror-Guard Co., 837 11th Ave., New York, N. Y. (Also mirror guards.)

Morelite Co., Inc., 600 W. 57th St., New York, N. Y.

*__Motiograph, Inc.__, 4431 W. Lake St. Chicago, Ill.

*__National Theatre Supply__, 92 Gold St., New York, N. Y.

Forty-six different models of National reflectors are catalogued, for replacement in all types and makes of projection arc lamps, including Ashcraft, Brenkert, Morelite. Motiograph, Peerless, Powerlite, Preddy, Simplex, Sterling and Strong models. Reflectors for obsolete models can also be supplied on short notice, on receipt of accurate data as to the requirements. National also reconditions arc lamp reflectors that have deteriorated.

Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.

*__S.O.S. Cinema Supply Corp.__, 602 W. 52nd St., New York 19, N. Y.

*__Strong Elec. Corp.__, 87 City Park Ave., Toledo, O.

Strong precision reflectors have long been recognized as a dependable standard of quality. Hand finished, meticulously inspected and optically inspected for accuracy, they are regularly stocked in a variety of types and sizes for use as replacements in all standard projector arc lamps.

Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Screens

Da-Lite Screen Co., Inc., 2723 N. Pulaski Rd., Chicago 39, Ill. (16 mm.)

*__Forest Mfg. Corp.__ 34 Park Pl., Newark 2, N. J.

Nu-Screen Corp., 1501 Broadway, New York, N. Y.

Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.

*__Radio Corp. of America__. Theatre Equipment Section, Camden, N. J.

Raven Screen Corp., 314 E. 35th St., New York, N. Y.

Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.

*__S.O.S. Cinema Supply Corp.__, 602 W. 52nd St., New York 19, N. Y.

Society for Visual Education, Inc., 100 E. Ohio St., Chicago 11, Ill.

*See Advertisement, elsewhere in this issue.

Star Cinema Supply Co. 459 W. 46th St., New York 19, N. Y.

Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.

Walker American Corp., 800 Beaumont St., St. Louis 6, Mo.

1a PROJECTION ACCESSORIES

A.C. Voltage Regulators

Allis Chalmers Mfg. Co., Milwaukee 1, Wisc.

General Elec. Co., Schenectady, N. Y.

General Radio Co., 275 Massachusetts Ave., Cambridge, Mass.

Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17 N. Y.

Raytheon Mfg. Co., Foundry Ave., Waltham, Mass.

Sola Elec. Co., 2525 Claybourne Ave., Chicago 14, Ill.

Sorenson & Co., Inc., 375 Fairfield Ave., Stamford, Conn.

*__S.O.S. Cinema Supply Corp.__, 602 W. 52nd St., New York 19, N. Y.

Superior Elec. Co., 83 Laurel St., Bristol, Conn.

United Transformer Co., 150 Varick St., New York, N. Y.

Ward Leonard Elec. Co., 31 South St., Mount Vernon, N. Y.

Westinghouse Elec. Corp., East Pittsburgh, Pa.

Ballast Rheostats

*__Automatic Devices Co.__, 1035 Linden St., Allentown, Pa.

General Elec. Co., Schenectady, N. Y.

Hertner Elec. Co., 12690 Elmwood Ave., N. W., Cleveland 11, Ohio

*__J. E. Robin, Inc.__, 330 W. 42nd St., New York 18, N. Y.

Ward Leonard Elec. Co., 31 South St., Mt. Vernon, N. Y.

Carbons

Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.

*__National Carbon Co., Inc.__, 30 E. 42nd St., New York 17, N. Y.

Pioneers in improved projection lighting, National Carbon Co. has worked consistently at the development of more and more efficient electrodes for the projection arc. National's current line of high intensity carbons represents a tremendous stride beyond the low intensity carbons of an earlier day, giving a better and brighter picture at far less cost in relation to the quantity of light produced. Research continues, and therefore improvements will continue to be made in the future, as in the past.

Carbon Cabinets

Diebolt Inc., Canton, O.

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.

Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

*__Wenzel Projector Co.__, 2509 S. South St., Chicago, Ill.

Edw. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Carbon Savers

Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.

Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.

Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.

*__S.O.S. Cinema Supply Corp.__, 602 W. 52nd St.,New York 19, N. Y.

*__Wenzel Projector Corp.__, 2509 S. State St., Chicago, Ill.

(Continued on Page E-34)



How much of your Box Office for AIR CONDITIONING?

Few things in the past have ever enjoyed the instant, soaring success of the theatre air conditioning. And today, every exhibitor will agree that air conditioning is foremost in his plans for building or remodeling . . . for air conditioning helps to build a bigger box office!

Yet, each exhibitor is faced with the important question, "How much of *my* box office for air conditioning?"

In the face of rising costs on all operating fronts, the air conditioning system of a theatre must not only build a bigger box office . . . *it must do it at a profit!* That means theatre air conditioning with a minimum operating and maintenance budget . . . plus a "four-star" rating for cooling performance.

usAIRco has pioneered in the "dollars and cents" approach to theatre air conditioning. Out of its experience of over a quarter century in supplying equipment and installing thousands of systems in theatres from coast to coast, usAIRco can expertly plan your air conditioning system to make a profit. Whether yours is a remodeling project calling for a more efficient cooling system, or a new house requiring a complete air conditioning and distribution system, usAIRco engineers can meet your needs. Ask the usAIRco field engineer to show you how to *air condition for a profit!*

UNITED STATES AIR CONDITIONING CORP.
Como Avenue S. E. at 33rd. Minneapolis 14, Minn.

usAIRco
Air Conditioning
EQUIPMENT

3 COMFORT COOLING SYSTEMS AT 3 BUDGET LEVELS

EQUIPMENT MANUFACTURERS

(*Continued from Page E-32*)

Changeovers

Ace Elec. Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Control Engineering Corp., 1069 Market St., San Francisco 3, Calif. (Synchronized Projection and Sound Changeovers.)
Essanay Elec. Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y. (Projection and Sound Changeovers.)
Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.
*Wenzel Projector Corp., 2509 S. State St., Chicago, Ill.

Condensers-Arc Lamp

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
Ed H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Cueing Devices

Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
Neumade Products Corp. 427 W. 42nd St., New York 18, N. Y.

Film Cabinets

Belson Manuf. Co., 1444 W. Van Buren St., Chicago, Ill.
Diebolt, Inc., Canton 2, O.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Neumade Products Corp., 420 W. 42nd St., New York, N. Y.
*Wenzel Projector Co., 2509 S. State St., Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Film Cement (Universal type, for both nitrate and acetate films)

Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.
Eastman Kodak Co., Rochester, N. Y.
Essanay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Rosco Laboratories, Inc., 367 Hudson Ave., Brooklyn 1, N. Y.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Film Cleaning Fluid

Afta Solvents Corp., 470 W. 128th St., New York, N. Y.
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Bell Howell Co., 7100 McCormick Road, Chicago 45, Ill.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.

Film Splicers

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (35 and 16 mm.)
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
Griswold Machine Works, Port Jefferson, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (35 and 16 mm.)

Fire Shutters and Safety Devices

Ace Elec. Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.
Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Incandescent Lamps (For Projection)

Champion Lamp Works, 600 Broad St., Lynn, Mass.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Elec. Co., Nela Park, Cleveland, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Projector Parts (Including Magazines and Pedestals)

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, N. Y.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.

Model C Pedestal is designed for minimum vibration and maximum picture steadiness, with micrometer type vertical adjustment. Adapters are available for all soundheads. Model L Pedestal is of five-joint design for smaller theatres. Adapters are available for modern soundheads. Century 18-inch upper and lower magazines, of heavy gauge steel, are supplied with safety door catches and adapters for smaller reels. Century also manufactures a complete line of high quality replacement parts for Model K and Simplex type projector mechanisms, including hardened and ground intermittent components. These replacement parts are used by leading repair shops the world over and sold on a nonexclusive policy to all repairmen in the U. S. A.

Control Engineering Corp., 1069 Market St., San Francisco, Calif. (Fire Prevention Sprocket for Projector)
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

DeVry enclosed type pedestals incorporate four-point leveling, rugged elevator device, and training mechanism that allows side-to-side swing for lateral screen alignment. They are adaptable to all types arc lamps and all types of projectors, and provide vibrationless rigidity which assures an ultra-steady picture and unmarred reproduction of sound.

L. J. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44, Ill.
*Motiograph, Inc., 4431 W. Lake St,. Chicago 24, Ill.
Motion Picture Machine Co., 116 E. Walnut St., Milwaukee, Wis.
Projection Products Co., 2027 N. Major Ave., Chicago 30, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

*See Advertisement, elsewhere in this issue.

Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Reels

Compco Corp., 225 W. St. Paul Ave., Chicago 47, Ill.
Detail Production Co., 1480 E. Nine Mile Rd., Detroit 20, Mich.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif.

Reel Bands (Permanent)

Pro-Tex Reel Band Co., 9005 Marshall Ave., Cleveland 4, O.

Reel End Alarms

Essanay Elec. Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
E. W. Hulett Mfg. Co., 4602 Finley Ave., Los Angeles, Calif.

Rewinders, Film

*Century Projector Corp., 729 Seventh Ave., New York N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Essanay Elec. Mfg. Co., 1438 N. Clark St., Chicago 10, Ill. (Rewind "mules")
Goldberg Bros., Box 448, Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Lakewood Automatic Switch Co., 1298 Hathaway Ave., Lakewood, O.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Rectifier Tubes

*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Forest Mfg. Corp., 34 Park Pl., Newark 2, N. J.
General Electric Co., 1 River Road, Schenectady, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.
Tele-Radio Corp., 86 Shipman St., Newark, N. J.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Stereopticons

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
Charles Besler Co., 133 E. 23rd St., New York, N. Y.
Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Test Reels (Projection)

Motion Picture Research Council, Inc., 1421 No. Western Ave., Hollywood 27, Calif.
Society of Motion Picture Engineers, 342 Madison Ave., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

1b 16mm PROJECTION EQUIPMENT

16mm Arc Lamps

Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.
*Strong Elec. Corp., 87 City Park Ave., Toledo, O.

16mm Projectors (sound)

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.
*DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill.
Eastman Kodak Co., Rochester 4, N. Y.
Empire Projector Corp., 60 McLean Ave., Yonkers, New York
Holmes Projector Co., 1813 Orchard St., Chicago 14, Ill.
Natco, Inc., 505 N. Sacramento Blvd., Chicago 12, Ill.
*Radio Corp. of Amer., Front & Cooper Streets, Camden, N. J.
Victor Animatograph Corp., Davenport, Ia.
Universal Camera Corp., 28 W. 23rd St., New York, N. Y.

16mm Screens

Da-Lite Screen Co., Inc., 2723 N. Pulaski, Chicago 39, Ill.
Radiant Mfg. Co., 2627 W. Roosevelt Road, Chicago 8, Ill.
Raven Screen, 314 E. 35th St., New York, N. Y.

16mm Splicers

Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.

1c TELEVISION EQUIPMENT, LARGE-SCREEN

Colonial Television Corp., 780-800 East 137th St., New York 54, N. Y.
General Elec. Co., 1 River Road, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Mitus, Inc., 624 Dickens St., P. O. Box 503, Westbury, Long Island, New York
*Radio Corp. of Amer., Front and Cooper Streets, Camden, N. J.
Radio Wire Television, 100 6th Ave., New York, N. Y.
S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Tradio, Inc., Asbury Park, N. J.

1d PROJECTION ROOM SERVICE

*Altec Service Corp., 250 W. 57th St., New York, N. Y.
*RCA Service Corp., Inc., Front and Cooper Streets, Camden, N. J.

1948 *marks twenty years of sound service by RCA to theatres throughout the United States. During this period the field organization rendering this service has increased to over two hundred highly qualified technical and field supervisory representatives employing the latest in test films and equipment, and to eleven district offices strategically located throughout the United States. For information on Sound and Projection Parts Plans, Emergency Systems and a high quality of theatre sound service write to RCA Service Company, Inc., Camden, N. J.*

2 SOUND

Amplifiers

Allied Radio Corp., 833 W. Jackson Blvd., Chicago 7, Ill.
Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.

Ballantyne Royal Soundmaster systems are licensed under the patents of Western Electric Company. They include complete soundhead, amplifier and speaker equipment of the highest quality, utilizing modern two-way horn systems for separate reproduction and distribution of high and low sound frequencies.

*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
Concord Radio Co., 901 Jackson Blvd., Chicago, Ill.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Harvey Radio Co., 103 W. 43rd St., New York, N. Y.

Harvey Radio Company supplies amplifiers and other public address equipment, and is in addition a source of supply for very high quality microphones, loudspeakers, tubes of every type, record players, record changers and intercommunication systems. The company furnishes apparatus designed and tailored to meet practically any theatre need. Harvey also supplies repair parts and components for the servicing and repair of all theatre sound equipment.

*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Operadio Mfg. Co., St. Charles, Ill.
*Radio Corp. of America, Camden, N. J.
Radio Wire Television, Inc., 100 Sixth Ave., New York 13, N. Y.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Stromberg Carlson Co., 208 Mill Street, Rochester 3, N. Y.
Weber Machine Corp., Rochester 6, N. Y.

Drive-In Speakers

*Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Autocrat, Inc., Dayton View Station, P. O. Box 37, Dayton 6, O.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National-Simplex-Bludworth, Inc., 92 Gold St., New York, N. Y.
*Radio Corp. of Amer., Front & Cooper Sts., Camden, N. J.
Stromberg Carlson Co., 208 Mill St., Rochester 3, N. Y.

Exciter Lamps

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., Nela Park, Cleveland, O.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

(*Continued on Next Page*)

*See Advertisement, elsewhere in this issue.

A Triumph in Advanced Engineering!

FOREST 40 to 75 amperes
6-tube RECTIFIERS

MODEL 75-V-6 . . . The result of highly technical knowledge gained from building rectifiers for radar and other intrinsic scientific devices—achieving a new high for rectification efficiency at the lowest possible cost of power. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. Full 3-phase rectification. No moving parts. Power with flexibility—constant and uniformly smooth current—no flicker. Quiet and ease of operation. Sturdily constructed all steel case.

Insist on the Best -- Forest Products:

75-V-6 and 45-V-6 Rectifiers, Super MCS, LD-60 and LD-30 Bulb Type Rectifiers, Rectifying Tubes and Sound Screens.

FOREST Mfg. Corp., 34 Park Pl., Newark, N.J.



Hearing Aids (Group)

*Century Projector Corp., 729 7th Ave., New York, N. Y.
Dictograph Sales Corp., 580 Fifth Ave., New York, N. Y.
Globe Phone Mfg. Corp., Reading, Mass.
Sonotone Corp., Box 200, Elmsford, N. Y.
Telesonic Theatrephone Corp. Times Bldg., Times Sq., New York, N. Y.
Trimm, Inc., 400 W. Lake St., Libertyville, Ill.
Trutonophone, Inc., 241 E. 59th St., New York, N. Y.
Western Electric Co., 195 Broadway, New York, N. Y.
Zenith Radio Corp., 680 N. Michigan Ave., Chicago, Ill.

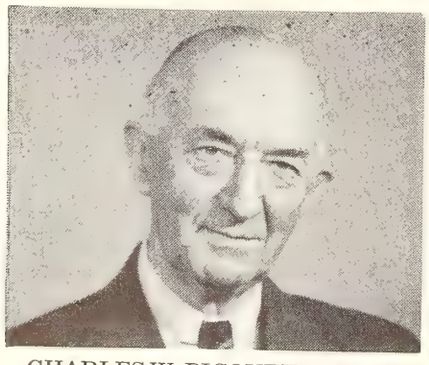
Intercommunication Systems

Bell Sound Systems, Inc., 555 Marion Ave., Columbus 7, Ohio
Dictograph Sales Corp., 580 Fifth Ave., New York, N. Y.
General Elec. Co., 1 River Road, Schenectady, N. Y.
Graybar Elec. Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Kellogg Switchboard & Supply Co., 6650 S. Cicero Ave., Chicago, Ill.
Operadio Mfg. Co., St. Charles, Ill.
*Radio Corp. of Amer., Front & Cooper Sts., Camden, N. J.
Radio-Wire-Television, 100 Sixth Ave., New York 13, N. Y.
Rauland Corp., 4245 N. Knox Ave., Chicago, Ill.
Stromberg Carlson Co., 288 Carlson Rd., Rochester, N. Y.
Sun Radio & Electronics Co., 122-124 Duane St., New York 7, N. Y.
Talk-A-Phone Mfg. Co., 1514 S. Pulaski Rd., Chicago 23, Ill.
Webster Elec. Co., Racine, Wisc.

Lens Assemblies

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.

STABILARC
Motor Generators
The theatre trade's most used motor generator for projection purposes.
AUTOMATIC DEVICES CO.
1035 Linden St. Allentown, Pa.



CHARLES W. PICQUET—Owner, Carolina Theatre, Pinehurst, N. C. and Carolina Theatre, Southern Pines, N. C.—says:

"I am more than contented with the efficiency of RCA Service in my two select operations. With me RCA Service comes first."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Kollmorgen Optical Corp., 2 Franklin Ave., Brooklyn, N. Y.
*Motiograph Inc., 4431 W. Lake St., Chicago, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Photoelectric Cells

*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Elec. Co., Schenectady, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Soundheads

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 720 7th Ave., New York, N. Y.
Century now has four Sound Reproducers Models R-2, R-3, R-5, and R-6, all developed in cooperation with Western Electric engineering. Models R-2 and R-3 are for use with Century W3 Amplification; Models R-5 and R-6 for Century W5 Amplification. Flutter content of all models less than .07 per cent, less than half of the accepted Academy Research Council standard. All models have hydraulic flutter suppressors, and Models R-2 and R-6 have magnetic film stabilizers.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Reeves Instrument Corp., 215 E. 91st St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Sound Systems

*Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.
*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
Century offers two types of sound systems. The low capacity cable connected pre and main amplifiers are coded W-3 Systems, soundhead preamplifier systems are coded W-5 Systems. Both may be obtained in power ratings of 15, 40, 75, and 250 watts without paralleling amplifiers. All systems use either DC or AC exciter lamp supply with complete or partial dual emergency operation. All units may be either wall mounted or rack mounted. Units may substitute for older rack mounted amplification systems of either the preamplifier or low capacity cable designs. Both systems have built-in frequency compensation to adapt them to unusual acoustic conditions. Design permits adaptation to control track or stereophonic reproduction. Altec Lansing Voice of the Theatre Loudspeakers are recommended on all regular theatre systems. Complete line of in-car speakers for drive-ins.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
DeVry sound systems include a soundhead built into and integrally a part of the DeVry projector, with a film filter yielding a rated flutter content of only 2/10ths of one per cent. A pre-amplifier mounts on the front of each projector. The main amplifier rack is subdivided into seven unit panels, with structural arrangements that allow each panel to hinge open for utmost accessibility in servicing.

*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Simplex 4-Star sytems conform to the frequency response standards recommended by the Academy Research Council in all models from the smallest to the largest. A typical, 60-watt model comprises soundheads with rotary stabilizer film control, amplifiers with maximum rated distortion of only 1 per cent, and either Simplex or Altec Voice of the Theatre speaker systems, as preferred. Frequency response compensator circuits adapt the equipment readily to unusual auditorium acoustic conditions, when such are encountered. Built-in provisions permit economical adaptation to future stereophonic recordings.

*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Operadio Mfg. Co., St. Charles, Ill.
Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.
Stromberg Carlson Co., 208 Mill St., Rochester 3, N. Y.
Sun Radio Electronics Co., 122-124 Duane St., New York, N. Y.

Speakers

*Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Autocrat, Inc., P. O. Box 37, Dayton, Ohio
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Bell & Howell Co., 7100 McCormick Road, Chicago, Ill. (16-mm)
Bell Sound Systems Inc., 555 Marion Ave., Columbus 7, Ohio
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Operadio Mfg. Co., St. Charles, Ill.
Racon Electric Co., Inc., 52 E. 19th St., New York, N. Y.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Stephens Mfg. Co., 10416 National Boulevard. Los Angeles 34, Calif.
Stromberg Carlson Co., 208 Mill St., Rochester 3, N. Y.
U. S. Theatre Equipment Co., 4427 Terrace Ave., Merchantville, N. J.

Speakers, Drive-In (listed in this section under Drive-In Speakers)

Test Reels (Sound)

Motion Picture Research Council, Inc., 1421 N. Western Ave., Hollywood 27, Calif.
Society of Motion Picture Engineers, 342 Madison Ave., New York, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

*See Advertisement, elsewhere in this issue.

Tubes (Amplifier)

*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.
National Union Radio Corp., 57 State St., Newark, N. J.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
Raytheon Mfg. Co., Waltham 54, Mass.
RCA Radiotron Corp., Harrison, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

3 STAGE EQUIPMENT

Curtains and Decorative Fabrics

Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Hamilton Fabrics, Inc., 1451 Broadway, New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.

Novelty Scenic Studios decorate and paint theatres, do complete wall-covering jobs with various fabrics, design and install hand-painted canvasses or paint murals of their own design directly on plaster walls. They also make and supply tufted panels for decorative purposes, which are always attractive in lobbies and other public areas. Additionally, the company supplies complete stage equipment, including curtains and rigging, and manufactures curtain tracks and curtain control motors. Novelty Scenic Studios has had 28 years of experience in all this work, and has installations throughout the world.

Premiere Studios, 414 W. 45th St., New York, N. Y.
Switzer Bros., 1220 Huron Rd., Cleveland 15, Ohio.
Textileather Corp., 607 Madison Ave., Toledo, Ohio.
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y.
U. S. Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.
I. Weiss Sons, 445 W. 45th St., New York, N. Y.

Curtain Controls, Machines and Tracks

*Automatic Devices Co., 1035 Linden St., Allentown, Pa.
J. R. Clancy, Inc., Syracuse, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
*Vallen Inc., Akron, O.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

Decorations, Stage

*Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Display Production Centre, Inc., 51 W. 35th St., New York 1, N. Y.
Dazians, Inc., 142 W. 44th St., New York 18, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York 19, N. Y.
Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, O.
Plymouth Fabrics, Fall River, Mass.
Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York, N. Y.
Vio-Glo Plastics Corp., 479 Sixth Ave., New York 11, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York 19, N. Y.

Dimmers

Frank Adams Electric Co., 3650 Windsor Pl., St. Louis 1, Mo.
*Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
*Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Superior Elec. Co., 83 Laurel St., Bristol, Conn.
Ward Leonard Co., 37 South St., Mt. Vernon, N. Y.
Westinghouse Elec Corp., East Pittsburgh, Pa.

Footlights and Border Lights

Belson Mfg. Co., 1442 W. Van Buren St., Chicago 7, Ill.
*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.

(Continued on Next Page)

*See Advertisement, elsewhere in this issue.



Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
General Elec. Co., Nela Park, Clevelanl, Ohio.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Kliegl Brothers, 321 W. 50th St., New York 19, N. Y.

Kliegl Brothers manufacture an endless variety of lighting fixtures, and can fill every possible theatre fixture need. They also produce spotlights and floodlights, including the famous Klieg lamp. Their products are adapted to lighting every part of the theatre, inside and out, including the stage. They supply aisle lights, exit lights, stair lights and ultra-violet black light equipment. Kliegl Brothers also make lighting fixtures to order to fill very special needs.

Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
Charles Ross, Inc., 333 W. 52nd St., New York, N. Y.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

Public Address Equipment

Allied Radio Corp., 833 W. Jackson Blvd., Chicago 7, Ill.
Altec-Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Bell & Howell Co., 7100 McCormick Rd., Columbus, O.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 6, O.
Concord Radio Co., 901 W. Jackson Blvd., Chicago, Ill.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., 1 River Road, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Harvey Radio Co., 103 W. 43rd St., New York, N. Y.

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Operadio Mfg. Co., 100 N. 11th St., St. Charles, Ill.
Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.
*Radio Corp. of America, Camden, N. J.
Radio Wire Television, 100 6th Ave., New York, N. Y.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Stromberg-Carlson Co., 288 Carlson Rd., Rochester, N. Y.
Sun Radio Electronics Co., 210 Fulton St., New York 7, N. Y.

Stage Rigging and Hardware

*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.

Switchboards

Frank Adam Elec. Co., 3652 Windsor Pl., St. Louis 13, Mo.
Allis-Chalmers Mfg. Co., Milwaukee, Wisc.
Century Lighting, Inc., 412 W. 55th St., New York, N. Y.
General Elec. Co., Schenectady, N. Y.
Kellogg Switchboard and Supply Co., 6650 Cicero Ave., Chicago, Ill.
*Kleigl Bros., 321 W. 50th St., New York, N. Y.
Mendell Elec. Mfg. Co., 63 S. Water St., New Bedford, Mass.

4 FURNISHINGS

Artificial Flowers

Display Manufacturers Mart, Inc., 34 W. 35th St., New York, N. Y.
Display Production Center, Inc., 35 W. 36th St., New York, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

Chairs (Auditorium)

Air-Loc Seat Industries, Inc., 33 Holden St., Minneapolis, Minn.
American Desk Co., P. O. Box 426, Temple, Texas.
*American Seating Co., Grand Rapids 2, Mich.

Chairs designed with ultra-modern flair and well-known Bodiform construction. Seat and back contoured to human body. Chair is made entirely without tacks or bolts. Rubber mounted. No exposed screws. No metal-to-metal parts. Seat is formed from a single steel sheet with no protruding corners or edges. Folds automatically to a "¾ fold" when occupant rises. Seat and back are designed for quick removal to simplify re-upholstering.

Arlington Seating Co., Arlington, Ill.
Fensin Seating Co., 62 E. 13th St., Chicago, Ill.
General Chair Co., 1308 Elston St., Chicago, Ill.
*Griggs Equipment Co., Belton, Tex.

Griggs Model 16 chairs are built with steel backs, bottoms and standards, and plastic covering materials. Standards are of double-wall construction eliminating dust pockets and hazards to patrons' clothing. The double stop hinges are ball-bearing mounted for smooth action and long service. Both standard spring and sponge rubber upholstery are available in the Griggs line.

*Heywood-Wakefield Co., Gardner, Massachusetts.

Extreme comfort for the theatre patron is stressed in the new postwar line of Heywood-Wakefield chairs. The company has conducted many years of careful research into seating comfort in co-operation with Dr. Ernest A. Hooton of Harvard. The result is embodied in the new Airflo and Encore seats, all of which are of all-steel and fabric construction, with back panels extending down below the bottoms of the seats. End standards are available in numerous colors, with aisle lights built in.

*Ideal Seating Co., Grand Rapids, Mich.

Ideal chairs were recently installed throughout the orchestra of the ultra-swanky new Park Avenue Theatre in New York. However, Ideal manufactures four distinctly different lines of seats, to meet every budget and every need. They are known as the Aristocrat, Mercury, Chief and Challenger. Any type of fixed auditorium seating that is attached to the floor or riser can be supplied to meet any requirement of budget, ornament and comfort.

International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids 7, Mich.
Kroehler Mfg. Co., Naperville, Ill.
Peabody Seating Co., North Manchester, Ind.
Southern Desk Co., Hickory, N. Car.
The Textileather Corp., 607 Madison Ave., Toledo, Ohio.

Chair Anchors

Chicago Expansion Bolt Co., 1338 W. Concord Place, Chicago, Ill.
*Griggs Equipment Co., Belton, Tex.
*Ideal Seating Co., Grand Rapids, Mich.

*See Advertisement, elsewhere in this issue.

Chair Repair Patches and Cement

General Chair Co., 1308 Elston St., Chicago, Ill.

Crowd Control Ropes and Posts

Hupp Metal Works Co., 1123 Broadway, New York 18, N. Y.

Decorations, Interior

*Black Light Products, 67 E. Lake St., Chicago, Ill.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York 18, N. Y.
Display Production Centre, Inc., 51 W. 35th St., New York 1, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
Premier Studios, 414 W. 45th St., New York, N. Y.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Hanns R. Teichert Studios, 1311 North Wells St., Chicago 10, Ill.
The Textileather Corp., 607 Madison Ave., Toledo, Ohio.
Vio-Glo Products Corp., 479 6th Ave., New York 11, N. Y.

Directional Signs

Belsom Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.
*Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.
Hupp Metal Works Co., 1123 Broadway, New York, N. Y.
*Kleigl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
McFadden Lighting Co., Inc., 2311 S. 7th Blvd., St. Louis, Mo.
Vio-Glo Products Corp., 479 6th Ave., New York 11, N. Y.
Voight Company, 1649 N. Broad St., Philadelphia, Pa.

Draperies

Clopay Corp., Clopay Square, Cincinnati, O.
Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.

Goodall "Blended-for-Performance" printed and textured fabrics are extremely useable for decorative screens, wall panelling and general drapery uses.

Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
*Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Premiere Studios, 414 W. 45th St., New York, N. Y.
Owen-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (noncombustible.)
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y.
I. Weiss and Sons, 445 W. 45th St., New York, N. Y.

Drinking Fountains

Coolstream Corp., 240 Butler St., Brooklyn 17, N. Y.
Ebco Mfg. Co., 401 W. Town St., Columbus 8, O. (water coolers)
Fedders-Quigan Corp., Buffalo 7, N. Y. (water coolers)
Frigidaire Division, General Motors Corp., 300 Taylor St., Dayton, O.

General Elec Co., 5 Lawrence St., Bloomfield, N. J.
*Griggs Equipment Co., Belton, Tex.
Newman Bros., Inc., 660 W. 4th St., Cincinnati O.
Puro Filter Corp. of Amer., 440 Lafayette St., New York 3, N. Y.
Sun Roc, Glen Riddle, Pa.
Sunroc Refrigeration Co., Warren, O.
Voigt Co., 1649 N. Broad St., Philadelphia, Pa.

Floor Coverings

American Hair & Felt Co., Floor Covering Division, Merchandise Mart, Chicago 54, Ill.
Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Bigelow-Sanford Carpet Co., 140 Madison Ave., New York, N. Y.
Congoleum Nairn, Inc., Kearny, New Jersey.
Firth Carpet Co., 295 5th Ave., New York, N. Y.
*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.

Goodall Seamloc carpeting is providing its beauty and economy in hundreds of residences, theatres, hotels, buildings and conveyances the country over. Where simple wall to wall covering is wanted, Seamloc presents a superb unbroken surface.

Hardwick & Magee Co., Lehigh Ave. & 7th St., Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 5th Ave., New York, N. Y.
Thomas L. Leedom Co., Bristol, Pennsylvania.
James Lees & Sons Company, Bridgeport, Montgomery County, Pa.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
A & M Karagheusian, Inc., 295 5th Ave., New York, N. Y.
Mohawk Carpet Mills, Inc., Lyon St., Amsterdam, N. Y.
*Alexander Smith & Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

Carpeting designed specifically for the heavy traffic of theatre use is offered by Alexander Smith and Sons Carpet Company under their trade name "Crestwood." Because of the durability as well as the attractiveness of Crestwood carpets, most of the theatre carpets in use in the United States are Crestwood. Showmen's Trade Review's Theatre Advisory Council stresses that only the best grade of carpet is economical under conditions of theatre wear (see the Council Encyclopedia elsewhere in this issue). This has always been the policy of Alexander Smith and Sons Carpet Company.

U. S. Rubber Co., 407 N. Main St., Mishawaka, Ind.

Carpet Linings

American Hair & Felt Co., Floor Covering Division, Merchandise Mart, Chicago, Ill.

Floor Mats, Stair Treads, Flooring

American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile & Rubber Co., Perrine Ave., Trenton 2 N. J.
Armstrong Cork Co., Lancaster, Pa.
B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
*Heywood-Wakefield Co., Gardner, Mass.
*Lorraine Rubber Engineering Co., 286 5th Ave., New York, N. Y.
Perfo Rubber Mat Co., Inc., 320 W. 56th St., New York 19, N. Y.
Puritan Mfg. Co., Trenton, N. J.
United States Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.

*See Advertisement, elsewhere in this issue.

Furniture

Dependable Mfg. Co., 1908 California St., Omaha 2, Nebr.
*Heywood-Wakefield Co., Gardner, Mass.
Kroehler Mfg. Co., Naperville, Ill.
The Textileather Corp., 607 Madison Ave., Toledo, O.
Voigt Co., 1649 N. Broad St., Philadelphia, Pa.

Mirrors

Bache, Semon & Co., 640 Greenwich St., New York, N. Y.
W. P. Fuller & Co., Mission & Beale Sts., San Francisco, Calif.
*Griggs Equipment Co., Belton, Texas.

Sand Urns

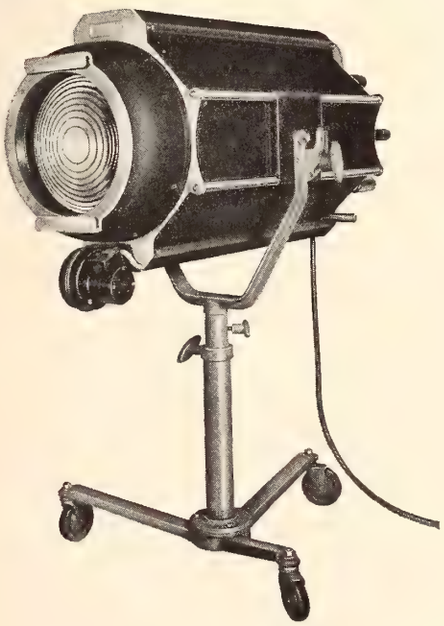
Atlas Products Co., 9239 S. Houston Ave., Chicago, Ill.
*C.M.P.S. Corp., 346 W. 44th St., New York 18, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Ex-cell Products Corp., 1243 So. Wabash Ave., Chicago, Ill.
Hupp Metal Works Co., 1123 Broadway, New York, N. Y.
F. H. Lawson Co., Cincinnati, O.

Upholstery Materials

Atlas Powder Co., Zapon-Keratol Division, Stamford, Conn.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.
Columbus Coated Fabrics Corp., 1280 N. Grant Ave., Columbus 16, O.
Dunlop Tire & Rubber Co., Station "B," Buffalo, N. Y.
Firestone Industrial Products Co., Velon Division, Akron, O.

(Continued on Next Page)

Sensational . . . DYNA-BEAM Klieglight



Remarkable Klieglight with 3000-watt incandescent light source; Fresnel lens and auxiliary spread lens; forced-draft air-circulating system; ellipsoidal Alzak reflector; and inbuilt iris and curtain shutters.

ENTIRELY NEW development in incandescent spotlights — providing more powerful beam, greater projection range and more desirable controls than anything heretofore available. Used for spot or floodlighting the stage from projection booth at distances of 75 to 150 feet.

Light is constant in value, not subject to variations common to arc lamps. Designed for standard voltage 3000-watt lamps, light can be dimmed, and arc lamp generating equipment is eliminated. Equipped with provisions for controlling size and shape of light beam, they are adaptable to all service demands.

Operations are simple and direct facilitating speedy changes to theatrical requirements. Color lighting devices are applicable, and gelatine color mediums may be used satisfactorily. Auxiliary spread lens gives horizontal elongation of beam for wide coverage. Inbuilt adjustable shutters serve to cut off undesired portion of light beam.

Practical and satisfactory in performance, Dyna-beam Klieglights give dependable service without the operating difficulties encountered with arc spotlights.

Write for Bulletin No. 51

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50TH STREET NEW YORK 19, N. Y.

*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.

A special tight weave of mohair upholstery for the backs of theatre chairs, specifically developed to give the chair when empty the same coefficient of sound absorption as that of a human body, is one of the important Goodall fabrics for theatre use. Its durability is such that some of the chairs in Radio City Music Hall auditorium, on which Goodall fabric was installed fifteen years ago, still have not needed re-upholstering. Other Goodall products include a newly developed, ultra-durable vinylite plastic for chair seats; carpets and drapes.

B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
*Griggs Equipment Co., Box 630, Belton, Texas.
Hamilton Fabrics, Inc., 1451 Broadway, New York, N. Y.
Hewitt Rubber Division, Hewitt Robbins, Inc., Buffalo 5, N. Y.
*Ideal Seating Co., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids 7, Mich.
Kroehler Mfg. Co., 666 Lake Shore Dr., Chicago 11, Ill.
Maharam Fabric Corp., 130 W. 45th St., New York, N. Y.
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.
The Textileather Corp., 607 Madison Ave., Toledo, O.
United States Rubber Co., 1230 Ave. of the Americas, New York 20, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

5 ADVERTISING

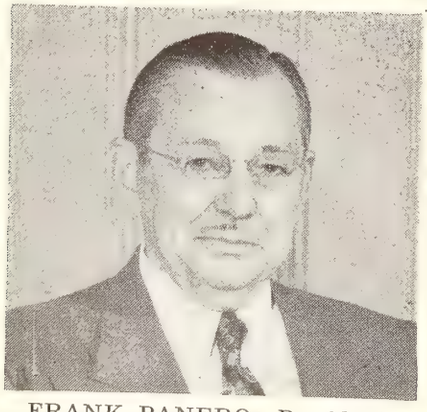
Artists' Brushes

Osborne Mfg. Co., Inc., Hamilton & Marquette Sts., Cleveland, O.

BLACK LIGHT PRODUCTS

MANUFACTURERS OF FLUORESCENT AND LUMINESCENT PRODUCTS AND BLACK LIGHTS

67 East Lake Street Chicago 1, Ill.



FRANK PANERO—President, Panero Theatre Co., Inc., (14 theatres), Delano, Calif.—declares:

"RCA Service has been my favorite for eighteen years because it insures top-quality sound at all times."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

Pittsburgh Plate Glass Co. Brush Division, Carroll Station P. O., Baltimore, Md.

Artists' Colors

Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Devoe & Raynolds Co., Inc., 789 1st Ave., New York, N. Y.
M. Grumbacher, 466 W. 34th St., New York, N. Y.

Artists' Paper, Board & Supplies

National Card, Mat & Board Co., 4336 Carroll Ave., Chicago, Ill.

Attraction Boards

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Ben B. Poblocki & Sons, Inc., 2159 S. Kinnickinnic Ave., Milwaukee, Wisc.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Vio Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.
*Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.
Young Elec. Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Banners, Marquee

Gemsco, Inc., 395 4th Ave., New York, N. Y.

Cardboard Signs

Arvey Corp., 3458 N. Kimball Ave., Chicago, Ill.
Colson A. U. Co., Paris, Ill.

Changeable Letters

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.

Adler supplies both plastic and cast aluminum changeable letters in many sizes and many two-tone color combinations. All are of the Adler "Third Dimension" design. The plastic letters are of extra thick construction, practically unbreakable; the aluminum letters are sold under guarantee of free replacement if one breaks. These letters are used on Adler "Remova-Panel" frames, which are so constructed that all cleaning and relamping can be done through the "Remova-Panel"; or on Adler's regular type frames in which every other frame is removable for maintenance.

C. Bendsen Co., 312 N. Water St., Decatur, Ill.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Long Sign Co., Detroit, Mich.
Plastics Fabrication Co., 711 First Ave., W., Seattle, Wash.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.
*Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

Wagner Aluminum Silhouette letters are available in eight sizes—4", 6", 8", 10", 12", 16", 24" and 30". Wagner Plastic letters available in 4", 8", 10", and 17" in translucent colors of red, green, blue. Amber and black in 4" and 10" as well as other colors. Wagner also supplies transparency frames, which in turn fit the Wagner marquee attraction board frames the same as letters. Full colored transparencies of the stars furnished to order.

Young Elec. Co., 155 Motor Ave., Salt Lake City, Utah.

Decorations, Paper

Clopay Corp., Clopay Sq., Cincinnati, O.
Display Products Centre, Inc., 51 W. 35th St., New York 1, N. Y.

*See Advertisement, elsewhere in this issue.

Dobeckmun Co., Manley & Monroe Sts., Cleveland, O.
Sherman Paper Products Corp., 1941 Sherman St., Newton Upper Falls, Mass.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.

Display Frames and Cases

Champion Moulding Mfg. Co., 234 E. 151st St., New York 51, N. Y.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.
Kawneer Co., 732 N. Front St., Niles, Mich.
*Lobby Display Frame Corp., 549 W. 52nd St., New York, N. Y.
Ben. B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
*Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.

Stainless steel and glass Wagner Master Multiple Frames employ a series of stainless steel bars spaced on 7 in. centers, and accommodate any and all sizes of Wagner letters, as well as transparency frames which carry full colored transparencies of star players. Glass may be removed simply by raising each panel above the top of its channel guides, thus affording the utmost convenience in maintenance.

Lithographers (Theatre Display Advertising)

Kaumagraph Co., 1333 Poplar St., Wilmington, Del.

Trailers

Action Film Co., 2901 S. Prairie Ave., Chicago, Ill.
Filmack, 1327 S. Wabash St., Chicago 5, Ill.
National Screen Service Corp., 630 9th Ave., New York, N. Y.
Welgot Trailer Service, 630 9th Ave., New York, N. Y.

6. LIGHTING

Decorative and Advertising

Belson Mfg. Co., 1442 W. Van Buren St., Chicago 7, Ill.
C. Bendsen Co., 312 N. Water St., Decatur, Ill.
*Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
General Elec. Co., Nela Park, Cleveland, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Jenkins Co., 1408 Mahoning Ave., Youngstown, O.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.
Voigt Company, 1649 N. Broad St., Philadelphia, Pa.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.
Young Elec. Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Germicidal Lamps

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 17, Ill.
*Forest Mfg. Co., 60 Park Pl., Newark 2, N. J.
General Electric Corp., Nela Park, Cleveland 12, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Westinghouse Elec. Corp., Bloomfield, N. J.

Lamps (Incandescent and Fluorescent)

Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Champion Lamp Works, 600 Broad St., Lynn, Mass.
Compco Corp., 2251 W. St. Paul Ave., Chicago 17, Ill.
Federal Elec. Co., 8700 S. State St., Chicago, Ill.
General Elec. Co., Nela Park, Cleveland 12, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Sylvania Products Inc., 500 5th Ave., New York, N. Y.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

Spots and Flood Lamps

Belson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.
Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.
*Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
General Elec. Co., Nela Park, Cleveland 12, Ohio.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
Sheldon Elec. Co., 76 Colt St., Irvington, N. J.
*Strong Electric Corp., 87 City Park Ave., Toledo, Ohio.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

Ultra-Violet ("Black Light") Lamps, Equipment, Murals, Signs

*Black Light Products, 67 E. Lake St., Chicago, Ill.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Dazian's Inc., 142 W. 4th St., New York, N. Y.
General Elec. Co., 1 River Road, Schenectady, N. Y.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
Stroblite Co., 35 W. 52nd St., New York 19, N. Y.
Switzer Bros., 1220 Huron Rd., Cleveland 15, O.
Vi-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.
Young Elec. Sign Co., 155 Motor Ave., Salt Lake City, Utah.

7 VENTILATING

Air Conditioning Equipment

Air & Refrigeration Corp., 475 Fifth Ave., New York, N. Y.
Airtemp Division of Chrysler Corp., 1119 Leo St., Dayton, O.
American Blower Co., Detroit, Mich.
Baker Ice Machine Co., 3601 N. 16th St., Omaha, Nebr.
Carrier Corp., South Geddes St., Syracuse, N. Y.
Frigidaire Division, Gen'l Motors Corp., 300 Taylor St., Dayton, O.
General Elec. Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
Governair Corp., Oklahoma City, Okla.
McQuay, Inc., 1600 Broadway N.E., Minneapolis 13, Minn.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.

usAIRco engineers and manufacturers a complete line of air conditioning equipment for every theatre requirement. Pioneers in the development of packaged air conditioning units, usAIRco offers Refrigerated Kooler-aire Units which include cooling coils, compressor unit, evaporative condenser unit (for tremendous water savings), blowers and filters—complete refrigerated air conditioning delivered ready for easy installation. The usAIRco line also includes Evaporative Kooler-aire, Cold Water Kooler-aire and other air conditioning systems for applications where refrigeration is not feasible . . . there's a usAIRco system for every size theatre and every size budget.

U. S. Register Co., Battle Creek, Mich.
Westinghouse Elec. Corp., B. F. Sturtevant Co., Division, 420 Lexington Ave., New York, N. Y.
Worthington Pump & Machinery Corp., Harrison, N. J.
York Corp., York, Pa.

Air Diffusers

*Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.

Agitair diffusers are circular, square or rectangular in shape, to meet all requirements. The Type R square and rectangular diffusers are tailor-made to match the size and shape of the area to be served, and to "blow" in from one to four directions as required. All Agitair Filters are permanent, cleanable, all-metal. . . . Agitair Wind-Actuated Exhausters have no moving parts, will not retard natural ventilation when there is no breeze.

Anemostat Corp. of Amer., 10 E. 39th St., New York 16, N. Y.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
Chas. Demuth & Sons, 245 Elm Pl., Mineola, N. Y.
Knowles Mushroom Ventilator Co., 583 Upper Mountain Ave., Montclair, N. J.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.
U. S. Register Corp., Battle Creek, Mich.
York Corp., York, Pa.

Air Fresheners, Filters and Odor Removal Equipment

*Air Devices, Inc., 17 E. 42nd St., New York, 17, N. Y.
Air Kem, Inc., 7 E. 47th St., New York 17, N. Y.
W. B. Connor Engineering Co., 114 E. 32nd St., New York, N. Y.
Electro-Aire Corp., 41-38 37th St., Long Island City, N. Y.
*Forest Mfg. Co., 34 Park Pl., Newark 2, N. J.
Theo. Ross Associates, 837 W. Olympic Blvd., Los Angeles 15, Calif.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
U. S. Register Co., Battle Creek, Mich.
Young Elec. Co., 155 Motor Ave., Salt Lake City, Utah.

Blowers and Fans

Carrier Corp., South Geddes St., Syracuse, N. Y.

(Continued on Next Page)

*See Advertisement, elsewhere in this issue.

BETTER THEATRE AIR CONDITIONING...
AT LOWER COST!
GOVERNAIR
Self Contained
AIR CONDITIONING UNITS
ESPECIALLY DESIGNED FOR THEATRES
Compact • Quiet • Efficient
Economical to operate
Easy to install and service
Time Tested and Proven by Leading Theatres Throughout America
Equipment and Supplies for Every Theatre Need
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

Eastern Air Devices, Inc., 585 Dean St., Brooklyn 17, N. Y.
Fedders-Quigan Corp., Buffalo, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.
usAIRco engineers and manufactures a complete line of air handling equipment including blowers and fans in all sizes for every air conditioning requirement. usAIRco blowers are perfectly balanced and efficiently engineered to meet all recognized ratings. Available in double or single inlet and with forwardly curved or blackwardly curved blades, they may be used alone as ventilating units or in conjunction with usAIRco air washers, coils, heaters or filtering units to move and condition large volumes of air at slow speed.

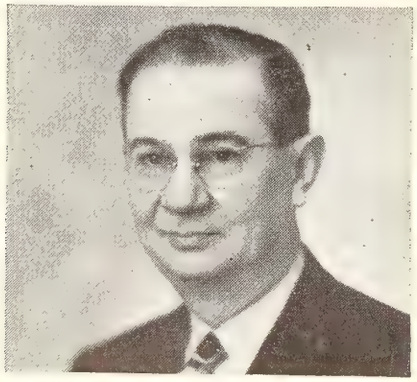
Westinghouse Elec. Corp., 420 Lexington Ave., New York, N. Y.

Components (Air Washers, Humidifiers, Filters, Towers, etc.)

Air & Refrigeration Corp., 475 5th Ave., New York, N. Y.
Buensod-Stacey, Inc., 60 E. 42nd St., New York 17, N. Y.
Carrier Corp., South Geddes St., Syracuse, N. Y.
McQuay, Inc., 1600 Broadway, N.E. Minneapolis 13, Minn.
Raytheon Manufacturing Co., Foundry Ave., Waltham, Mass.
Research Products Corp., 1015 E. Washington Ave., Madison 3, Wisc.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 18, N. Y.
Trane Co., LaCrosse, Wisc.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.

*See Advertisement, elsewhere in this issue.





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*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.
York Corp., York, Pa.

Motors, Ventilating

Allis-Chalmers Mfg. Co., Milwaukee 1, Wisc.
Baldor Elec. Co., 4350 Duncan Ave., St. Louis 10, Mo.
Century Elec. Co., 1806 Pine St., St. Louis, Mo.
Electric Specialty Co., Stamford, Conn.
General Elec. Co., Motor Division, Schenectady, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hertner Elec. Co., 12690 Elmwood Ave., N.W., Cleveland 11, O.
Ohio Elec. Mfg. Co., 5902 Maurice Ave., Cleveland, O.
Robbins & Meyers, Inc., 1934 Clark Blvd., Springfield, O.

Unit Coolers

Airtemp Division of Chrysler Corp., 1119 Leo St., Dayton, O.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
Fedders-Quigan Corp., Buffalo 7, N. Y.
General Elec. Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
McQuay, Inc., 1600 Broadway, N.E., Minneapolis 13, Minn.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.
York Corp., York, Pa.

Unit Heaters

Carrier Corp., S. Geddes St., Syracuse, N. Y.
Fedders-Quigan Corp., Buffalo 7, N. Y.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
Herman Nelson Corp., Moline, Ill.
McQuay, Inc., 1600 Broadway, N.E., Minneapolis, Minn.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.
Westinghouse Elec. Corp., 420 Lexington Ave., New York, N. Y.

8 VENDING

Accounting Systems

Diebold Inc., Canton, Ohio.
Parker Theatre Forms, P. O. Box 2266, Kansas City 13, Mo.
Remington Rand, Inc., 1943 Washington St., Buffalo, N. Y.
Underwood Corp., 1 Park Ave., New York, N. Y.

Adding and Calculating Machines

Friden Calculating Machine Co., Inc., 2350 Washington St., San Leandro, Calif.
Monroe Calculating Machine Co., Inc., Orange, N. J.
Underwood Corp., 1 Park Ave., New York, N. Y.
Victor Adding Machine Co., 3900 N. Rockwell St., Chicago, Ill.

Box Offices

Bendsen Co., C., Decatur, Ill.
Diebold, Inc., Canton, Ohio.
*Lobby Display Frame Corp., 549 W. 52nd St., New York 19, N. Y.
Poblocki & Sons, Ben B., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.

Changemakers

Brandt Auomatic Cashier Co., Watertown, Wisc.
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

Drive-In Admission Controls

Electronic Signal Co., 483 Willis Ave., Williston Park, N. Y.
Miller Mfg. Co., 16 Wallingford Rd., Brighton 35, Mass.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Price Signs

*Associated Ticket & Register Co., 346 W. 44th St., New York 18, N. Y.
*L. Bahn Co., 123 Canton St., Boston 18, Mass.
Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Vio-Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.

Safes, Fire and Burglar Proof

Diebold, Inc., Canton 2, O.
Herring-Hall-Marvin Safe Co., Hamilton, O.
Mosler Safe Co., Hamilton, O.

Ticket Boxes

*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
Newman Brothers, Inc., 660 W. 4th St., Cincinnati 3, O.
Perey Mfg. Co., Inc., 101 Park Ave., New York 17, N. Y.
Ticket Office Equipment Co., Inc., 3913 Provost Ave., Bronx, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Ticket Machines

*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Tickets, Admission

American Ticket Corp., 3159 W. 36th St., Chicago 37, Ill.
Joe Cifre, Inc., 44 Winchester St., Boston, Mass.
International Ticket Co., Grafton Ave. & Oraton St., Newark, N. J.
Rand McNally Co., 532 S. Clark, Chicago, Ill.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.
Toledo Ticket Co., Toledo, O.

Ticketing Systems

*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.

Turnstiles

Perey Mfg. Co., Inc., 101 Park Ave., New York 17, N. Y.
Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Vending Equipment: Display Cases, Peanut Roasters, Popcorn Roasters, Popcorn Warmers, Vending Machines (See Page E-53)

9 MAINTENANCE

Chewing Gum Remover

Afta Solvents Corp., 470 W. 128th St., New York, N. Y.
Barco Chemical Products Co., 701 S. La Salle St., Chicago, Ill.
Alex C. Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

Cleaners, Vacuum

General Electric Co., Bridgeport 2, Conn.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Holt Mfg. Co., 651 20th St., Oakland 12, Calif.
*National Super Service Co., 1941 N. 12th St., Toledo 3, Ohio.
Manufacturer of a heavy duty specialized theatre suction cleaner, with specially designed tool equipment for theatre work. Standard tools include Hi-up tube, enabling operator to clean

any surface or object at a height of 25 ft. plus his reach; Screen Brush, for cleaning screen and sound holes; Upholstery tool for upholstered furniture; floor tools for all floor surfaces; Blowing Elbow, which converts cleaner into a powerful air blast machine for blowing popcorn boxes, etc., out from under seats; spot light which permits working in the dark. Shampoo attachment (extra) picks up suds from scrubbed carpets or bare floors.

Spencer Turbine Co., Hartford 6, Conn.

Cleaning and Housekeeping Appliances

Belson Mfg. Co., 1442 W. Van Buren St., Chicago, Ill.
G. R. Chadsey Mfg. Co., Inc., P. O. Box 1858, Hartford, Conn.
Hild Floor Machine Co., Inc., 1313 W. Randolph St., Chicago, Ill.

Cleaning, Disinfecting and Polishing Compounds

Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Alex Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Theo. Ross & Associates, 835 W. Olympic Blvd., Los Angeles 15, Calif.
Sanascent Company, Courtney & Nutt Sts., Newburgh, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Cups, Paper

American Paper Goods Co., 499 Main St., Kensington, Conn.
Dixie Cup Co., Easton, Pa.
Milwaukee Lace Paper Co., 1306 E. Meinecke Ave., Milwaukee, Wis.

Plumbing Fixtures

Crane Co., 836 So. Michigan Ave., Chicago, Ill.

Rest Room Deodorants

Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
Sanascent Co., Courtney & Nutt Sts., Newburgh, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap Dispensers

Bobrick Mfg. Corp., 2619 Santa Fe Ave., Los Angeles, Calif.

Soap, Liquid

Armour Soap Works, Div. of Armour & Co., 1353 W. 31st St., Chicago, Ill.
Barco Chemical Prod. Co., 701 S. La Salle St., Chicago, Ill.
Alex C. Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
Standard Oil Co. of Ohio, Ontario & Prospect Aves., Cleveland, O.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap, Powder

Armour Soap Works Div. of Armour & Co., 1353 W. 31st St., Chicago, Ill.
Barco Chemical Prod. Co., 701 S. LaSalle St., Chicago, Ill.
Alex C. Fergusson Co., 460 Chestnut St., Philadelphia, Pa.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.

Towel Dispensers

Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

*See Advertisement, elsewhere in this issue.

Towels, Paper

Fort Howard Paper Co., Green Bay, Wisc.
Chas. F. Hubbs & Co., 383 Lafayette St., New York, N. Y.
Mazer Paper Mills, Lansdowne, Pa.
West Disinfecting Co., 42-16 West St., Long Island City 1, N. Y.

Uniforms

Angelica Jacket Co., 1419 Olive St., St. Louis 3, Mo.

10 PREFABRICATED THEATRES

Great Lakes Steel Corp., Stransteel, Division, Penobscot Bldg., Detroit, Mich.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.

11 FINISHING MATERIALS

Fronts

*Adler Shilhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
C. Bendsen Co., Decatur, Ill.
Edwards Mfg. Co., 549 Eggleston Ave., Cincinnati, Ohio.
Formica Insulation Co., 4616 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 732 N. Front St., Niles, Mich.
Libbey-Owens-Ford Glass Co., Toledo 3, O.
*Lobby Display Frame Corp., 549 W. 52nd St., New York 19, N. Y.
Long Sign Co., Detroit, Mich.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 22, Pa.
Ben. B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.

Interior Wall

Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Chicopee Mfg. Corp., of Georgia, 47 Worth St., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Congoleum-Nairn, Inc., Kearney, N. J.
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 16, O.
Formica Insulation Co., 41616 Spring Grove Ave., Cincinnati 32, O.
Hamilton Fabrics Inc., 1451 Broadway, New York, N. Y.
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Kawneer Co., 732 N. Front St., Niles, Mich.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Marsh, Wall Products Co., Dover, O.
*Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Decorative murals for wall surfaces in auditoriums, lobbies, or other public areas. Painted in highly decorative effects, or historical in theme, they are always interesting and have great public appeal.

Textileather Corp., 607 Madison Ave., Toledo 3, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
Western Mineral Products Co., 1720 Madison St., N.E. Minneapolis 13, Minn.

Marquees and Signs

C. Bendson Co., Decatur, Ill.
Claude Neon of Connecticut, 30 Holland Ave., Bridgeport, Conn.
Edwards Mfg. Co., 549 Eggleston Ave., Cincinnati, Ohio.
FlexLume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Jenkins Co., 1400 Miloning Ave., Youngstown, O.
Long Sign Company, Detroit, Mich.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.

(Continued on Next Page)

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COMPLETE INTERIOR DECORATORS

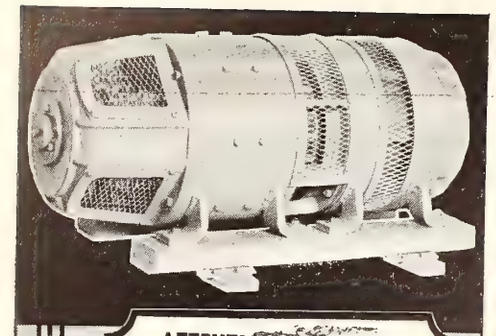
In first communication please include all necessary measurements.

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AMERICAN POP CORN CO., SIOUX CITY, IOWA

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JOE HORNSTEIN has it!



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Stair Treads in Plain Colors
Curved Nosing Stair Treads
Safety Stair Nosing
Fountain Mats
Sand Urn Mats
Rubber Cleaner
Cements

Send for Booklet

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SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

Southern Neon Displays, 215 Courtland St., N.E., Atlanta, Ga.
*Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.
Young Electric Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Sound Absorbing

Armstrong Cork Co., Box 540, Lancaster, Pa.
Celotex Corp., 120 LaSalle St., Chicago 3, Ill.
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Keasbey & Mattison Co., Ambler, Pa.
*Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Owens-Corning Fiberglas Corp., Toledo, O.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago 6, Ill.

12 SAFETY EQUIPMENT

Doors, Fireproof

Dahlstrom Metallic Door Co., E. 2nd St., Jamestown, N. Y.
Edwards Mfg. Co., 549 Eggleston Ave., Cincinnati, O.

Doors, Panic Bolts

P. & F. Corbin, New Britain, Conn. (Automatic Exit Fixtures)
Russell & Erwin Mfg. Co., New Britain, Conn.
Sargent & Co., 45 Water St., New Haven, Conn.

Emergency Lighting Batteries

Electric Storage Battery Co., 1900 Allegheny Ave., Philadelphia, Pa.
Philco Corp., Storage Battery Div., Trenton, N. J.

Emergency Lighting Generators

Electric Specialty Co., Stamford, Conn.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
D. W. Onan & Sons, 1435 Royalston Ave., Minneapolis, Minn.
Universal Motor Co., Universal Dr., Oshkosh, Wisc.

Exit Signs

Bache, Semon & Co., 640 Greenwich St., New York, N. Y.
Balson Mfg. Co., 1444 W. Van Buren, Chicago 7, Ill.
*Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago 12, Ill.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Vi-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Voigt Co., 1649 N. Broad St., Philadelphia, Pa.

Fire Extinguishers

American-LaFrance-Foamite Corp., 903 Erie St., Elmira, N. Y.
Fyr-Fyter Co., Dayton 1, O.
General Detroit Co., 2270 E. Jefferson Ave., Detroit, Mich.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Liquid Carbonic Corp., 3100 S. Kedzie Ave., Chicago 23, Ill.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
Walter Kidde & Co., Inc., 675 Main St., Belleville 9, N. J.
U. S. Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.

Fire Hose

American-LaFrance-Foamite Corp., 903 Erie St., Elmira, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit, Mich.
Hewitt Rubber Division, Hewitt Robbins, Inc., Buffalo 5, N. Y.
U. S. Rubber Co., 1230 Avenue of the Americas, New York, N. Y.

First Aid Kits

Bauer & Black, 2500 S. Dearborn St., Chicago, Ill.
Johnson & Johnson, 1940 George St., New Brunswick, N. J.
United Surgical Supplies Co., 158 E. 56th St., New York, N. Y.

Flame-Treating Compounds

Albi Chemical Corp., 15 Park Pl., New York, N. Y.
Croton Chemical Corp., 114 Liberty St., New York 6, N. Y.
E. I. du Pont de Nemours & Co., Inc., Grasselli Chemicals Dept., Wilmington, Del.
Roscoe Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Victor Chemical Works, Board of Trade Bldg., Chicago, Ill.
Vita-Var Corp., 48 Albert Ave., Newark, N. J.

Floor Mats (listed under Furnishings)

Ladders, Safety

Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

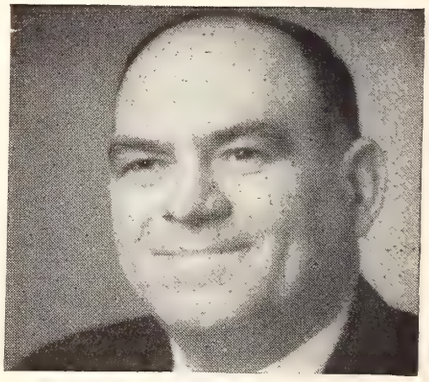
Projection Room Safety Devices (listed under Projection Accessories as "Fire Shutters and Safety Devices")

Sand Urns (listed under Furnishings)

Stair Treads (listed under Furnishings)

*See Advertisement, elsewhere in this issue.

COMPLETE STAGE LIGHTING EQUIPMENT
CAPITOL STAGE LIGHTING CO.
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ADOLPH FARKAS—Part Owner and General Manager, Lyric and Rialto Theatres, Johnstown, Penna. —writes:

"RCA Service keeps our sound in peak of condition at all times. We recommend RCA Service very highly."

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Where to Buy Theatre Equipment Directory

EQUIPMENT & ACCESSORY DEALERS

Local Sources of Supply Listed by Exchange Territories

ALBANY, N. Y.

SUPPLY DEALERS

Albany Theatre Supply Co., 1046 Broadway, Albany, N. Y. Tel.: Albany 5-5055
Auburn Theatre Equipment Co., 5 Court St., P.O. Box 112, Auburn, N. Y. Tel.: 695
Empire Theatre Supply Co., 1003 Broadway, Albany, N. Y. Tel.: 5-9507.
National Theatre, 962 Broadway, Albany 4, N. Y. Tel.: 5-1479

TRAILERS

National Screen Service, 1044 Broadway, Albany, N. Y.

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 1044 Broadway, Albany, N. Y.

THEATRE PROGRAMS & HANDBILLS

Albany Publicity Service, 40 Howard St., Albany, N. Y.
Peter's Print, 146 Sheridan Ave., Albany, N. Y.

POSTER AND WINDOW CARD PRINTERS

Albany Publicity Service, 40 Howard St., Albany, N. Y.
C. P. Brate, 65 Hudson St., Albany, N. Y.
Peter's Print, 146 Sheridan Ave., Albany, N. Y.
Fred W. Schwenn, 190 Colonie St., Albany, N. Y.

CANDY & POPCORN DISTRIBUTORS

Tri-State Automatic Candy Corp., 53 Arch St., Albany, N. Y.

JANITORS' SUPPLIES

Albany J. & L. Paper Products Co., Inc., 74 Hamilton St., Albany, N. Y.
John Ferris, Jr., 400 Broadway, Albany, N. Y.
Harbec Products Co., Inc., 80 Third Ave., Albany, N. Y.
Stephens Paper Products Co., 94 Morris St., Albany, N. Y.

ATLANTA, GA.

SUPPLY DEALERS

Capitol City Supply Co., Inc., 161 Walton St., N.W., Atlanta, Ga. Tel.: Walnut 1244
Concord Camera Shop, Division of Concord Radio Corp., 265 Peachtree St., Atlanta, Ga. Tel.: Walnut 5140
Dixie Theatre Service & Supply Co., 1014 Slappey Dr., Albany, Ga. Tel.: Residence 2015
Joe Hornstein Inc., 714 N.E. 1st Ave., Miami, Fla. Tel.: Miami 2-7596
National Theatre Supply, 187 Walton St., N.W., Atlanta 3, Ga. Tel.: Lamar 8486
The Queen Feature Service, Inc., 1912½ Morris Ave., Birmingham Ala., Tel.: 3-8665
Southeastern Theatre Equip. Co., 210-3 Luckie St., N.W. Atlanta, Ga. Tel.: Cypress 0461
Southeastern Theatre Equip. Co., 625 W. Bay St., Jacksonville 4, Fla. Tel.: 4-3443
United Theatre Supply Corp., 110 Franklin St., Tampa, Fla. Tel.: M-3045
Wil-Kin Theatre Supply Inc., 154 Walton St., N.W., Atlanta 3, Ga. Tel.: Wa 4613

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

BOSTON, MASS.

SUPPLY DEALERS

Capitol Theatre Supply Co., 28 Piedmont St., Boston 16, Mass. Tel.: Liberty 6797
Joe Cifre Inc., 44 Winchester St., Boston 16, Mass. Tel.: Li-2-0445

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Massachusetts Theatre Equipment Co., 20 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-9814
National Theatre Supply, 37 Winchester St., Boston 16, Mass. Tel.: Liberty 2-3294
Theatre Service and Supply Co., Inc., 18 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-0356

TRAILERS

Master Motion Pictures, Piedmont St., Boston, Mass.
National Screen Service, 96 Broadway, Boston, Mass.

POSTER & ACCESSORIES EXCHANGES

Film Poster Service, 12 Winchester St., Boston, Mass.
National Screen Service, 96 Broadway, Boston, Mass.

THEATRE PROGRAMS & HANDBILLS

Four Star Printing Co., Winchester St., Boston, Mass.

POSTER & WINDOW CARD PRINTERS

Four Star Printing Co., Winchester St., Boston, Mass.

THEATRE PREMIUMS

Metro Premium, Church St., Boston, Mass.

BUFFALO, N. Y.

SUPPLY DEALERS

Becker Theatre Supply Co., 492 Pearl St., Buffalo, N. Y. Tel.: Cleveland 7276

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Bickford Bros. Co., 1209 Broadway, Buffalo 12, N. Y. Tel.: Humboldt 7738
National Theatre Supply, 500 Pearl Street, Buffalo 2, N. Y. Tel.: Wash. 1736

TRAILERS

National Screen Service, 505 Pearl St., Buffalo, N. Y.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 505 Pearl St., Buffalo, N. Y.

THEATRE PROGRAMS & HANDBILLS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N. Y.
Pollack Poster Print, 869 Main St., Buffalo, N. Y.
Rauch & Stoeckl Printing Co., 124 Elmwood Ave., Buffalo, N. Y.

POSTER & WINDOW CARD PRINTERS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N. Y.
Pollack Poster Print, 869 Main St., Buffalo, N. Y.
Rauch & Stoeckl Printing Co., 124 Elmwood Ave., Buffalo, N. Y.

UNIFORMS & COSTUMES

Brownie's Uniforms Inc., 10-16 W. Eagle St., Buffalo, N. Y.
Weber's Uniforms, Inc., 163 Seneca St., Buffalo, N. Y.

CANDY & POPCORN DISTRIBUTORS

Tneatre Sales Corp., 466 N. Division St., Buffalo, N. Y.
Tri-State Automatic Candy Co., 254 Franklin St., Buffalo, N. Y.

JANITOR'S SUPPLIES

Buffalo Janitor Supply Co., 540 Genesee St., Buffalo, N. Y.
Central Supply Co., 1230 Genesee St., Buffalo.
Garrison Janitor Supplies, 1325 Michigan St., Buffalo, N. Y.

CHARLOTTE, N. C.

SUPPLY DEALERS

Bryant Theatre Supply Co., 227 S. Church St., P.O. Box 931, Charlotte, N. C. Tel.: 2-4242
Dixie Theatre Supply Co., 324 S. Church St., Charlotte, N. C. Tel.: Day 2-4343
National Theatre Supply, 304 S. Church St., Charlotte, N. C. Tel.: 7753
Southeastern Theatre Equipment Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-3093
Standard Theatre Supply Co., 222 S. Church St., Charlotte, N. C. Tel.: 3-4525
Standard Theatre Supply Co., 215 E. Washington St., Greensboro, N. C. Tel.: 6165
Theatre Equipment Co., 50 Brevard Ct., Charlotte 2, N. C. Tel.: 4-9427
Wil-Kin Theatre Supply Inc., 229 S. Church St., Charlotte 2, N. C. Tel.: 8620

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

TRAILERS

Charlotte Poster Exchange, Charlotte, N. C.
National Screen Service, 303 W. 3rd St., Charlotte, N. C.

POSTER & ACCESSORIES EXCHANGES

Charlotte Poster Exchange, Charlotte, N. C.
National Screen Service, 303 W. 3rd St., Charlotte, N. C.

THEATRE PROGRAMS & HANDBILLS

Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C.

POSTER & WINDOW CARD PRINTERS

Benson Printing Company, Benson, N. C.
Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C.

THEATRE PREMIUMS

Exhibitor's Service, 116 Lona Arcade, Charlotte, N. C.

CANDY & POPCORN DISTRIBUTORS

Independent Theatre Supply Co., 218 W. 4th St., Charlotte, N. C.
Thomas & Howard Company, 411 S. Court Street, Charlotte, N. C.
Wilkin Candy Company, 129 W. 1st Street, Charlotte, N. C.

JANITOR'S SUPPLIES

Janitor Supply Co., 508 E. Thyon Street, Charlotte, N. C.
King Chemical Company, 924 W. Trade Street, Charlotte, N. C.

CHICAGO, ILL.

SUPPLY DEALERS

Abbott Theatre Equipment Co., 1311 S. Wabash Ave., Chicago, Ill.
Academy Theatre Supply Co., 1312 S. Michigan Ave., Chicago, Ill. Tel.: Webster 7268
Concord Radio Corporation, 901 W. Jackson Blvd., Chicago, Ill.

(Continued on Next Page)

National Theatre Supply, 1325 S. Wabash Ave., Chicago, Ill.

TRAILERS

Filmack Trailer Company, 1327 S. Wabash Ave., Chicago, Ill.
Mindlin Film Trailer Co., 2901 Prairie Ave., Chicago, Ill.

POSTER & ACCESSORIES EXCHANGES

Midwest Poster Co., 1246 S. Michigan Ave., Chicago, Ill.
National Screen Service, 1307 S. Wabash Ave., Chicago, Ill.

THEATRE PROGRAMS & HANDBILLS

ABC Printers, 1225 S. Wabash Ave., Chicago, Ill.
Chicago Stagebill, 540 N. LaSalle St., Chicago, Ill.

POSTER & WINDOW CARD PRINTERS

Chicago Show Printing Co., 2635 N. Kildare, Chicago, Ill.
Marquette Offset Corp., 730 N. Franklin St., Chicago, Ill.
Midwest Poster Co., 1246 S. Michigan Ave., Chicago, Ill.

UNIFORMS & COSTUMES

Chicago Uniform & Cap Co., 337 W. Madison St., Chicago, Ill.
Edwardel Company, 17 N. Wabash Ave., Chicago, Ill.
A. G. Meier & Company, 205 W. Monroe St., Chicago, Ill.

THEATRE PREMIUMS

Adler Manufacturing Company, 7 S. Dearborn St., Chicago, Ill.
Plasticraft Specialties, 3222 W. Cermak Road, Chicago, Ill.
Reed & Associates Incorporated, 118 S. Clinton, Chicago, Ill.
N. Shure Company, 200 W. Adams St., Chicago, Ill.

CANDY & POPCORN DISTRIBUTORS

Brachs & Sons, 4656 W. Kinzie St., Chicago, Ill.
Bunte Brothers, 3301 W. Franklin St., Chicago, Ill.
Mars Inc., 2019 North Oak Park, Chicago, Ill.
ABC Popcorn, 3441 W. North Ave., Chicago, Ill.
Associated Foods, 907 S. Kedzie, Chicago, Ill.

JANITOR'S SUPPLIES

Cooper, D. C. & Co., 1467 S. Michigan Ave., Chicago, Ill.
Don Edward & Co., 2201 S. LaSalle St., Chicago, Ill.
Magic Sanitary Products, 1139 S. Wabash Ave., Chicago, Ill.

CINCINNATI, O.

SUPPLY DEALERS

Charleston Theatre Supply Co., 506 Lee St., Charleston, W. Va. Capitol 34-413

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

The Dayton Film Inc., 2227 Hepburn Ave., Dayton, O. Tel. Randolph 2191
The Dayton Theatre Supply Co., 111 Volkenand St., Dayton, O. Tel. Kenmore 5821
Midwest Theatre Supply Co., 1638 Central Parkway, Cincinnati, Ohio
National Theatre Supply, 1637 Central Pkway, Cincinnati 14, O. Tel. Main 6581

TRAILERS

National Screen Service, 1635 Central Pkway, Cincinnati, O.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1635 Central Pkway, Cincinnati, O.

THEATRE PROGRAMS & HANDBILLS

Enquirer Printing Company, 412 E. 6th St., Cincinnati, O.
Heskamp Printing Company, 324 E. 3rd St., Cincinnati, O.

POSTER & WINDOW CARD PRINTERS

Enquirer Printing Co., 412 E. 6th St., Cincinnati, O.

UNIFORMS & COSTUMES

Fechheimer Brothers Co., Pugh Bldg., 400 Pike St., Cincinnati, O.
Pettibone Bros. Mfg. Co., 628 Sycamore, Cincinnati, O.

CANDY & POPCORN DISTRIBUTORS

A. & A. Amusement Co., 2347 Fairview, Cincinnati, O.
Berlo Vending, 2820 May St., Cincinnati, O.
Consumers Popcorn Company, 1714 Logan St., Cincinnati, O.
Gold Medal Products Co., 318 E. 3rd, Cincinnati, O.



CLEVELAND, O.

SUPPLY DEALERS

Akron Theatre Supply Co., 1025 N. Main, Akron, O. Tel. Walbridge 1818—Night Wal. 2480
American Theatre Supply Company, 439 Dorr St,. Toledo 2, O. Tel. Main 1830
National Theatre Supply, 2128 Payne Ave., Cleveland, O. Tel. Prospect 4613
Ohio Theatre Supply Co., 2108 Payne Ave., Cleveland 14, O. Tel. Prospect 4743

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Oliver Theatre Supply Co., 1701 E. 23 Street, Cleveland 14, O. Prospect 6934-35
Theatre Equipment Company, 109 Michigan St., Toledo 2, O. Tel. Ad 8511

TRAILERS

National Screen Service, 2336 Payne Ave., Cleveland, O.

POSTER & ACCESSORIES EXCHANGES

Callo Studios, 1012 Sumner Ave., Cleveland, O.
Luthi Sign & Display Co., Film Bldg., Cleveland, O.
Luthi Sign Company, 304 Superior Ave. N.W., Cleveland, O.
Rappaport Studios, Inc., 1618 Walnut Ave., Cleveland, O.

THEATRE PROGRAMS & HANDBILLS

Fine Printing Co., Film Bldg., 2108 Payne Ave., Cleveland, O.
Smith & Setron Printing Co., 2000 Superior Ave,. Cleveland, O.

POSTER & WINDOW CARD PRINTERS

Fine Printing Company, Film Bldg., 2108 Payne Ave., Cleveland, O.
Gallo Studios, 1012 Sumner Ave., Cleveland, O.
Luthi Sign & Display Co., Film Building, Cleveland, O.
Luthi Sign Company, 304 Superior Ave. N.W., Cleveland, O.
Silk Screen Process Co., 2000 Superior Ave., Cleveland, O.
Smith & Setron Printing Co., 2000 Superior Ave., Cleveland, O.

UNIFORMS & COSTUMES

Slavin Uniform Company, 1968 East 6th St., Cleveland, O.
Blum Uniform Company, 220 St. Clair Ave., Cleveland, O.
Richman Bros., (factory) 1600 E. 55th St,. Cleveland, O.

THEATRE PREMIUMS

Metro Premium, Film Building, Cleveland, O.
Theatre Films, 406 Film Building, Cleveland, O.

CANDY & POPCORN DISTRIBUTORS

Berlo Vending Co 1658 St. Clair Ave., Cleveland, O.
Candy Sales, Inc., 1400 E. 105th St., Cleveland, O.

JANITOR'S SUPPLIES

Aetna Window Cleaning Co., 1430 E. 27th St., Cleveland, O.
Lindsey Sanitation Co., 393 E. 131st St., Cleveland, O.
Universal Chemical Co., 2230 East Ninth St., Cleveland, O.
West Disinfecting Co., 1530 St. Clair St., Cleveland, O.

DALLAS, TEX.

SUPPLY DEALERS

Auto-Vend, Inc., 3612 Cedar Springs, Dallas 4, Tex.
Hardin Theatre Supply Co., 714 South Hampton Road, Dallas, Tex. Tel. Madison 2235
Herber Brothers, 408 South Harwood St., Dallas, Tex. Tel. Riverside 3553

Modern Theatre Equipment Co., 214 S. St. Paul St., Dallas, Tex. Tel. Riverside 5009

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

National Theatre Supply, 300 S. Harwood St., Dallas, Tex. Tel. Riverside 2135

Southwestern Theatre Equipment Co. 2019 Jackson St., Dallas, Tex., Tel. Central 8579

TRAILERS

Jamison Film Co., 2212 Live Oak, Dallas, Tex.

National Screen Service, 2012 Jackson St., Dallas, Tex.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 2012 Jackson St., Dallas, Tex.

Southern Poster Service, 2029½ Jackson St., Dallas, Tex.

THEATRE PROGRAMS & HANDBILLS

American Poster & Printing Co., 1012 Pacific Ave., Dallas, Tex.

Evans Printing Co., 2308 Live Oak St., Dallas, Tex.

POSTER & WINDOW CARD PRINTERS

American Poster & Printing Co., 1912 Pacific Ave., Dallas, Tex.

Evans Printing Co., 2308 Live Oak, Dallas, Tex.

UNIFORMS & COSTUMES

Sam Dysterbach Company, 2108 Elm St., Dallas, Tex.

CANDY & POPCORN DISTRIBUTORS

Associated Popcorn Company, 2021 Jackson St., Dallas, Tex.

Chas. E. Darden & Company, 308 So. Harwood, Dallas, Tex.

Joe Franklin Meyers, 6120 Lemmon, Dallas, Tex.

Ryan Industries, Inc., 2401 So. Ervay St., Dallas, Tex.

JANITOR'S SUPPLIES

H. B. Meyer & Son, 1306 Canton St., Dallas, Tex.

Dixie Disf. Co., 923 So. Harwood St., Dallas, Tex.

DENVER, COLO.

SUPPLY DEALERS

Graham Brothers, 546 Linden St., Denver 9, Colo. Tel. Tabor 5467

National Theatre Supply, 2111 Champa St., Denver 2, Colo. Tel. Tabor 0201

Service Theatre Supply Co., 2054 Broadway, Denver, Colo. Tel. Alpine 1597

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Western Service & Supply, Inc., 2120 Broadway, Denver 2, Colo. Tel. Ke 8041 & 5729

TRAILERS

McCall, Floyd, 141 Marion St., Denver, Colo.

Mendenhall Films, 1010 Seventeenth St., Denver, Colo.

National Screen Service, 2136 Champa St., Denver, Colo.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 2136 Champa St., Denver, Colo.

THEATRE PROGRAMS & HANDBILLS

Miller Press, 1931 Arapahoe St., Denver, Colo.

Pearl-Friedland Co., 1809 Welton St., Denver, Colo.

W. H. Kistler Stationery Co., 1636 Champa St., Denver, Colo.

POSTER & WINDOW CARD PRINTERS

Denver Advertising Co., 1456 Welton St., Denver, Colo.

UNIFORMS & COSTUMES

Colorado Costume Co., 1751 Champa St., Denver, Colo.

West Court Tailors & Cleaners, 419 Fourteenth St., Denver, Colo.

CANDY & POPCORN DISTRIBUTORS

Popcorn Enterprises, 1713 Market St., Denver, Colo.

Poppers Supply Co., 2147 Broadway, Denver, Colo.

Harry Youngman Brokerage Co., 2134 Lawrence St., Denver, Colo.

JANITOR'S SUPPLIES

Sanitary Specialties, 1441 Market St., Denver, Colo.

American Sanitary Products Co., 1514 Arapahoe St., Denver, Colo.

West Disinfecting Co., 3563 Walnut St., Denver, Colo.

DES MOINES, IA.

SUPPLY DEALERS

Des Moines Theatre Supply Co., 1121 High St., Des Moines 9, Ia. Tel. 3-6520

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

National Theatre Supply, 1102 High St., Des Moines 9, Ia. Tel. 4-2322

TRAILERS

National Screen Service, 1003 High St., Des Moines, Ia.

Parrot Films Studio, 1700 Keosauqua Way, Des Moines, Ia.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1003 High St., Des Moines, Ia.

CANDY & POPCORN DISTRIBUTORS

Des Moines Theatre Supply, 1121 High St., Des Moines, Ia.

National Theatre Supply, 1102 High St., Des Moines, Ia.

Superior Popcorn Company, 2015 Ingersoll Ave., Des Moines, Ia.

JANITOR'S SUPPLIES

Capital Sanitary Supply Co., 111 Eleventh St., Des Moines, Ia.

Cotton Products Company, 515 Fifth St., Des Moines, Ia.

Iowa Supply Company, 519 East 6th St., Des Moines, Ia.

DETROIT, MICH.

SUPPLY DEALERS

Amusement Supply Co., 208 W. Montcalm St., Detroit, Mich. Tel. Cadillac 3440

Ernie Forbes Theatre Supply, Inc., 212 W. Montcalm St., Detroit 1, Mich. Tel. Cadillac 1122-23

Ringold Theatre Equipment Co., 106 Michigan St. N. W., Grand Rapids 2, Mich., Tel.: GL 4-8852

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

United Theatre Equipment Co., 2501 Case Ave., Detroit 1, Mich. Tel.: Randolph 6053

INDIANAPOLIS, IND.

SUPPLY DEALERS

Evansville Theatre Supply Co., 1738 E. Delaware St., Evansville, Ind. Tel.: 3-7534

Falls City Theatre Equipment Co., 427-429 S. Third St., Louisville 2, Tel.: Jackson 7559

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Ger-Bar Inc., 442 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1727

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Hadden Equipment Co., 209 S. 3rd St., Louisvills 2, Tel.: Jackson 0477

National Theatre Supply, 436 N. Illinois St., Indianapolis 4, Ind. Tel.: Lincoln 4517

TRAILERS

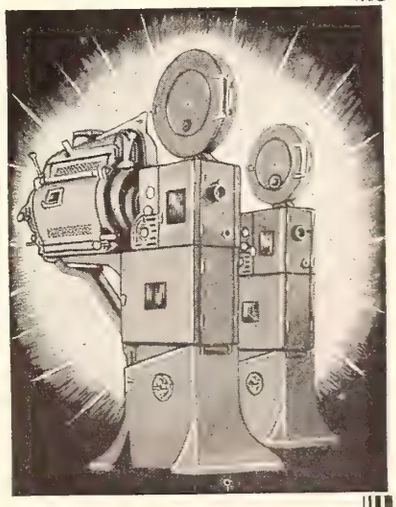
National Screen Service, 328 N. Illinois St., Indianapolis, Ind.

(Continued on Next Page)

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INDIANAPOLIS

(*Continued from Page E-47*)

POSTER & ACCESSORIES EXCHANGES

Meloy Bros., Shelbyville, Ind.
National Screen Service, 328 N. Illinois St., Indianapolis, Ind.

THEATRE PROGRAMS & HANDBILLS

Bramwood Press, 121 W. North St., Indianapolis, Ind.
Thornton Levy Company, 628 N. Illinois St., Indianapolis, Ind.

POSTER & WINDOW CARD PRINTERS

George Brown, Stewart Bldg., Ohio & Illinois St., Indianapolis, Ind.

UNIFORMS & COSTUMES

Indianapolis Costume Co., 216 N. Meridian St., Indianapolis, Ind.
Harry K. Landers, 837 N. Illinois St., Indianapolis, Ind.

THEATRE PREMIUMS

Advertising Specialties Company, 741 W. Washington St., Indianapolis, Ind.
Kipp Brothers, 117 South Meridian St., Indianapolis, Ind.

CANDY & POPCORN DISTRIBUTORS

Theatre Candy Company of Indiana, 1218 South Reisnor St., Indianapolis, Ind.

JANITOR'S SUPPLIES

Indianapolis Janitor Supply Company, 3921 East 10th St., Indianapolis, Ind.

KANSAS CITY, MO.

SUPPLY DEALERS

Missouri Theatre Supply Co., 115 W. 18th St., Kansas City 8, Mo. Tel.: Gr. 2864
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 3256
Shreve Theatre Supply Co., 217 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 7849, 4206

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Southwest Theatre Equipment Co., 118½-120½ West Douglas Ave., Wichita 1, Kans. Tel.: 2-2153
Stebbins Theatre Equipment Co., 1804 Wyandotte St., Kansas City 8, Mo. Tel.: Grand 0134; Night: Drexel 2791

TRAILERS

National Screen Service, 1800 Baltimore, Kansas City, Mo.
Hal Parker Studios, Rm. 208, 1719 Wyandotte St. Tel.: Grand 5365
United Film Service, Inc., 2449 Charlotte St. Tel.: Ha. 5840

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 1800 Baltimore, Kansas City, Mo.
Pennington Poster Service, 130 W. 18th St. Tel.: Gr. 1626

THEATRE PROGRAMS & HANDBILLS

Keystone Press, 15th & Wyandotte Sts. Tel.: Ha. 1131
Capps & Clark Printing & Stationery Co., 2500 E. 31st St. Tel.: Li. 1200
Vile-Goller Printing Co., 502 Delaware. Tel.: Ha. 1847

POSTER & WINDOW CARD PRINTERS

Photocraft Display Co., 3545 Broadway, Tel.: Valentine 0529

UNIFORMS & COSTUMES

Craddock Company, 1209 Grand Avenue, Tel.: Vi. 2726
Gelhoar Uniform Co., 1230 Grand Ave., Tel.: Ha. 5550

THEATRE PREMIUMS

Midwest Merchandise Co., 1008 Broadway, Victor 9464

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Acme Concession Co., 705 Walnut St., Tel.: Grand 1311
Burch Manufacturing Co., 1920 Wyandotte St., Harrison 6155
E. J. Popcorn Products, 4948 Prospect Ave., Tel.: Linwood 4185
L. & L. Popcorn Co,. Blue Springs, Mo.
Peppard Seed Company, 1101 West 8th St., Victor 3571
Poppers Supply Company, 114 W. 18th St., Tel.: Harrison 6856
Manley, Inc., 920 Wyandotte St., Tel.: Harrison 6155

JANITOR'S SUPPLIES

Gateway Chemical Co., 1412 Walnut St., Tel.: Ha. 1844
Gus Plant Supply Co., 3916 Mannheim Road, Tel.: We. 6363
H. D. Lee Co., Ind. 20th & Wyandotte, Tel.: Ha. 4658
Ople Brush Co., 1422 McGee St., Tel.: Victor 1142

LOS ANGELES, CALIF.

SUPPLY DEALERS

John P. Filbert Co., 2007 S. Vermont Ave., Los Angeles 7, Calif. Tel.: Parkway 1196
National Theatre Supply, 1961 S. Vermont Ave. Tel.: Republic 4193
Projection Equipment & Maintenance Co., 1975 S. Vermont Ave., Tel.: Republic 0711 or Rochester 0711
B. F. Shearer Company, 1964 S. Vermont Avenue, Los Angeles 7, Calif. Tel.: Rochester 1145

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

MEMPHIS, TENN.

SUPPLY DEALERS

Monarch Theatre Supply Inc., 492 S. Second St., Tel.: 37-4584
National Theatre Supply, 412-414 S. 2nd St., Tel.: 5-6616
Theatre Supply Company, 1021 Grand St., Fort Smith, Ark.

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Tri-State Theatre Service, 318 2nd St., Tel.: 5-8240

MILWAUKEE, WIS.

SUPPLY DEALERS

Gallaghar Films, 113 South Washington St., Green Bay, Wis. Tel.: Adams 2554
Gallagher Films, 639 North Seventh St., Milwaukee 3, Wis. Tel.: Ma. 8-2354
Vic Manhardt Company, Inc., Theatre Supply Division, 1705 West Clybourn St., Div. 8345
National Theatre Supply, 1027 N. 8th St., Milwaukee 3, Wis. Tel.: Marquette 7333
The Ray Smith Company, 710 W. State St., Milwaukee 3, Wis. Tel.: Marquette 2100, Night: West 2267

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Theatre Equipment & Supply, 641 North 7th St., Milwaukee, Wis. Tel.: Daly 0123

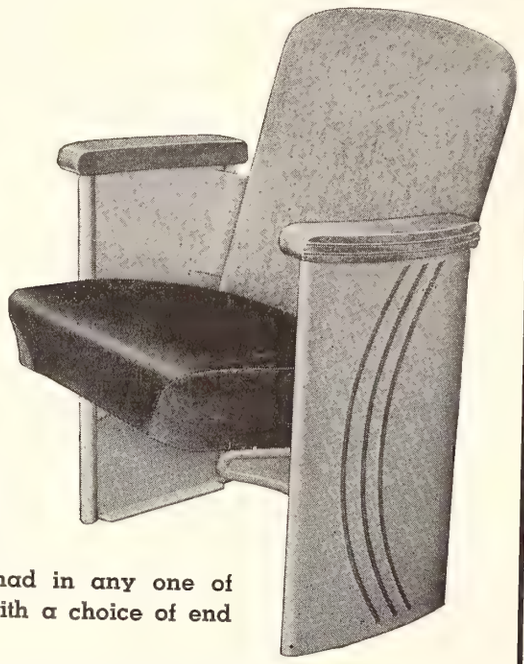
TRAILERS

Film Arts Corp., 725 W. Wells St., Milwaukee, Wis.
National Screen Service, 812 N. 11th St., Milwaukee, Wis.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 812 N. 11th St., Milwaukee, Wis.

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UNIFORMS & COSTUMES

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Dave Miller Costume Shop, 919 N. Jackson St., Milwaukee, Wis.

THEATRE PREMIUMS

Independent Exchange, 639 N. 7th St., Milwaukee, Wis.

CANDY & POPCORN DISTRIBUTORS

A.B.C. Popcorn Co., 630 W. Bruce, Milwaukee, Wis.

Atlas Beverage & Candy Co., 169 S. 2nd, Milwaukee, Wis.

Del's Popcorn, 720 N. 23rd, Milwaukee, Wis.

Merchandising Corp., 236 N. Water St., Milwaukee, Wis.

Theatres Candy Co., 1920 Kenilworth Ave., Milwaukee, Wis.

Universal Popcorn Co., 1037 S. Layton Blvd., Milwaukee, Wis.

JANITOR'S SUPPLIES

Bay Co., 1200 W. National Ave., Milwaukee, Wis.

Blind Products Distributors, 3603 W. Vliet, Milwaukee, Wis.

Chemical Specialties Co., 1900 W. Vliet, Milwaukee, Wis.

Jan-Tor Co., 1408 N. 50th, Milwaukee, Wis.

Kleen-All Products Co., 1141 N. 3rd, Milwaukee, Wis.

Kranz Co., 239 E. Erie, Milwaukee, Wis.

MINNEAPOLIS, MINN.

SUPPLY DEALERS

American Theatre Supply, 316 S. Main St., Sioux Falls, S. D. Tel.: 1346

M. C. Conradsen, 39 Glenwood Ave., Minneapolis, Minn. Tel.: Bridgeport 1722

Frosch Theatre Supply, 1111 Currie Ave., Minneapolis 3, Minn. Tel.: Bridgeport 1166

McGarthy Theatre Supply Co., 64½ Fifth St. N., Fargo, N. D. Tel.: 7801

National Theatre Supply, 56 Glenwood Ave., Minneapolis 3, Minn. Tel.: Main 8273

Star Theatre Supply, Osceola, Wis.

Western Theatre Equipment Exchange, 45 Glenwood Ave., Minneapolis, Minn. Tel.: GE. 2066

TRAILERS

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.

National Screen Service, 1105 Currie Ave., Minneapolis, Minn.

POSTER & ACCESSORIES EXCHANGES

Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.

National Screen Service, 1105 Currie Ave., Minneapolis, Minn.

THEATRE PROGRAMS & HANDBILLS

Ad Art Advertising Co., 121 N. 7th St., Minneapolis, Minn.

POSTER & WINDOW CARD PRINTERS

Process Displays, 700 S. 4th St., Minneapolis, Minn.

Silk Screen Studios, Inc., 305 S. 5th Street, Minneapolis, Minn.

UNIFORMS & COSTUMES

Northwestern Costume House, Inc., 1216 Nicollet Ave., Minneapolis, Minn.

Minnesota Costume Co., 1108 Nicollet Ave., Minneapolis, Minn.

THEATRE PREMIUMS

Gellman Bros., Inc., 119 N. 4th Street, Minneapolis, Minn.

CANDY POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Poppers Supply Co., 31 Glenwood Ave., Minneapolis, Minn.

Theatre Candy Service, 118 S.E. 4th St., Minneapolis, Minn.

Theatre Confections, Inc., 72 Glenwood Ave., Minneapolis, Minn.

JANITOR'S SUPPLIES

W. A. Gerhard Co., 2508 10th Ave. S., Minneapolis, Minn.

Minn. Paper & Cardage Co., 730 Washington Ave. N., Minneapolis, Minn.

NEW HAVEN, CONN.

SUPPLY DEALERS

National Theatre Supply, 122 Meadow Street, New Haven, Conn.

Lou Phillips Theatre Supplies, Inc., 130 Meadow Street, New Haven, Conn.

NEW ORLEANS, LA.

SUPPLY DEALERS

Delta Theatre Supply, 214 S. Liberty Street, New Orleans, La. Tel.: Raymond 5772

Hodges Theatre Supply Co., 1309 Cleveland Ave., New Orleans, La. Tel.: Canal 5293

National Theatre Supply, 220 S. Liberty St., New Orleans, La. Tel.: Raymond 4455

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

TRAILERS

National Screen Service, 1431 Cleveland Ave., New Orleans, La.

POSTER & ACCESSORIES EXCHANGES

Exhibitor's Poster Exchange, Inc., 221 So. Liberty St., New Orleans, La.

National Screen Service, 1431 Cleveland Ave., New Orleans, La.

THEATRE PROGRAMS & HANDBILLS

Nifty Printing Co., 3923 Tulane Ave., New Orleans, La.

Port Printing Co., 222 LaSalle St., New Orleans, La.

UNIFORMS & COSTUMES

Sam Bonart, 500 So. Rampart St., New Orleans, La.

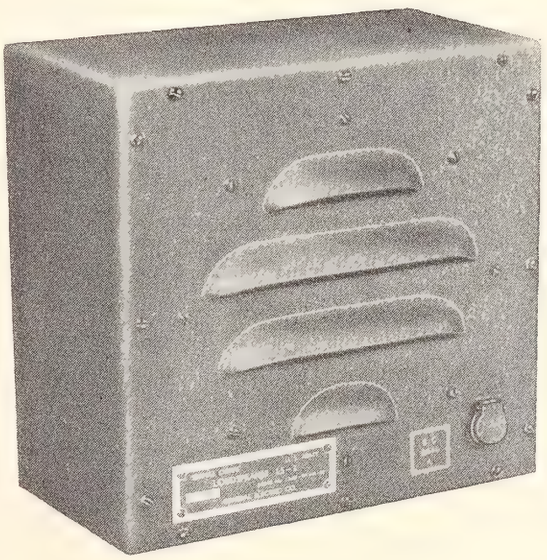
Brown's Industrial Uniforms, 607 Common St., New Orleans, La.

Terry & Judin Ltd., 135 Carondelet St., New Orleans, La.

(Continued on Next Page)

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THEATRE PREMIUMS

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CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Blevins Popcorn Co., 1053 Common Street
Chas. E. Darden, 218 So. Liberty Street
Hodges Theatre Supplies, 1309 Cleveland Ave.
Manly, Inc., 1414 Cleveland Avenue
National Theatre Supplies, 220 So. Liberty St.
Schaeffer & Kemp Dist., 210 So. Liberty St.
Wood's Popcorn Supplies, 910 N. Broad St.

JANITOR'S SUPPLIES

American Chemical Co., 207 N. Peters Street
Dixie Chemical Company, 224 Decatur Street
Monarch Chemical Company, 1101 Chartres Street
Rudolph Ramelli, Inc., 1700 Poydras Street

NEW YORK, N. Y.

SUPPLY DEALERS

Capitol Motion Pictures Supply Corp., 630 Ninth Avenue, Tel.: Plaza 7-4510
Cinematograph International Inc., 630 Ninth Avenue, Tel.: Circle 6-6285
Crown Motion Pictures Supply Corp., 346 West 44th St., New York, N. Y. Circle 5-4780-1
DeVry Corporation, 52 Vanderbilt Avenue, New York 17, N. Y. Mu. 6-3397
Harvey Radio Company, 103 West 43rd St., New York City, Longacre 3-1800
Joe Hornstein Inc., 630 Ninth Avenue, New York City, Circle 6-6285

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

National Theatre Supply, 356 West 44th St., New York 18, N. Y. Circle 5-6900
Radio Wire Television Inc., 100 Sixth Ave., New York City, Walker 5-8883
Star Cinema Supply Company, 459 West 46th Street, Circle 6-3678
H. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y. Tel.: Columbus 5-8591
Westrex Corporation, 111 8th Avenue, Tel.: Chelsea 3-2300
Clark Theatre Supply, P. O. Box 835, Asbury Park, N. J. Tel.: Asbury Park No. 2-1645R

TRAILERS

National Screen Service, 630 Ninth Avenue
Welgot Trailer Service, 630 Ninth Avenue

POSTER & ACCESSORIES EXCHANGES

Allied Center Poster Exchange, 352 West 44th Street
Consolidated Poster Service, 341 W. 44th Street
State Poster Company, 630 Ninth Avenue

THEATRE PROGRAMS & HANDBILLS

Filmland Press Theatre Printers Inc., 358 West 44th Street

POSTER & WINDOW CARD PRINTERS

Morgan Lithograph Corp., 1501 Broadway, N. Y.
National Screen Service, 630 Ninth Avenue

UNIFORMS & COSTUMES

All Bilt Uniforms Inc., 147 Fulton Street
Brooks Uniforms Company, 1140 Sixth Ave.
Cleary Uniform Company, 144 Myrtle Ave., B'klyn.
Dazian's Inc., 142 W. 44th Street
Frederick A. Wettsetin Co., 440 W. 42nd St.

THEATRE PREMIUMS

Ben S. Loeb, Inc., 1107 Broadway
DeLuxe Theatre Premiums, Inc., 346 W. 44th St.
Price Theatre Premiums Corp., 352 W. 44th St.
Quality Premium Distributors, 324 W. 44th St.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

ABC Candy Corporation, 45 W. 36th Street
Manley, Inc., 270 W. 43rd Street
Metro Premium Company, 334 W. 44th St.
Premium Products Co., 354 W. 44th Street

OKLAHOMA CITY, OKLA.

SUPPLY DEALERS

W. R. Howell, 12 S. Walker Street, Oklahoma City 4, Okla. Tel.: 3-1961

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

National Theatre Supply, 700 W. Grand Avenue, Oklahoma City 2, Okla. Tel.: 2-0203
Oklahoma Seating Company, 19 W. Main Street, Oklahoma City 2, Okla. Tel.: 7-4602
Oklahoma Theatre Supply Co., 628 W. Grand Avenue, Oklahoma City 2, Okla. Tel.: 7-8691

OMAHA, NEBR.

SUPPLY DEALERS

Quality Theatre Supply Corp., 1515 Davenport Street, Tel.: Atlantic 7253

TRAILERS

National Screen Service, 1508 Davenport Street

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Western Theatre Supply Co., 214 North 15th St., Omaha 2, Nebr.

POSTER & ACCESSORIES EXCHANGES

Fepco Theatre Advertising, 223 North Sixteenth St.
National Screen Service, 1508 Davenport St.

THEATRE PROGRAMS & HANDBILLS

Fepco Theatre Advertising, 223 North Sixteenth St.
Exhibitor's Printing Service, 1515 Chicago Street
Standard Printing Company, 1008 N. Sixteenth Street

UNIFORMS & COSTUMES

Theo. Lieben & Son, 1514 Howard Street

THEATRE PREMIUMS

Central Carnival & Novelty Co., 1413 Harney Street
Goldendough Enterprises, 1515 Chicago St.
Good Specialties Company, 1612 Capitol Ave.
H. Z. Vending & Sales Company, 1205 Douglas Street

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Midwest Popcorn Company, 868 Saunders-Kennedy Building
Nebraska Candy Concessions, Inc., 938 North 24th St.
Poppers Supply Company, 1520 Davenport

JANITOR'S SUPPLIES

Chemical Products Company, 3014 N. 24th St.
Levenson Chemical Company, 1407 Harney Street
Valco Products Company, 15th-Dodge Streets

PHILADELPHIA, PA.

SUPPLY DEALERS

Blumberg Brothers, Inc., 1305-07 Vine St., Tel.: Lombard 3-7240
National Theatre Supply, 1225 Vine Street, Tel.: Spruce 4-6156
Vincent M. Tate Theatre Equipment, 1618 Wyoming, Forty Fort, Wilkes-Barre, Tel.: Wilkes-Barre 7-2096

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

TRAILERS

National Screen Service, 1201 Vine Street
Newsreel Laboratories, 1733 Sansom Street

POSTER & ACCESSORIES EXCHANGES

Independent Poster Exchange, 1323 Vine Street
National Screen Service, 1201 Vine Street

THEATRE PROGRAMS & HANDBILLS

National Penn Printing, 1233 Vine Street
Metropolitan Printing, 1326 Vine Street
Quality Print, 241 N. 12th Street

POSTER & WINDOW CARD PRINTERS

Metropolitan Printing, 1326 Vine Street
National Screen Service, 1201 Vine Street
Quality Print, 241 N. 12th Street
Posters, Inc., 825 Cherry Street

UNIFORMS & COSTUMES

Weintraub Bros., 1321 Noble Street
Adelphia Uniform Company, 1122 Walnut Street
Horstmann Uniform Company, 526 Cherry Street

THEATRE PREMIUMS

Quality Premium, 1309 Vine Street

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Alden Confectionery Co., 1208 Vine Street
Y. & Y. Popcorn Company, 1226 Vine Street
Popers Supply Company, 1315 Vine Street

JANITOR'S SUPPLIES

Acme Sanitary Company, 1005 Race Street
N. Brittingham & Sons, 1315 Ridge Avenue
Beacon Brush & Supply Company, 1320 Race Street

PITTSBURGH, PA.

SUPPLY DEALERS

Alexander Theatre Supply Co., 1705 Blvd. of the Allies, Pittsburgh, Pa., Tel.: Atlantic 6156
Atlas Theatre Supply Co., 425 Van Braam St., Pittsburgh 19, Pa., Tel.: Grant 4281

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Lovett and Co., 323 W. Pike St., P. O. Box 1127, Clarksburg, W. Va., Tel.: 6360
National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh, Pa., Tel.: Grant 4630
Superior Motion Picture Supply Co., 84 Van Braam St., Pittsburgh, Pa., Tel.: Grant 0724

TRAILERS

National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa.

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa.

THEATRE PROGRAMS & HANDBILLS

Berger Printing Co., 112 Fullerton St., Pittsburgh, Pa.
LeViant Printing Co., 70 Van Braam St., Pittsburgh, Pa.
R. T. Lewis Co., Hostetter Bldg., Pittsburgh,
Liberty Printing & Lithographing Co., 5001 Centre Ave., Pittsburgh, Pa.

POSTER & WINDOW CARD PRINTERS

American Poster Supply Co., 425 Van Braam St., Pittsburgh, Pa.
Reliable Screen Process Co., 115 Seventh St., Pittsburgh, Pa.
Triangle Poster Co., 2 Penn Ave., Pittsburgh, Pa.

UNIFORMS & COSTUMES

Emrick Manufacturing Co., 110 Federal St., Pittsburgh, Pa.
Esser Costume Co., 322 Liberty Ave., Pittsburgh, Pa.
Service Uniforms Inc., 924 Penn Ave., Pittsburgh, Pa.

THEATRE PREMIUMS

Atlas Theatre Supply Co., 425 Van Braam St., Pittsburgh, Pa.

M. S. England, 85 Van Braam St., Pittsburgh, Pa.
Minsky Bros. & Co., 109 Third Ave., Pittsburgh, Pa.
Arthur Von Senden Co., 321 Blvd. of the Allies, Pittsburgh, Pa.
Jos. Woodwell Co., 201 Wood St., Pittsburgh, Pa.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Alexander Theatre Supply Co., 1705 Blvd. of the Allies, Pittsburgh, Pa.
Cinema Distributing Co., 1003 Forbes St., Pittsburgh, Pa.
Glenn Gillette, 614 Rebecca Ave., Wilkinsburg, Pa.
J. R. Lloyd Co., 113 Ferry St., Pittsburgh, Pa.
Tri-State Automatic Candy Corp., 11 Ferry St., Pittsburgh Pa.

JANITOR'S SUPPLIES

Allied Laboratories, 4909 Penn. Ave., Pittsburgh, Pa.
Apex Soap & Sanitary Corp., 1128 Island Ave., McKees Rocks, Pa.
Caldwell's, 1471 High St., Pittsburgh, Pa.

PORTLAND, ORE.

SUPPLY DEALERS

B. F. Shearer Co., 1947 N. W. Kearney, Portland, Ore., Tel.: Atwater 7543

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Theatre Utilities Service Co., 1987 N. W. Kearney St., Portland 9, Ore., Tel.: Beacon 4488
Western Theatre Equipment Co., 1923 N. W. Kearney St., Portland 9, Ore., Tel.: Beacon 2195

TRAILERS

Howard Bell, Film Mart, N. W. Kearney St., Portland, Ore.
National Screen Service, 909 N. W. 19th St., Portland, Ore.

POSTER & ACCESSORIES EXCHANGES

H. Posefer Poster, 1931 N. W. Kearney St., Portland, Ore.
National Screen Service, 909 N. W. 19th St., Portland, Ore.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

N. W. Auto Candy, 16 & Johnsons Sts., Portland, Ore.

ST. LOUIS, MO.

SUPPLY DEALERS

Cine Theatre Supply Co., 3310 Olive St., St. Louis 3, Mo. Tel.: Jefferson 7974
Exhibitors Supply Co., 3227 Olive St., St. Louis 3, Mo. Tel.: Jefferson 5913
Mid-States Theatre Supply, Inc., 3142 Olive St., St. Louis, Mo.

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

National Theatre Supply, 3213 Olive St., St. Louis 3, Mo. Tel.: Newstead 6350

SALT LAKE CITY, UTAH

SUPPLY DEALERS

Inter-Mountain Theatre Supply Co., 142 E. First South, Salt Lake City, Utah, Tel.: 4-7821
Service Theater Supply Co., Inc., 256 E. First South, Salt Lake City, Utah, Tel.: 5-1223

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Western Sound & Equipment Co., 144 E. First South, Salt Lake City, Utah, Tel.: 3-9974

TRAILERS

National Screen Service, 212 E. First South, Salt Lake City, Utah

POSTER & ACCESSORIES EXCHANGE

Louis Locher Jr., 606 Utah Sav. & Tr. Bldg., Salt Lake City, Utah
National Screen Service, 212 E. First South, Salt Lake City, Utah

THEATRE PROGRAMS & HANDBILLS

David W. Evans, Advetrising Agency, McIntyre Bldg., Salt Lake City, Utah
Samuelson Company, (Artists Headquarters), 52 W. Second South, Salt Lake City, Utah
Theatre Display Co., 52 W. 2nd South Street, Salt Lake City, Utah

POSTER & WINDOW CARD PRINTERS

A.B.C. Printers, 609 S. 2nd East, Salt Lake City, Utah
Cooper and Grow Advertising Agency, 72 W. 2nd South, Salt Lake City, Utah
Jex Advertising Agency, Rear 244 E. 1st South St., Salt Lake City, Utah
Louis Locher, Jr., 606 Ut. Sav. & Tr. Bldg., Salt Lake City, Utah

UNIFORMS & COSTUMES

Intermountain Costume Co., Constitution Bldg., So. Main St., Salt Lake City, Utah
Salt Lake Costume Co., Inc., 248 S. Main St., Salt Lake City, Utah

THEATRE PREMIUMS

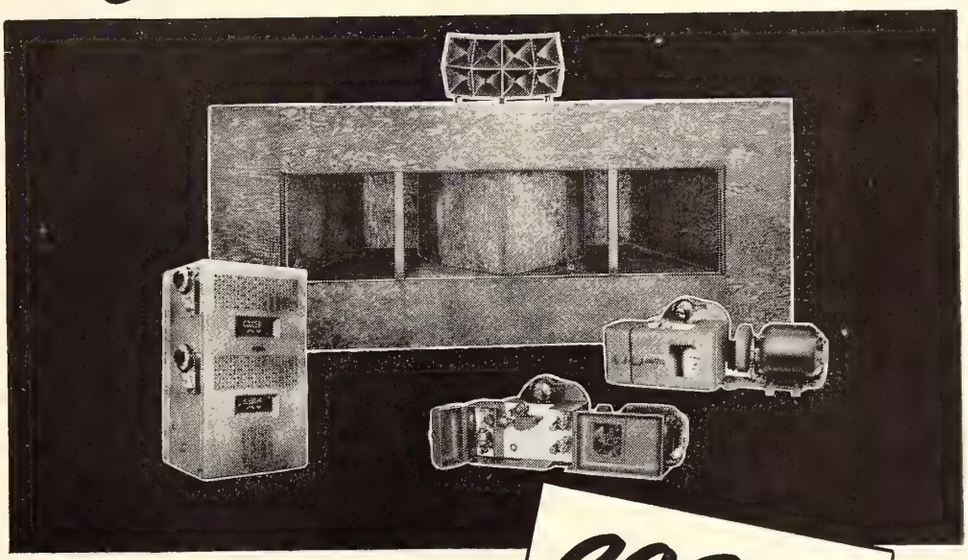
Intermountain Theatre Supply Co., 142 E. 1st So., Salt Lake City, Utah
Service Theatre Supply Co., 256 E. 1st S., Salt Lake City, Utah

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Lyric Theatrical Agency, 132 South State St., Salt Lake City, Utah
Poppers Supply Co., 72 P. O. Place, Salt Lake City, Utah
Theatre Candy Distributing Co., 251 E. 2nd S., Salt Lake City, Utah

(Continued on Next Page)

Sound, with the quality of "In-Person Performance"



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COMPLETE SOUND SYSTEMS—Available in a size to meet the needs of any theatre. Above, is the Model 720, consisting of Royal Soundmaster Soundheads, No. 20 Two-Way Horn System, and the PD-56 Dual Channel Amplifier.

TWO-WAY HORN SYSTEMS—Featuring the new acoustically reinforced baffles. Available in seven different models for theatres with seating capacities ranging up to 1250.

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SOUNDHEADS—The most outstanding sound reproducer available today. Available for either 50 or 60 cycle operation.

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1819 Broadway
N. Y., U.S.A.
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Cudahy-Gibson Janitorial Supplies, (Winters Distributing Co.), 57 W. 2nd S., Salt Lake City, Utah
Flinco Inc., Chemical & Janitorial Supplies, 328 W. 2nd S., Salt Lake City, Utah
Mountain Laboratory Supply Mfrs., 764 Garfield Ave., Salt Lake City, Utah

SAN FRANCISCO, CALIF.

SUPPLY DEALERS

Frazar & Hansen, Ltd., 301 Clay St., San Francisco, Calif.

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

National Theatre Supply, 255 Golden Gate Ave., San Francisco, Calif.
Walter G. Preddey Theatre Equipment, 187 Golden Gate Ave., San Francisco 2, Calif.
B. F. Shearer Co. of California, 243 Golden Gate Ave., San Francisco 2, Calif.

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

C. R. Skinner Mfg. Co., 292-294 Turk St., San Francisco, Calif.
Western Theatrical Equipment Co., 337 Golden Gate Ave., San Francisco 2, Calif. Tel.: Hemlock 1-8302

TRAILERS

Motion Picture Service, 125 Hyde St., San Francisco, Calif.
National Screen Service, 140 Leavenworth St., San Francisco, Calif.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 140 Leavenworth St., San Francisco, Calif.
Pischoff Co., 177 Golden Gate Ave., San Francisco, Calif.

THEATRE PROGRAMS & HANDBILLS

Wobber Bros., 444 Jessie St., San Francisco, Calif.

POSTER & WINDOW CARD PRINTERS

National Screen Service, 140 Leavenworth St., San Francisco, Calif.

UNIFORMS & COSTUMES

Hollywood Advertising Co., 540 Turk St., San Francisco, Calif.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Metro Distributing Co., 977 Howard St., San Francisco, Calif.
Pac. Automatic Candy Corp., 146 Leavenworth St., San Francisco, Calif.
United Candy Co., 168 Golden Gate Ave., San Francisco, Calif.

JANITOR'S SUPPLIES

Acme Paper Co., 1060 Howard St., San Francisco 7, Calif.
Easterday Supply Co., 16th and Vermont, San Francisco 3, Calif.
Hockwald Chemical Co., 135 Mississippi St., San Francisco, Calif.
Paul Koss Co., 977 Folsom St., San Francisco 7, Calif.

SEATTLE, WASH.

SUPPLY DEALERS

American Theatre Supply Co., Inc., 1504—14th Ave. at E. Pike, Seattle 22, Wash., Tel.: CA. 2023
Modern Theatre Supply Inc., 2400 Third Ave., Seattle, Wash.
National Theatre Supply, 2319 Second Ave., Seattle 1, Wash. Tel.: Main 3421
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash., Tel.: Elliott 8247

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Western Theatre Equipment Co., 2224 Second Ave., Seattle 1, Wash. Tel.: Elliot 3806
Western Theatre Equipment Co., 528 West 1st Ave., Spokane, Wash., Box 113, Tel.: Riverside 9706

UNIFORMS & COSTUMES

Nifty Costume Co. Seattle, Wash.

WASHINGTON, D. C.

SUPPLY DEALERS

Elmer H. Brient & Sons Inc., 12 H St., N.E., Washington, D. C., Tel.: District 5905
J. F. Dusman Co. 2021 N. Charles St., Baltimore 18, Md., Tel.: Belmont 2747

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT

Perdue Cinema Service, 406 First Street, S.W., Roanoke 11, Va., Tel.: 2-8817

TRAILERS

National Screen Service, 924 New Jersey Ave., Washington, D. C.
Warner Bros. Pictures, 901 New Jersey Ave. N.W., Washington, D. C.

POSTER & ACCESSORIES EXCHANGES

National Screen Service, 924 New Jersey Ave., Washington, D. C.
Theatre Advertising Co., 704 New Jersey Ave. N.W., Washington, D. C.

UNIFORMS & COSTUMES

Mullane Theatrical & Costuming Agency, 714 11th St. N.W., Washington, D. C.

CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY

Berlo Vending Co., 51 K St. S.E., Washington, D. C.

JANITOR'S SUPPLIES

Daycon Products Co., 1009 9th St., N.W., Washington, D. C.
Rayco Products Co., 3535 14th St. N.W., Washington, D. C.
United Sanitary Chemicals Co., Bend Bldg., Washington, D. C.

CANADA

CALGARY, ALTA.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 712 Eighth Ave., W., Calgary, Alta., Tel.: M-9947
Dominion Sound Equipment Ltd., 2300 Dewdney Ave., Regina, Sask.

MONTREAL, QUE.

SUPPLY DEALERS

Dominion Sound Equipments Ltd., 1620 Notre Dame St., Montreal, Que.
General Theatre Supply Co., Ltd., 366 Mayor Street, Montreal, Que. Tel.: Plateau 3438-39

ST. JOHN, N. B.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 76 Hollis Street, P. P. Box 940, Halifax, Nova Scotia, Canada, Tel.: 3-8211
Dominion Sound Equipments, Ltd., 10 Germain St., St. John, New Brunswick, Can.

TORONTO, ONT.

SUPPLY DEALERS

Dominion Sound Equipments Ltd., 114 Bond St., Toronto, Ont. Tel.: Wa. 6131
General Theatre Supply Co. Ltd., 104 Bond St., Toronto, Ont. Tel.: El. 9307
Perkins Electric Co., Ltd., 277 Victoria St., Toronto, Ont. Tel.: Elgin 6209

VANCOUVER, B. C.

SUPPLY DEALERS

Dominion Sound Equipments Ltd., 820 Cambie St., Vancouver, B. C. Tel.: Marine 2181
Dominion Theatre Equipment Co. Ltd., 847 Davie St., Vancouver, B. C. Tel.: Marine 6634
Empire Agencies Ltd. 573 Hornby Street, Vancouver, B. C. Tel.: Marine 6638
La Salle Recreations Ltd., (Theatre Chair & Carpet Division), 945 Granville Street, Vancouver, B. C. Tel.: Marine 5034
Theatre Equipment Supply Co., 906 David St., Vancouver, B. C. Tel.: Marine 7033

WINNIPEG, MAN.

SUPPLY DEALERS

Dominion Sound Equipment Ltd., 65 Rorie St., Winnipeg, Man. Tel.: 9-2323
General Theatre Supply Co., 185 Portage Ave. E., Winnipeg, Man. Tel. 9-5795
J. M. Rice & Co., 202a Canada Bldg., Winnipeg, Man. Tel.: 2-5371



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Get that

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Motion Picture Theatre MERCHANDISE VENDOR

Vending Equipment: Display Cases, Peanut Roasters, Popcorn Roasters, Popcorn Re-Warmers and Vending Machines

Adleta-Showcase & Fixture Mfg. Co., 1900 Cedar Springs, Dallas 1, Tex.

Advance Mfg. Co., 6296 St. Louis Avenue, St. Louis, Mo.

Auto-Vend, Inc., 3612 Cedar Springs, Dallas, Texas (Automatic Popcorn Vending Machines).

C-8 Laboratories, Newark, N. J.

Columbus Showcase Co., 850 W. 5th Ave., Columbus, O.

Crescent Tool Co., York and Western Ave., Cincinnati 14, O. (Popcorn Machines).

C. Cretors & Co., 630 Cermack Rd., Chicago, Ill. (Popcorn Machines).

Charles E. Darden & Co., 308 S. Harwood St., Dallas, Tex.

***Drincolator Corp.**, 342 Madison Ave., New York 17, N. Y. (Beverage Machine).

Dunbar & Co., 2652 W. Lake St., Chicago 12, Ill.

Ideal Mfg. Co., 507 S. McCuln St., Bloomington, Ill.

Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill.

***Lobby Display Frame Corp.**, 549 West 52nd St., New York 19, N. Y. (Show Cases).

Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (Popcorn Machine).

National Vendors, Inc., 5055 Natural Bridge Ave., St. Louis, Mo.

Page Engineering Co., 603 South Sycamore St., Los Angeles 46, Calif. (Popcorn Machines).

Poppers Supply Co., Inc., 114 West 18th St., Kansas City, Mo.

Pronto Popcorn Sales, 66 Hearford St., Boston, Mass. (Popcorn Warmers).

Rowe Mfg. Co., Inc., Main and Mill Sts., Belleville, N. J. (Cigarette Vending Machines).

Snead & Co., 96 Pine St., Jersey City, N. J. (Beverage Machine).

Spacarb, Inc., 317 E. 23rd St., New York 10, N. Y. (Automatic and Manual Beverage Machines).

Star Mfg. Co., Inc., 6300 St. Louis Ave., St. Louis 20, Mo. (Popcorn Machines).

Stoner Mfg. Co., 328 Gale St., Aurora, Ill.

Superdisplay, Inc., 236 N. Water St., Milwaukee, Wis. (Display Cases and Displays).

Vendex, Inc., 701 S. 2nd St., Milwaukee, Wisc.

Viking Popcorn Machine, Inc., 1481 West Washington Blvd., Los Angeles 7, Calif. (Popcorn Machines).

Viking Tool & Machine Co., 2 Main St., Belleville, N. J. (Popcorn Machines).

The Waddell Co., Inc., Greenfield, O.

*See Advertisement, elsewhere in this issue.

Manufacturers Who Sell Popcorn and Popcorn Accessories Direct to Theatres for Retail Resale.

Blevins Popcorn Company, 3098 Charlotte Ave., Nashville, Tenn. *Terms of Sale*: Cash or credit, customer's choice.

The Cracker Jack Company, 4800 W. 66th St., Chicago 38, Ill. *Minimum Quantity:* Cracker Jack 10cs, 100's. Chums 20cs, 36 40 oz. cellophane bags. *Terms of Sale*: Credit Requirements.

Charles E. Darden & Company, 308 S. Harwood St., Dallas, Texas. *Terms of Sale*: Cash, or credit granted on open account to theatres with approved credit.

F. M. Hoyt & Company, Inc., Amesbury, Mass. (Popcorn.) *Minimum Quantity*: 150 lbs. *Terms of Sale*: Only high credit.

Poppers Supply Company, Inc., 114 W. 18th St., Kansas City 8, Mo. *Terms of Sale:* Cash or terms.

Pronto Popcorn Sales Corp., 702 Beacon St., Boston, Mass. (Popcorn warmers and accessories.)

T. & C. Co., Box 5999, Dallas, Texas.

Manufacturers Who Sell Chocolate Covered Nuts Direct to Theatres for Retail Resale.

Community Industries, 811 S. Hamilton St., Sullivan, Ill. (Lucy Ellen Choc. almond 5c bar.) *Minimum Quantity*: 1,600 bars in vendor pack of 200 per box or 1,296 bars in 24-pack. *Terms of Sale*: 2% 10 days, 30 days net.

Ferrara Candy Co., 2200-10 W. Taylor St., Chicago 12, Ill. (5c and 10c package items including chocolate roasted almonds, Jordan Maid almonds, Boston Baked Beans and choc. lentils.) *Minimum Quantity*: Three cases, depending on item. *Terms of Sale*: 2% 10 days, 30 days net.

Gold Medal Candy Company, 2857 W. 8th St., Brooklyn 24, N. Y. "Thanks" and "Call Again" chocolate bars and uncoated Turkish taffy all in special 100 count packing for the theatrical and vending trades.

Planters Nut and Chocolate Company, Wilkes Barre, Penna. (5c peanut blocks, salted peanuts and choc.-covered peanuts.) *Minimum Quantity*: Shipments must total 200 lbs. gross shipping weight for full freight allowance. *Terms of Sale*: Credit references.

Virginia Peanut Products Co., Inc., 464 Carlton Ave., Brooklyn, N. Y. *Minimum Quantity*: 50 box lots. *Terms of Sale*: Satisfactory Credit.

Manufacturers Who Sell Popcorn and Popcorn Accessories to Theatres Only Through Local Distributors.

***C. F. Simonin's & Sons, Incorporated,** Tioga and Belgrade Sts., Philadelphia, 34, Penna. (Popcorn seasoning.)

Firms Furnishing Complete Refreshment Service to Theatres.

Northwest Automatic Candy Corp., 815 NW 16th Ave., Portland, Ore. Branches at 2404 1st Ave., Seattle; and East 41 Gray Avenue, Spokane. *Furnishes*: candy counter, popcorn warmer, regular delivery of merchandise and inventory service, vending machines; merchandise and service for smaller houses.

Pacific Candy Service Corp., 3723 Wilshire Blvd., Los Angeles 5, Calif. *Furnishes*: Complete installation to sell candy, popcorn, ice cream and beverage; necessary inventories and merchandising aids and service, including trailer and point-of-sale display material. *Terms*: Percentage of gross.

Manufacturers Who Sell Mints, etc., Direct to Theatres for Retail Resale.

Elmcrest Candies Incorporated, 910 W. North Ave., Chicago 22, Ill. (Mints, choc. chips, pecan butter cream balls, ass't. chocolates, pecan "frogs," etc). *Minimum Quantity*: 100 lbs., F.O.B. factory. *Terms of Sale*: 1% 10 days, 11 days net.

Hollywood-Stars, Inc., 7020 Romaine St., Los Angeles 38, Calif. *Minimum Quantity*: two cases. *Terms of Sale*: 2% 10 days, 30 days net.

Imported Delicacies Candy Company, 150 Spring St., New York, N. Y. *Minimum Quantity:* Full and half cases. *Terms of Sale*: Credit references; 1% 10 days, 30 days net.

Life Savers Corporation, Port Chester, N. Y. *Minimum Quantity*: 50 boxes, 20 five-cent rolls to the box. *Terms of Sale*: F.O.B. factory, shipping charges prepaid.

Manufacturers Who Sell Jellies Direct to Theatres for Retail Resale.

Fred W. Amend Company, 8 S. Michigan Ave., Chicago, Ill. *Minimum Quantity*: 1,500 bars. *Terms of Sale*: 2% 15 days, 16 days net.

(Continued on Next Page)

Cold Drink Dispenser Designed Especially for the Theatre

A cold drink dispenser with built-in refrigerator unit, the Drincolator, illustrated herein, is designed specifically for theatre operation.

In capacity, the Drincolator is rated at 500 six-ounce drinks without refilling. When the syrup tanks are exhausted they can be filled again in less than a minute. The patron is offered a choice of two different beverages.

To meet peak load conditions in the theatre, the device is designed to deliver one drink every five seconds while keeping the temperature in the cup under 40 degrees.

The height of the Drincolator has been matched to that of the average theatre candy stand, and to assure more exact match, has been made adjustable between 40 and 43 inches.

In anticipation of the fact that operation of the dispenser in theatres may often involve entrusting it to inexperienced personnel, the design has been reduced to extreme simplicity. Mixing and carbonating are automatically controlled, and automaticlly proportioned to the size of the drink delivered, to assure correct proportions under all circumstances and in the hands of any attendant. In further pursuit of simplicity of design, the running parts have been reduced to only three—a hermetically sealed compressor manufactured by Servel or General Electric; a bronze turbine pump, and a ¼ h.p. G.E. motor.

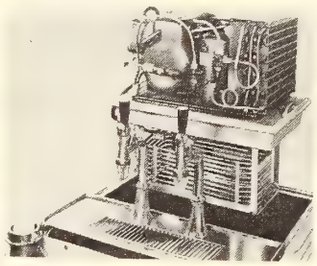
The designers also gave consideration to the fact that in theatre use, unlike counter use, the dispenser may have to be located at a distance from water and drain pipes. To keep installation cost to a minimum under such theatre conditions, a self-contained waste bin is provided to catch the drip-plate spillage. This bin in most cases requires emptying only once a day. However, a direct drain connection also can be used. Necessary connections are ⅜" copper tubing to a water main and plugging in to an electric line.

The compressor is removable for servicing. If it ever should prove necessary to keep the compressor out of service for any appreciable length of time, operation can be continued by filling the freezing well temporarily with ice—for the designers were determined that sales of refreshments, like the show, must go on.

The Drincolator Corporation asserts that a gallon of Coca Cola at $1.75, or a gallon of Pepsi Cola at $1.35, or a gallon of Hires root beer (which sells at between $1.00 and $1.70) are converted in the Drincolator to 125 six-ounce drinks which sell for a total of $6.25 at five cents a drink, or $12.50 at ten cents a drink. Taking these figures offered by the manufacturer of Drincolator, and averaging the costs for raw materials, it will be seen that the average cost for the beverage is $1.45 a gallon. If this is sold at ten cents a drink the gross profit is $12.50 minus $1.45, or $11.05 for each 125 drinks sold. Thus if the theatre can sell 1,250 ten cent drinks per day, the gross profit per day will be $110.50.

Circuits that have installed Drincolators during the last ninety days, the manufacturer reveals, include Golden State Theatres, Evergreen Theatres, Intermountain Theatres, Theatre Enterprises, Griffith Theatres, United Detroit Theatres, Monroe Amusements and Mullin & Pinanski—circuits, that is, from Coast to Coast.





Refreshment sales counter, left, at the Hi-Ho Theatre, San Antonio, utilizes Drincolator dispenser as an integral unit. Above, closeup showing removability feature to facilitate servicing of Drincolator refrigeration unit.

Patrons Can't Miss It



Most conspicuous object in patron's line of vision when he enters the lobby of G. W. Carlson's People's Theatre, Superior, Wisconsin, is this large candy bar. The entire wall behind it is mirrored. A window at the right in the picture (behind the popcorn machine) provides sidewalk service.

300 New Drive-Ins Seen

More than 300 new drive-in theatres will be opened throughout the United States before the end of the year, predicts John E. Currie, manager of National Theatre Supply's Drive-In Theatre Department.

Mr. Currie reveals that during one three-week period recently his company alone closed contracts to equip 38 new drive-ins. He adds that his organization's principal supply sources—International Projector Corporation, manufacturers of projectors and sound equipment, and National's manufacturing sources for lamphouses and generators for these installations, are hard-pressed to meet the demands created by orders the company's branches are writing for drive-ins.

Where to Buy Refreshments

(*Continued from Page E-53*)

Manufacturers Who Sell Gum Direct to Theatres for Retail Resale.

American Chewing Products Corp., 138 Mt. Pleasant Ave., Newark 4, N. J. *Minimum Quantity*: 28 double boxes or 56 single boxes. *Terms of Sale*: Cash.

Fan Tan Gum Corp., 32 Bates St., Dayton 2, Ohio. *Minimum Quantity*: Units of 50 boxes to a carton. *Terms of Sale*: Trade references.

Kayline Co., 1112 S. Michigan Ave., Chicago, Ill.

Topps Chewing Gum, 237 37th St., Brooklyn 32, N. Y. *Minimum Quantity*: 2 cases. *Terms of Sale*: 2% 15 days, 30 days net.

Manufacturers Who Sell Chocolate Bars Direct to Theatres for Retail Resale.

Walter Baker Chocolate & Cocoa Division of General Foods Corporation, Pierce Square, Dorchester 24, Mass. *Terms of Sale*: 2% 10 days, 30 days net.

Hackett Candy Company, 1015 W. Polk St., Chicago 7, Ill. (5c and 10c choc. bars, including fudge, pecan, cream and caramel combinations.) *Terms of Sale*: Vary according to item.

Hershey Chocolate Corporation, Hershey, Penna. (Hershey at present sells direct to major theatre chains, but to smaller groups and independent theatres only through local jobbers).

Lamont, Corliss & Company, 60 Hudson St., New York 13, N. Y. (Nestle's Choc. Bars.)

Regal Candy Co., Inc., 1400 W. 37th St., Chicago 9, Ill., and 317 N. High St., Baltimore 2, Md. (Choc. and uncoated bars.) *Terms of Sale*: 2% 10 days, 30 days net when account qualifies.

Wilbur-Suchard Chocolate Company, Inc., 48 N. Broad St., Lititz, Penna. *Terms of Sale*: 2% 10 days, 30 days net. Freight prepaid on shipments of 150 lbs. or more gross weight.

How to Prepare and Serve Perfect Popcorn

Simple Rules, Worked Out By the Industry, Assure Successful Results and Should Be Followed

By J. A. RYAN

Vice-President, C. F. Simonin's Sons

The tremendous and still growing volume of popcorn sales in the United States has brought forth the most extensive efforts on the part of the industry to do everything conceivable to increase still further the esteem in which the public holds this $186,000,000 confection.

For that is the retail value of popcorn sales in the United States in 1947 —$186,000,000!

Agricultural experts, farmers, processors, manufacturers of popping and vending equipment, salt makers, and manufacturers of seasoning all have done, and are continuing to do, their utmost to make this crispy, tender, appealing tid-bit ever more attractive to the consumer.

Thus the theatreman has an abundant and continually-growing backlog of help in his own efforts to earn more profits by selling more popcorn.

The rest is up to him, for the theatreman—the individual corn popper—is the bottle-neck through which all the efforts of all the others must be funneled. He can nullify all their work if his own procedures are ill advised. No matter what has been or ever will be done by the rest of the industry, the individual popper can drive customers away from the product, and lose his own profits in so doing, if he serves them corn that is cold, soggy, unappetizing or filled with unpopped "old maids." Few customers will complain. For every one that does, a hundred others will merely stop buying popcorn.

Clear-Cut Rules to Follow

Yet there isn't the slightest need to drive customers and profits away. The hard work and prolonged research of many segments of the popcorn industry have reduced the handling and popping of corn to a concrete science, with clear-cut rules which if followed will give perfect results. These rules are the work of many hands and minds.

Two universities, Purdue and Iowa State, have developed hybrid types of corn better adapted to the requirements of popping than ordinary corn. Farmers who planted their acres with these hybrids have cultivated, harvested, cured and graded them according to specifications worked out by the Popcorn Processors' Association. The National Association of Popcorn Manufacturers has developed vital improvements in popping, storage and handling procedures. These two organizations, working in cooperation, have also produced an "official volume tester" to take all guesswork out of the popping volume of corn. Salt manufacturers have brought out a fine-grained salt, especially for popcorn. Box makers have contrived paper boxes that will not transfer their flavor to corn packed in them.

The efforts of popcorn machine manufacturers to make their products practical, beautiful, and as nearly automatic as possible are well known to theatremen.

Seasoning Product Plentiful

Manufacturers of seasoning have worked out the tastiest kind of liquid seasonings, using, however, only domestic materials, the supply of which cannot be cut off as during the recent war. These seasonings pour readily, measure accurately, need no pre-heating or melting and easily withstand the high temperature required in popping—a truly remarkable achievement.

But if the theatreman who is the ultimate vendor of the finished product fails to follow the simple rules that set forth his part of the common activity, all the efforts of all the others to hold and extend still wider the public favor for popcorn will have been useless, and he, the theatreman, will be the loser.

Those simple rules appear elsewhere on this page. Any theatreman can follow them.

Safe Rules for Popcorn

I

DO NOT use antiquated popcorn machines. Pep up the public appetite for popcorn with the stimulating appearance and better product of modern equipment—which also costs less to operate. Many machine manufacturers offer fair trade-ins.

II

BOTH machine and operator should be clean. They are selling a food product!

III

OPERATORS or attendants should be alert, well groomed, preferably in uniform, and of attractive appearance.

IV

INGREDIENTS should be of high quality. A good machine and a smart attendant can sell an inferior product but they can't continue to sell it. Buy only reliable, well-known brands of corn, seasoning, salt and boxes.

V

PREPARATION. See that the corn is in proper condition. It should be at a temperature of about 70° when it is put into the popper. It should have a moisture content of 13½-14 per cent. It will have that moisture content when it is delivered by the supplier; and will come packed in a moisture-proof bag to keep it that way. It should never be heated to bring it up to 70° but stored in a room at that temperature and left to warm up of itself. Heating the corn before popping will reduce the moisture content and render it unsuitable for popping.

Seasoning similarly should be at a temperature of about 70° at the time it is used.

The popping kettle should be brought to the temperature recommended by the manufacturer (470°-500° F.) before the ingredients are put into it. If the kettle is electrically heated, make sure the cable and circuit wires are large enough to carry the power needed to maintain temperature; check similarly on the gas lines if you use gas heating.

(After each batch of corn has been popped check the kettle temperature, for popping causes it to fall off. Do not put in a new batch of ingredients until full temperature has been restored.)

IV

MEASURE corn and seasoning accurately—never overload the kettle. Use not less than 3 nor more than 4 ounces of seasoning to each 12 ounces of corn. If too little seasoning be used, some of the corn will not pop. If too much be used, the corn will be unable to absorb it all and the residue will remain behind to blacken the kettle and make cleaning more difficult. (Also, seasoning is the most expensive ingredient, and should not be wasted.) Add popcorn salt, made especially for popping, according to the taste of your patrons.

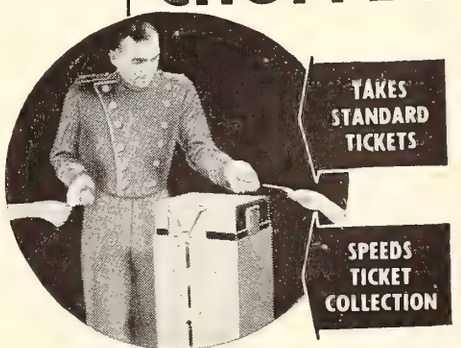
VII

FOLLOW PROPER ORDER in mixing ingredients. First, put the seasoning in the heated kettle and let it come up to popping temperature; next, mix popping salt with the corn and add this mixture to the heated seasoning.

VIII

CLEAN the kettle and machine thoroughly each day, according to the instructions of the manufacturer.

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Fourth Edition—Completely Revised

TRADE NAME DIRECTORY

Listing Brand and Model Names Used by Manufacturers to Identify Products

A

Acoustone—(Sound Absorbing Materials). U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.

Afco—(chewing gum remover, disinfectants, polishing compounds, liquid soap, powder soap). Alex C. Ferguson Co., 460 Chestnut St., Philadelphia, Pa.

Agitair—(Air Diffusers and Filters). Air Devices, Inc., 17 E. 42 Street, New York 17, N. Y.

Alfco-Foamite—(fire hose). American-LaFrance-Foamite Corp., 903 Erie St., Elmira, New York.

Albi "K"—(Flameproofing for fabrics). Albi Chemical Corp., 15 Park Place, New York, N. Y.

Albi "R"—(Fire retardant coating). Albi Chemical Corp., 15 Park Place, New York, N. Y.

Amplicall—(Intercommunication equipment). Rauland Corp., 4245 N. Knox Avenue, Chicago 41, Illinois.

Auditone—(Sound Absorbing Materials). U. S. Gypsum Co., 300 W. Adams St., Chicago, Illinois.

Autodrape, Silver Service—(Control). Automatic Devices Co., 1035 Linden Street, Allentown, Pa.

Automaticket—(ticket machines, choppers). General Register Corp., 38-20 33rd Street, Long Island City, N. Y.

B

Balopticon—(Still Projector). Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.

Belfone—(Inter-Communicating equipment). Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

Bel-Sun-Lite—(On all lighting equipment). Belson Manufacturing Co., 1444 W. Van Buren St., Chicago 7, Ill.

Besteel, Fenesteel, Silent Steel—(track). Automatic Devices Co., 1035 Linden Street, Allentown, Pa.

Bestereopticon—(Slide Projectors). Best Devices Company, Inc., 10516 Western Ave., Cleveland, Ohio.

Bobrick Sop-O-Zon—(Liquid, lather and powder soap dispensers, lotion dispensers and wall type gravity feed systems). Bobrick Manufacturing Corp., 2619 Santa Fe Avenue, Los Angeles, Calif.

Bodiform—(Theatre chairs). American Seating Co., Grand Rapids, Michigan.

Broadband—(acoustic sound reproducers). Racon Electric Co., Inc., 52 E. 19 Street, New York 3, N. Y.

C

Capco—(Lamp Coloring). Capitol Stage Lighting Co., 527 W. 45 Street, New York 19, N. Y.

Cardineer—(Accounting systems). Diebold, Inc., Canton 2, Ohio.

Ca-Vel—(Upholstery, fabrics, draperies). Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.

Century "5"—(16 mm. Sound On Film Motion Picture Projector. Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.

Cinemaphone—(Sound products). S.O.S. Cinema Supply Corp., 602 West 52 Street, New York 19, N. Y.

Color Clear—(Polished plated glass). Libbey-Owens-Ford Glass Co., Toledo 3, Ohio.

Col-O-Tex—(Pyroxylin coated upholstery fabrics). Columbus Coated Fabrics Corp., 1280 N. Grant Ave., Columbus 16, Ohio.

Compound "C"—(fireproofing solution), Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, New York.

Coola-Weather—(Air Washers). S.O.S. Cinema Supply Corp., 602 West 52 Street, New York 19, N. Y.

Cosalco—(Metal moulding, frames, cases). Colonial Sales Corp., 928 Broadway, New York, N. Y.

Curity—(Consumer dressings line). Bauer & Black, 2500 S. Dearborn St., Chicago, Illinois.

D

Debrie—(Motion picture printers). Reeves Instrument Corp., 215 E. 91 Street, New York, N. Y.

Dorex—(Air purification equipment). W. B. Conner Engineering Corp., 114 E. 32 Street, New York, N. Y.

Dust-Stop—(Air filters). Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio.

E

E-7—(Projector). International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.

Esco—(Electric Motors, generators, motor-generators, dynamotors, rotary converters and engine drive generation plants). Electric Specialty Co., Stamford, Connecticut.

Evabrite—(Opaque and transparent front surface mirrors). Bache, Semon & Co., 640 Greenwich St., New York, N. Y.

Evalast—(Genuine electrolytically copper-plated second surface mirrors). Bache, Semon & Co., 640 Greenwich Street, New York, N. Y.

Exide—(Emergency lighting batteries). Electric Storage Battery Co., 1900 Allegheny Ave., Philadelphia, Pa.

F

Fibretone—(Sound Control Ceilings). Johns-Manville, 22 East 40 Street, New York 16, N. Y.

Filmo—(8 mm. and 16 mm. cameras, projectors, and accessories). Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.

Filmoarc—(16 mm. sound-silent arc projector). Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.

Filmosound—(16 mm. sound-silent projector). Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.

Filmrite—(Motion picture film clearing solution). Rosco Laboratories, 367 Hudson Ave., Brooklyn, N.Y.

Firmastone—(Patching Cement). General Chair Co., 1308 Elston St., Chicago, Ill.

Flexifone—(Intercommunication equipment). Operadio Manufacturing Co., St. Charles, Illinois.

Flex-Site—(Accounting systems). Diebold, Inc., Canton 2, Ohio.

Flote—(Emergency lighting battery). Philco Storage Battery Corp., Trenton, New Jersey.

Fluor-Glo—(Fluorescent Plastics for decorations). Vio-Glo Plastics Corp., 479 Sixth Avenue, New York 11, N. Y.

Fluor Design—(Fluorescent Murals and decorations). Black Light Products, 67 E. Lake Street, Chicago 1, Ill.

Forest Air—(Air fresheners). Charles F. Hubbs & Co., 383 Lafayette St., New York, N. Y.

4-Star—(Sound Equipment). International Projector Corp., 55 LaFrance Avenue, Bloomfield, N. J.

G

Glo-Crafe—(Black light equipment and luminous products). Switzer Bros., 1220 Huron Road, Cleveland 15, Ohio.

Gold Stripe Brushes—(Paint brushes). Pittsburgh Plate Glass Co., Brush Division, Carroll Station P. O., Baltimore 29, Md.

Gumoff—(Spot and stain remover). Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.

H

Hi-Art Illustration Boards—(Artist cardboards). National card, Mat & Board Co., 4336 Carroll Ave., Chicago, Illinois.

Hush-Kote—(Acoustical plastic). Cleveland Builders Supply Co., 1276 W. 3 St., Cleveland, Ohio.

I

Imperial "5"—(16 mm. Silent Motion Picture Proj.). Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.

K

Kaumagraph—(Lithography). Kaumagraph Co., 1333 Poplar St., Wilmington, Delaware.

Kerazon—(Flame Resistant Vinyl Upholstery). Atlas Powder Co., Zapom-Keratol Div., Stamford, Conn.

Klieglight—(Spotlight). Kliegl Bros., 321 West 50 St., New York, N. Y.

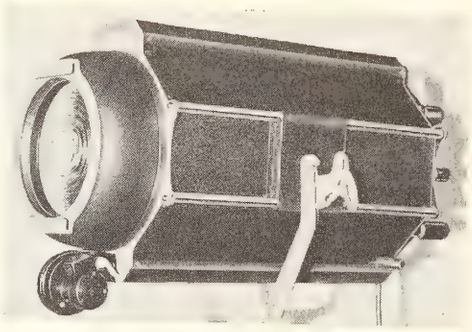
Kni-Tron—(Rectifiers). Kneisley Electric Co., 500 S. St. Clair St., Toledo, Ohio.

Kno-Draft—(Ceiling Air Diffusers). W. B. Connor Engineering Corp., 114 E. 32 St., New York, N. Y.

L

Lafayette—(Public address). Radio Wire Television. 100 Sixth Avenue, New York, N. Y.

New Klieglight



INCANDESCENT-type Klieglight, described by Kliegl Brothers as "an entirely new development . . . providing a more powerful beam with more desirable controls than anything heretofore available," has been put on the market under the name Dyna-Beam. Intended for spot and floodlighting from distances of 75-100 feet, it provides a spot rated as equivalent to that of a 70 ampere arc, and a flood (when more than 6 feet wide) rated at three to four times greater light intensity than that of any type 70-100 ampere arc. It utilizes standard-voltage incandescents.

Lightmaster and Arcmaster—(Hi-intensity arc lamps). Ballantyne Company, 1707 Davenport St., Omaha 2, Nebr.

Lite-Weight—(16 mm. sound movie projector). Victor Animatograph Corp., Davenport, Iowa.

Liquid Timsen—(liquid quaternary concentrate). Theo. Ross Associates, 837 W. Olympic Blvd., Los Angeles 15, Calif.

Lumite—(woven saran fabrics for upholstery, wall and decorative use). Chicopee Manufacturing Corp. of Georgia, 47 Worth St., New York, New York.

Master Check system—(Drive-In Admission Controls). Miller Manufacturing Co., 16 Wallingford Rd., Brighton 35, Mass.

Milapaco—(paper cups). Milwaukee Lace Paper Co., 1306 E. Meinecke Ave., Milwaukee, Wis.

Mir-O-Guards—(reflector guards).. **Mirror-Guard** Co., 837 11th Ave., New York, N. Y.

N

Nat-Mat Cardboards—(display carboards). National Card, Mat & Board Co., 4336 Carroll Ave., Chicago, Illinois.

Nicbroc—(towels). Charles F. Hubbs & Co., 383 Lafayette St., New York, N. Y.

Nu-Notch—(Mushroom Air Diffuser). Knowles Mushroom Ventilator Co., 583 Upper Mountain Ave., Montclair, New Jersey.

O

Oasis—Electric water coolers). Ebco Manufacturing Co., 401 W. Town St., Columbus 8, Ohio.

Ozite Rug Cushion—(Rug Cushion). American Hair & Felt Company, Floor Covering Division, Merchandise Mart, Chicago 54, Illinois.

P

Patch-A-Seat—(Patching Kit). General Chair Co., 1308 Elston St., Chicago, Illinois.

Pee Wee—(Spotlight). Best Devices Company, Inc., 10516 Western Ave., Cleveland, Ohio.

Picturol—(35 mm. filmstrip projector). **Society for** Visual Education, Inc., 100 East Ohio Street, Chicago 11, Ill.

Plante—(Emergency Lighting battery). Gould Storage Battery Corporation, Trenton 7, New Jersey.

Plastovin—(Plastic coated fabric and film upholstery). Columbus Coated Fabrics Corp., 1280 N. Grant Ave., Columbus 16, Ohio.

Powerstat—(dimmers). The Superior Electric Co., 83 Laurel St., Bristol, Conn.

Premier "20"—(16 mm. sound-on film motion picture proj.). Ampro Corp., 2835 N. Western Ave., Chicago 18, Illinois.

Prop R Temp—(self contained air conditioning unit). Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, New York.

Puritan—(Round Paper Drinking Cups). American Paper Goods Co., 499 Main St., Kensington, Conn.

Q

Quick Aid Fireguard—(Fire Extinguishers). General Detroit Co., 2270 E. Jefferson Ave., Detroit, Mich.

R

Re-Cord-O-Fone—(Disc Recorder). Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.

Rect-O-Lite—(Motion picture rectifier). Baldor Electric Co., 4353 Duncan Ave., St. Louis, Mo.

Relagmatic—(Switchboards). Kellogg Switchboard & Supply Co., 6650 S. Cicero Ave., Chicago, Ill.

Remove-A-Panel—(Supporting Frame and Glass Equipment). Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Illinois.

Restfoam—(Foam rubber cushioning). Hewitt Rubber Division, Hewitt Robbins, Inc., Buffalo 5, New York.

Reveldex—(Accounting systems). Diebold, Inc., Canton 2, Ohio.

Richland Broadfelt—(Floor Covering). American Hair and Felt Company, Floor Covering Division, Merchandise Mart, Chicago 54, Illinois.

Ripple-Fin-Ripple Tube—(for air conditioning theaters). McQuay, Inc., 1600 Broadway, N. E., Minneapolis 13, Minn.

Rite-Hite Automatic Adjustable—(Stools & Chairs). Dependable Manufacturing Co., 1908 California St., Omaha 2, Nebr.

Royal Sound Master—(Sound Systems). Ballantyne Company, 1707 Davenport St., Omaha 2, Nebr.

Russwin—(Panic Bolts for exit doors, closets). Russell & Erwin Mfg. Co., New Britain, Conn.

S

Safe-T-Stak—(Carbon and film cabinets). Diebold, Inc., Canton 2, Ohio.

Simplex—(Projectors Sound Equipment). International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.

Sanacoustic—(Sound Control Ceilings). Johns-Manville, 22 E. 40th Street, New York 16, N. Y.

Select-o-Phone—(private automatic telephone and paging systems). Kellogg Switchboard & Supply Co., 6650 S. Cicero Ave., Chicago, Ill.

Snaplites I & II—(35 mm. Projection lens). Kollmorgan Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.

Solite—(directional signs, display frames, exit signs, letter marquee, price signs). Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Stabilarc—(Motor Generator). Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Stabiline—(voltage regulators). The Superior Electric Co., 83 Laurel St., Bristol, Conn.
Standsteel—(Control Stand). Automatic Devices Co., 1035 Linden St., Allentown Pa.
Sturdifilm Tolex—(Vinyl resin plastic unsupported film). The Textileather Corp., 607 Madison Ave., Toledo, Ohio.
Superpine—(deodorant and cleaning solution). Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Super Simplex—(Projector). International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
Supersnaplite—(35 mm. Projection Lens). Kollmorgan Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.
Sup-R-Arc—(Arc Lamp). Hopkins & Woods, 446 N. Illinois St., Indianapolis, Indiana.

T

Teletalk — (Intercommunication). Webster Electric Co., Racine, Wisconsin.
Thermopane—(Multi-pane insulating glass). Libbey-Owens-Ford Glass Co., Toledo 3, Ohio.
"Third Dimension"—(Changeable Letters). Adler Silhouette Letter Co., 3021 W. 36th Street, Chicago 32, Ill.
Timsen—(granule quaternary concentrate-disinfectant, deodorant, germicide). Theo. Ross Associates, 837 W. Olympic Blvd., Los Angeles 15, Calif.
Tolex—(Vinyl resin coated leathercloth). The Textileather Corp., 607 Madison Ave., Toledo, Ohio.
Tradiovision—(Projection television with picture size variable up to theater screen dimension). Tradio, Inc., Asbury Park, New Jersey.
Transverters—(motor generator sets). Hertner Electric Co., 12690 Elmwood Ave., N. W., Cleveland 11, Ohio.
Triumph 60—(16 mm. sound movie projector). Victor Animatograph Corp., Davenport, Iowa.
Tuf-flex—(Glass Doors). Libbey-Owens-Ford Glass Co., Toledo 3, Ohio.
Tungar—(Rectifier bulbs). General Electric Co., 1285 Boston Ave., Bridgeport, Conn.
Typhoon—(Package Low Side Unit). Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, New York.

V

V-Line—Accounting systems). Diebold, Inc., Canton 2, Ohio.
Vaultette—(safes, fire and burglar proof). Diebold, Inc., Canton 2, Ohio.
Vion—(Directional, Admission, Exit Signs). Vio-Glo Plastics Corp., 479 6th Avenue, New York 11, N. Y.
Vio-Ray—(Blacklight Lamps). Vio-Glo Plastics Corp., 479 6th Avenue, New York 11, N. Y.
Vision-Master—(television receiver). Colonial Television Corp., 780-800 East 137th Street, New York 54, N. Y.
Visitron—(Television Picture Tubes and phototubes). Rauland Corp., 4245 N. Knox Avenue, Chicago 41, Ill.
Vitrolite—(Colored structural glass). Libbey-Owens-Ford Glass Co., Toledo 3, Ohio.
Voice of the Theatre—(Theatre loudspeakers and systems). Altec-Lansing Corp., 1161 N. Vine Street, Hollywood, Calif. .
Vortex—(paper cups). Dixie Cup Company, Easton, Pennsylvania.

W

Wall-Tex—(Washable fabrics wall covering). Columbus 16, Ohio.
Whiz—(Chemical maintenance products, including Venus polish). R. M. Hollingshead Corporation, Camden, New Jersey.

Z

Zephyr-Coolair—(Blowers). S. O. S. Cinema Supply Corp., 602 West 52nd Street, New York 19, N. Y.
Zeon—(Cold cathode lamps and decorative lighting). Federal Electric Co., 8700 S. State St., Chicago, Ill.
Zonolite Acoustical Plastic—(Acoustical Correction). Western Mineral Products Co., 1720 Madison St., N. E. Minneapolis 13, Minn.
Zourite—(Aluminum facing material). Kawneer Co., 732 N. Front St., Niles, Mich.

S.M.P.E. Will Convene On Coast May 17th-21st

The 63rd semi-annual convention of the Society of Motion Picture Engineers will be held at the Santa Monica Ambassador Hotel, Santa Monica, California, May 17th to 21st inclusive. More than 2,500 of the industry's technical experts are expected to attend. Business and technical sessions will be held mornings, afternoons and evenings, except the evening of May 19th, which will be devoted to a cocktail party and dinner dance.

Mrs. S. P. Solow, convention hostess, will arrange entertainment for women in attendance. Other officials in charge of the convention include SMPE President Loren L. Ryder and Convention Vice-President William C. Kunzmann.

NTS Offers Speaker Built Expertly for Drive-Ins

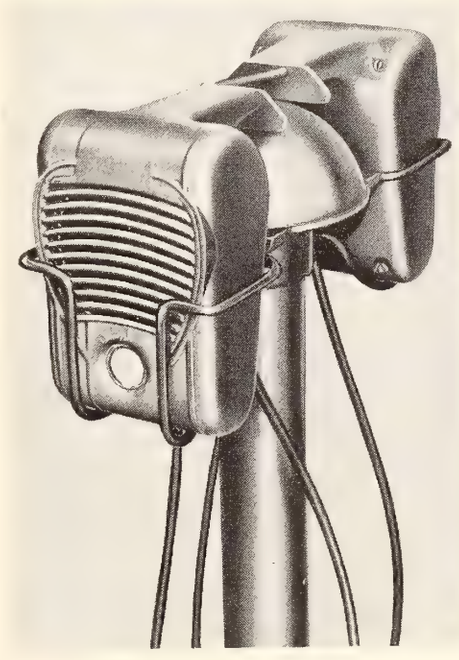
Design Minimizes Labor in Installing and Dismounting, Features Weatherproofing, L-Pad Volume Control

National Theatre Supply has brought out an in-car speaker for drive-in theatres that has many carefully planned features specifically designed to meet the exceptional conditions inseparable from drive-in operation.

These Simplex speakers are supplied in pairs, with coupling units arranged to fit on top of either a 2" or a 1½" pipe. The coupling unit is fastened directly to the pipe, without threading or flanges, by means of Allen-head set screws, in the case of a 2" post. For 1½" posts, an adapter is provided.

The coupling unit is aluminum, phosphorized to improve the adherence of a coating of gray lacquer baked on at 300° F. This finish is durable; nevertheless, gray color was chosen so that any chipping which may occur through accident will be relatively invisible against the underlying aluminum metal. The two formed baskets which hold the speakers are neoprene covered. They can be removed at the end of the season if desired, but since they are fastened in place by set screws located inside the coupling unit they cannot be removed by tampering.

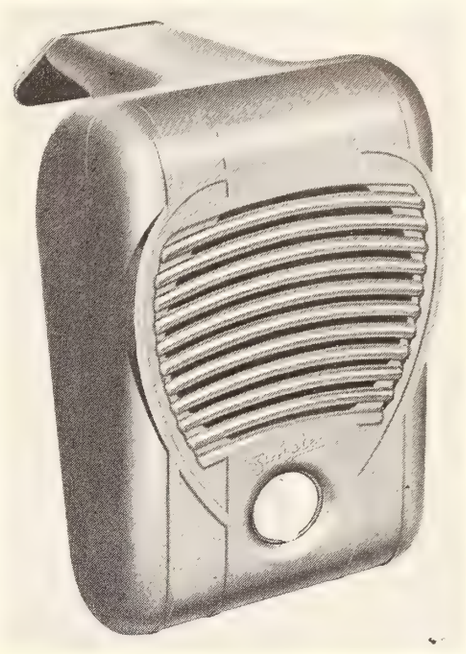
The aluminum dome that forms the top of the coupling unit is also removable, allowing the electrician to do all his work in the open, with maximum visibility and speed. The terminal strip for connections to the undeground wire carries both lugs and binding posts; if desired, the electrician can discard the lugs and merely loop the wire around the binding posts, thereby making his connections with greater rapidity.



Cords emerge from each speaker off center, to assure they will not tangle with each other.

The cord running from the coupling unit to each speaker is firmly anchored inside the coupling unit so that connections cannot be opened by any sudden pull on the speaker cord.

The entire coupling unit, with its speakers, can be removed at the end of the season merely by loosening the Allen-head set screw that holds it to the post and disconnecting the ground wire; or, if preferred, the coupling unit can be left in place and the speakers with their baskets removed for storage.



Rain will drip off at the ends of the carefully curved louvres, not into the speaker.

Transformers in the coupling unit are weather-proofed by vacuum impregnation; meaning that the weather-treatment goes all the way through them and they can be left exposed indefinitely.

The speaker cases are also aluminum, gray-lacquer finished in the same way as the exterior of the coupling unit, which they match in appearance. The aluminum alloy used for these cases is said to be one of very high tensile strength, to minimize breakage in case the speaker is dropped. The louvres, through which the sound is transmitted, are curved, so that rain will drain off at their ends, where it can do no harm. However, since water may at times collect inside the speaker housing whatever precautions are used, through condensation if in no other way, water drain holes have been provided which assure that no matter how the speaker is hung on its post, all water will drain out completely.

The design of the "throat" is such that the speaker can be hooked to the car window without winding the window up more than a fraction of an inch; on the other hand, the window can be closed almost

(*Continued on Next Page*)

Correction on Popcorn

In STR for January 31st, on Page E-17, J. A. Ryan, Vice-President of C. F. Simonin's Sons, Inc., manufacturers of popcorn seasoning, was cited as stating that popcorn "should be kept at room temperature or warmed for several hours before popping."

Mr. Ryan points out that this statement is so worded that it can be misunderstood. He emphasizes that popcorn should never be warmed in any other way than by leaving it in a room of proper temperature for a sufficient length of time to enable the corn to assume that temperature. Any other procedure, any form of direct heating, will tend to reduce the moisture content of the corn below the margin of safety, Mr. Ryan cautions, and adds: "There is no practical technique by which corn can be warmed quickly to popping temperature."

Mr. Ryan offers further, very detailed, advice on the correct handling of popcorn elsewhere in this issue.

NTS Speakers

(*Continued from Page E-57*)

completely with the speaker in place.

The speaker is optionally supplied with either a 5-foot cable, or a Koiled Kord that extends to 8 feet and retracts to 16 inches. Cords emerge from each speaker off center, and in such a way that the cords from the two speakers will not tangle when both are on the post.

The speaker itself has a weatherproofed four-inch cone. According to the manufacturer, it has an unusually heavy Alnico V magnet, and a frequency response specifically designed for drive-in operation.

The volume contol knob, which is finished in attactive ivory enamel, is recessed, so it will not be broken if the speaker is dropped. It cannot be removed by tampering, since it is fastened from within the speaker case by a spring and clutch arrangement. The volume control itself is an L-pad, not a potentiometer, assuring constant impedance no matter where the control is set. Thus, varying the volume of any number of speakers will have no effect on other speakers.

The speaker unit weighs only about 2½ pounds. Women patrons will experience no difficulty in handling so light a unit.

Kreuzer, O'Brien, Brenkert Head RCA's New Sections

Internal shifts of RCA's motion picture activities have streamlined the organizational arrangement.

Frank M. Folsom, Executive Vice-President of RCA, remains in charge of RCA Victor Division. Within that Division there has just been set up a new Theatre and Recording Equipment Section. This section in turn is sub-divided into three "Groups"—the Theatre Equipment Group, the Film Recording Group, and the Brenkert Light Projection Company.

Barton Kreuzer is both Manager of the Theatre and Recording Equipment Section and head of the Film Recording Group. J. F. O'Brien heads the Theatre Equipment Group, while the Brenkert Company remains in charge of its President, Karl Brenkert.

J. R. Little becomes Eastern Region Manager of the RCA Victor Division, with offices in New York.

Efficiency Check List for Projectionists

☐ APR. 26.—Are all fire extinguishers fully charged, ready for emergency at instant's notice? Provide yourself with cleaning tetrachloride; never rob the extinguisher.

☐ APR. 27.—Check back-screen speaker connections to make sure that all are tight and uncorroded; check all back-screen speaker fuses for signs of over-heating.

☐ APR. 28.—Time to blow dust out of all amplifiers, rectifiers, motor-generators? Use a bellows, or a vacuum cleaner with hose connected in reverse.

☐ APR. 29.—Test all tubes that can be tested with installed meters; replace weak ones promptly to avoid overloading or any deterioration in sound quality.

☐ APR. 30.—Inspect all projection and sound optical surfaces for cleanliness, and for freedom from any defects in silvering of mirrors or coating of lenses.

☐ MAY 1.—Acetate (safety) prints are being distributed in increasing quantity. Have you ordered the kind of film cement that can splice both acetate and nitrate?

☐ MAY 2.—Have the projection room summer ventilating ducts thoroughly inspected and cleaned as necessary to assure they are in perfect condition.

☐ MAY 3.—If the projection room floor needs painting have it painted; don't let walking on it scuff abrasive and harmful concrete dust into your apparatus.

☐ MAY 4.—Remove all tubes from their sockets, examine tube prongs and socket contacts for dirt, for evidence of poor contact or signs that there has been arcing.

☐ MAY 5.—Operate all volume controls while listening critically to the monitor; adjust or replace any that are even slightly noisy in operation.

☐ MAY 6.—Test the action of the fire shutters in all projector mechanisms to make certain they are still in good condition and completely reliable in their action.

☐ MAY 7.—Have you had the emergency port shutter and cut-off switch controls located where you can work them if fire forces you out of the projection room?

☐ MAY 8.—Double-check all lamphouse ventilating arrangements to make certain they are perfect and will infallibly protect your only lungs against dangerous arc fumes.

☐ MAY 9.—Make a thorough experimental test of the action of all port safety shutters for reliability and fast action; adjust their action as necessary.

☐ MAY 10.—Get a reliable thermometer if you don't have one; observe temperature of all rectifiers; check fan operation if rectifiers seem to be running warm.

☐ MAY 11.—Examine closely the condition of the asbestos-covered leads to ALL lamphouses. Order replacements now for any leads no longer in perfect condition.

☐ MAY 12.—Do you take the utmost advantage of every appearance of titles to watch the screen critically for even slight evidences of travel ghost?

☐ MAY 13.—Put all of the pre-focussed exciter lamps into temporary operation, and make certain they are focussed perfectly for instant use in emergency.

☐ MAY 14.—Carefully examine the condition of all film guides, tension shoes, idlers and aperture plates—order replacements well in advance of need.

☐ MAY 15.—Make sure all oil cans and lubricating oil containers are kept tightly closed, to keep out water vapor that would rust parts on which oil is used.

☐ MAY 16.—Examine all sprockets for evidence of wear or undercutting. Be sure that you order needed replacements well in advance of actual need.

☐ MAY 17.—Examine take-up action, belts or chains; make certain that take-up is faultlessly smooth and that belts or chains are taut and not badly worn.

☐ MAY 18.—Go over all motor-generators for coolness in operation; examine condition of brushes, commutator and bearings; make all indicated adjustments.

☐ MAY 19.—Time for another inspection of the blades and clips of all sound and power switches; clean, burnish, adjust, repair or replace as necessary.

☐ MAY 20.—Double-check all oil cups, oil reservoirs, grease cups and other lubricating points to make certain no detail of lubrication has been overlooked.

☐ MAY 21.—Are all of your operating reels still in good condition? If they are not perfect now, order replacements well in advance of need.

☐ MAY 22.—Go over all projector and soundhead gears in thorough detail; don't wait to order replacements for worn ones until the situation has grown dangerous.

☐ MAY 23.—Have all projection room summer ventilating motors checked, serviced and lubricated, and thoroughly tested for perfect performance.

Exclusive STR Service Feature

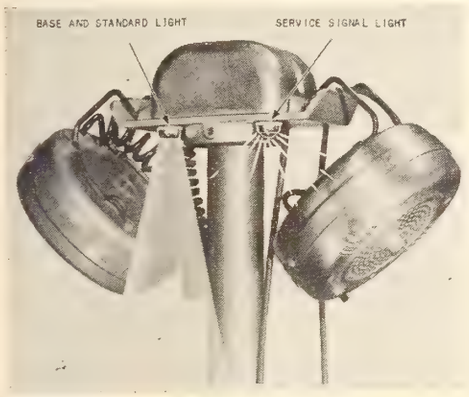
Drive-In Speakers With Safety and Sales Lamps

New Motiograph drive-in speakers, now being delivered, and already installed in twelve newly-opened drive-in theatres, incorporate both safety and refreshment sales lamps among their outstanding features.

The safety lamp, designated "Base and Standard Light" in the accompanying illustration, shines down the base of the speaker standard. Its purpose is two-fold; to reduce possibility of damage to speaker equipment and customer's automobiles, and to assist patrons in finding their way back to their cars.

The "Service Signal"—refreshment sales—lamp is operated by the push-button on the speaker case, by means of which it can be turned on or off, or flashed. It has a red lens to attract the refreshment vendor.

The junction boxes for these new speakers can readily be attached to any pipe from 1½" to 3½" in diameter without need for adapters or for threading pipe. They are held rigidly in place by making up three bolts, and can be easily removed by backing those bolts. However, the junction



SAFETY and refreshment service lights are among the outstanding features of the weatherproof junction boxes of these newly-released Motiograph drive-in speakers.

boxes are bright aluminum castings, completely rust-proof in themselves, and so designed that there is no need to remove them at any season since all components in them are completely protected against weather. Among the fittings of these boxes are solderless lugs that permit connecting and disconnecting speaker and feed cables with exceptional rapidity.

The speaker cases are offered in a choice of finishes which includes brushed cadmium or light blue baked enamel. Speaker hooks are fully rubber-covered; and the speaker unit includes a five-inch cone treated to resist all weather conditions.

WATER ECONOMY AND BETTER HYGIENE are claims made for an electrically operated, automatic urinal flushing system manufactured by Sloan Valve Co. of Chicago, and adaptable for use with either old or new installations. The mechanism can be set to operate either once every five minutes or once every hour, according to the time of day or night. Tremendous quantities of water can be saved, it is claimed.

NECESSARY COMPANION EQUIPMENT for EVERY BOXOFFICE

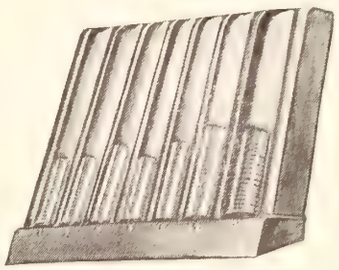
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New Mirrophonic Sound
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Air Devices, Inc. E-14
17 East 42nd St., New York 17, N. Y.

Altec Service Corp. E-25
250 W. 57th St., New York, N. Y.

American Popcorn Co. E-43
Box 12, Sioux City 6, Iowa. President: Howard C. Smith. Sales Manager: Stanley A. Thatcher. Domestic Sales: Direct.

American Seating Co. E-3
9th and Broadway, Grand Rapids 2, Mich. Sales Manager: J. M. VerMeulen. Domestic and Foreign Sales: Direct and through National Theatre Supply.

Associated Ticket & Register Co., Inc. E-59
346 West 44th St., New York 18, N. Y.

Automatic Devices Co. E-36
1033 Linden St., Allentown, Pa. Export Office: 220 W. 42nd St., New York, N. Y.

L. Bahn Co. E-26
123 W. Canton St., Boston 18, Mass.

Ballantyne Co. E-51
1707 Davenport St., Omaha 2, Nebr.

Black Light Products E-40
67 E. Lake St., Chicago 1, Ill. President: J. Cornell Richardson.

Blue Seal Cine Devices, Inc. E-24
5-45 49th Ave., Long Island City 1, N. Y.

Bond Equipment Co. E-28
513 Oliver St., St. Louis 1, Mo.

Capitol Stage Lighting Co. E-44
527-529 West 45th St., New York 19, N. Y.

Century Projector Corp. E-46
729 7th Ave., New York 19, N. Y. Sales Manager: L. W. Davee. Domestic Sales: Through independent dealers. Foreign Sales: Through Westrex, Inc., exclusively.

DeVry Corp. E-29
1111 Armitage Ave., Chicago 14, Ill. Sales Manager: H. B. Engel. Domestic Sales: Through independent supply dealers. Foreign Sales: Through authorized distributors.

Drincolator Corp. E-60
342 Madison Ave., New York 17, N. Y.

F & Y Building Service E-28
328 E. Town St., Columbus 15, O.

Forest Mfg. Corp. E-35
34 Park Place, Newark, N. J. President and Sales Manager: J. K. Elderkin. Domestic Sales: Through all dealers. Foreign Sales: Through appointed dealers and export outlets.

General Register Corp. E-55
36-20 33rd St., Long Island City 1, N. Y. Sales Manager: W. C. Stober. Domestic Sales: Through supply dealers. Foreign Sales: Through export dealers.

Goodall Fabrics, Inc. E-4
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Griggs Equipment Co. E-48
Belton, Tex.

Harvey Radio Co., Inc. E-49
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Hornstein, Joe, Inc. E-28, E-43, E-59
630 9th Ave., New York, N. Y.

Ideal Seating Co. E-7
521 Ann St., Grand Rapids, Mich.

International Projector Corp. ..... Back Cover
92 Gold St., New York, N. Y.

Kliegl Bros. E-39
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Kollmorgen Optical Corp. E-30
2 Franklin Ave., Brooklyn 11, N. Y.

Lobby Display Frame Corp. E-52
551 W. 52nd St., New York City

Lorraine Rubber Engineering Co. E-44
286 Fifth Ave., New York, N. Y.

Motiograph, Inc. E-26
4431 W. Lake St., Chicago, Ill.

National Carbon Co. E-8
30 E. 42nd St., New York 17, N. Y. Sales Manager: D. B. Joy. Domestic and Foreign Sales: Through dealers.

National Super Service Co., Inc. E-28
1951 N. 13th St., Toledo 2, O.

National Theatre Supply E-37, E-41
92 Gold St., New York, N. Y.

Novelty Scenic Studios, Inc. E-43
32-34 W. 60th St., New York 23, N. Y. President and Sales Manager: A. I. Kessler. Domestic Sales: Direct and through dealers. Foreign Sales: Direct and through dealers.

RCA Service Corp. E-19, E-36, E-40, E-42, E-44
Front and Cooper Sts., Camden, N. J.

J. E. Robin, Inc. E-44
330 W. 42nd St., New York 18, N. Y.

C. F. Simonin's & Sons, Inc. E-27
Tioga & Belgrade Sts., Philadelphia 34, Pa.

Alexander Smith-Masland E-21
295 Fifth Ave., New York 16, N. Y.

S.O.S. Cinema Supply Corp. E-47
602 W. 52nd St., New York 18, N. Y. Vice-President and Sales Manager: O. Lightstone. Domestic Sales: Direct and through dealers in certain territories. Foreign Sales: Direct and through exclusive dealers in certain countries.

Sportservice, Inc. E-44
Hurst Bldg., Buffalo, N. Y.

Strong Elec. Corp. E-2
87 City Park Ave., Toledo 2, O. Sales Manager: Harold E. Brown. Domestic Sales: Through independent supply dealers. Foreign Sales: Through Strong Elec. Corp. Export Dept., 92 Gold St., New York, N. Y.

Typhoon Air Conditioning Co., Inc. E-6
794 Union St., Brooklyn 15, N. Y.

United States Air Conditioning Corp. E-33
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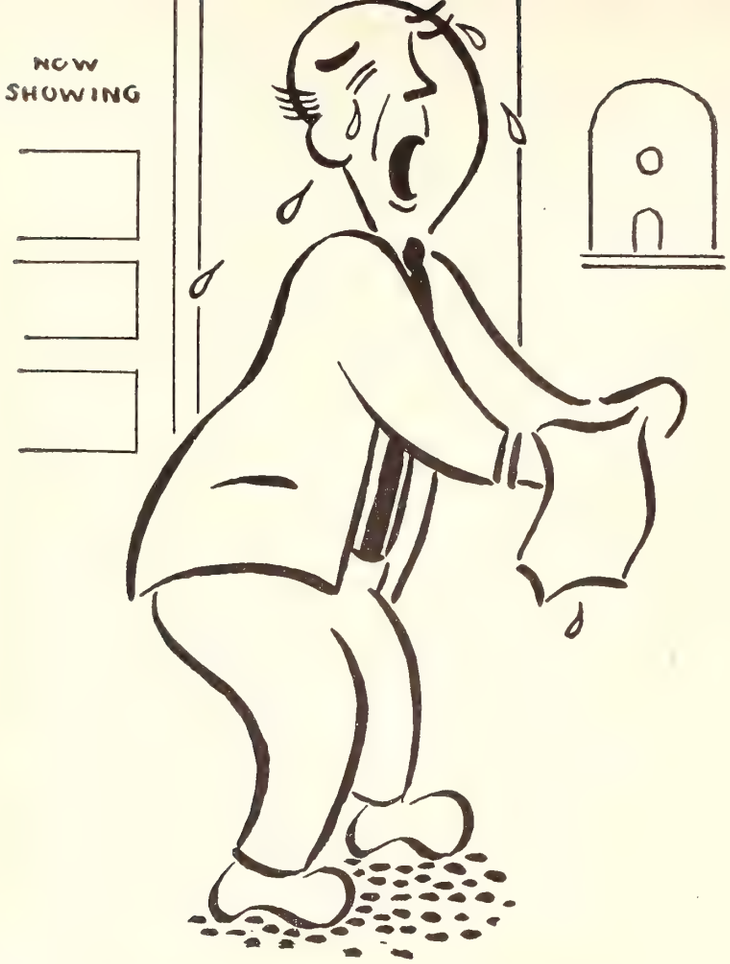
Vallen, Inc. E-42
Akron, O. President: E. J. Vallen. Domestic Sales: Through dealers. Foreign Sales: Through RCA International Division, 745 5th Ave., New York 22, N. Y.

Wagner Sign Service, Inc. E-13
216-218 S. Hoyne Ave., Chicago 12, Ill. President and Sales Manager: E. Wagner. Domestic and Foreign Sales: Direct at list only, and through designated supply companies and marquee manufacturers.

Wenzel Projector Co. E-28
2505-19 S. State St., Chicago 16, Ill. Sales Manager: C. J. Williams. Domestic and Foreign Sales: Through independent dealers.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this April 24, 1948, index.

Please don't hesitate to ask SHOWMEN'S TRADE REVIEW for any information you may want about the theatre structure, its equipment or furnishings. "The Service Paper of the Industry" aims to serve. Write for information as often as you like. You won't be "troubling" us—you'll be doing us a favor because serving you is our business.



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REGIONAL NEWSREEL

(*Continued from Page* 30)

Bernard, one of the oldest members of Local 277. Principal speakers were Mayor Jasper McLevy, IA's William Roual, Tom Shea, Bill Scanlon, and Loew Poli Division Manager Harry Shaw.

Loew Poli Bijou Manager Bill Brown is scheduled for an operation.

A special car to carry the New York delegation to the Herman Levy testimonial dinner May 6 has been ordered, reports from that city state. Among those on the committee are Ted Gamble, M&P Division Manager Hy Fine, Paramount Exchange Manager Henry Germaine, Variety Club Treasurer George H. Wilkinson, Exhibitor Ted Jacocks, Arthur H. Lockwood of the Lockwood and Gordon Theatres.

DES MOINES

The Rialto at Cedar Rapids has been renamed the Town, Manager Roy Metcalf announced after a contest. Omar Nelson has leased the Soldier at Soldier, Ia., from Conrad Evenson. Reed Jeffrey is the new assistant at the State, Cedar Rapids.

Harold McCracken has been named assistant to Manager Robert Spencer of the Strand and Uptown at Creston and will have charge of the Uptown. Mr. and Mrs. Ray Nichols have reopened the Villa at Lovilia, which they bought from Harold Sieverding.

Harold Van Sickle has been appointed United Artist booker; MGM Salesman Jim McCann has joined Monogram at St. Louis. Walter Jenner of Garwin is the father of a son named Steve.

Ralph Malmquist, manager of the Gem at Charles City, has been appointed manager of the Cresco at Cresco to replace Robert Huston who resigned to build drive-ins in Albia, Chariton and Ottumwa. Fred Grumbell has bought the Corn at Everly from W. R. Arndt.

HARRISBURG

Rio Manager Francis F. Deverter narrowly escaped serious injury last week while on a visit in Reading, when a woman motorist lost control of her car, careened onto the sidewalk, and struck and fatally injured an elderly male pedestrian.

James Leone, was relief operator at the Colonial and State, last week substituting for Clarence Carr, Colonial, ill. Relief cashier at Loew's Regent is Thera Fuhrman, who in her evening hours is regular cashier at the Hill, Camp Hill. Phillis Holler, the Loew's Regent office girl, also is a former Hill employe. Mike Shudman, former RKO salesman now with Film Classics, visited local exhibitors recently.

A recent storm knocked out four tubes and two transformers at the Rio.

Senate Assistant Manager Betty Stepp was maid of honor at the wedding of Senate usherette, Geraldine Zimmerman, and Lawrence Thornton. Mrs. Maureen Stauffer, Senate aide, resigned to leave for Texas.

Local friends are sending notes of congratulation to Zeva "Skee" Yovan, promoted from assistant manager in Indianapolis, to manager of Loew's Orpheum, St. Louis, Mo. He is former assistant to Sam Gilman here.

Edgar Goth, Fabian publicity and advertising director, with main office in the State here, was in Reading last week.

Jack Day, former Wilmer and Vincent employe locally, and now manager of an Altoona theatre, was a Harrisburg visitor.

Brrr!

Evidently—the weatherman in the country north of Albany, N. Y., doesn't look at the calendar. The territory had four inches of snow April 16.



SENATOR IN HOLLYWOOD. Senator Claude Pepper of Florida (left) is greeted by Allied Artists President Steve Broidy upon his arrival in Hollywood where he took time out from a busy schedule to visit the set of "The Babe Ruth Story," which Roy Del Ruth is producing and directing for Broidy's studio.

DENVER

Frank H Ricketson, Jr., Fox Intermountain Theatres; Harry Huffman, city manager for Denver, and Albert J. Gould, company attorney, have filed application for a television permit.

Mayan Manager John O. Denman has moved to Pocatello, Idaho, as city manager for Fox Intermountain Theatres, succeeding Robert Anderson, transferred to Butte, Mont. Frank H. Ricketson III is managing the Mayan.

William F. Starsmore, father of Larry Starsmore, Westland Theatres general manager, died at his Colorado Springs home.

Paramount Manager Ralph Batschelet was given two $100 stand lamps by the Denver Chamber of Commerce in appreciation of his work as top foreman of its Lariet Club.

Rodney Slinde is now manager of the Trail Colorado Springs, Colo.

Exhibitor and Mrs. Tommy Tompkins, of Colorado Springs, have returned from an extended Hawaiian trip.

INDIANAPOLIS

United Artists Exchange Manager Elmer Donnelly spent several days in Chicago, consulting Ralph Bramblet, district manager.

James Franklin, 20th-Fox head shipper, was promoted to assistant booker, replacing Tim Dooley, who resigned to become a salesman for Film Classics, at Cincinnati. Don Underwood, assistant shipper, has been promoted to head shipper; William Zoetis is the new assistant shipper.

Republic salesmen, bookers, and Exchange Manager Edwin Brauer received their bonus checks April 10. Mary Stevens, Republic inspectress, is confined at the Methodist Hospital here after a major operation. Thomas Goodwin, former head booker and office manager at Paramount, has been promoted to city salesman. Hobart Kaylor succeeds him.

Film Classics Manager George Lefko has been transferred to Detroit office of the company, where he will serve in the same capacity. Sam Abrams succeeded him here. Ray Thomas, formerly a salesman for United Artists, has been named a salesman at Film Classics.

The Indiana State Board of Health, reports the spread of measles in Indiana has been almost 2½ times the normal rate this year.

Loew's Majestic Theatre, Evansville, Ind., recently re-decorated and renovated, is having a new marquee constructed.

Rush Williams, assistant manager at the Circle has resigned to be replaced by Ed. Garner, formerly assistant manager at the Lyric. Henry Huck is the new assistant manager at Keith's. Walter Wolverton, manager at the Circle, is the father of a girl, born April 5.

ATLANTA

The Roxy, a colored house in Tifton, Ga., and the M. Tidwell theatres in Wauchula and Myakka, Fla., have closed due to poor business. The Wareagle, Auburn, Ala., will open July 1. R. B. Alexander, Franklin, Ga,. is the new owner of the theatre in Grantsville.

Georgia Theatres Publicity Director Holt Gewinner is back at his desk after a bout with illness. Joe LaHatte quit as a Universal booker to join the Georgia Power Company.

Funeral services were held here for Enoch J. Rutledge, former head of Monogram's shipping department.

Republic Southern District Manager Walter Titus and his wife stopped here on their way to Miami. J. W. Waters, Don Waters and Fritz Mays of the Waters Theatres, Birmingham, Ala., were Atlanta visitors. Astor President Bob Savini paid a visit to his brother, N. E. Savini, Astor representative here, and then returned ot New York.

CLEVELAND

Cleveland Motion Picture Exhibitors Association President Ernest Schwartz inaugurated a new service for the membership this week. In order to prevent exhibitors from overbuying British product, he publishes current lists of all English titles.

Charles Settos of the State, Marion, and Charles Berston of the Mineral at Mineral City, were film row visitors. Mrs. Don McGregor, wife of the Imperial manager, underwent a major operation last week. Tony Stern and Lou Ratener have opened their Ohio Theatre Service offices in the Film Building. Firm will provide all types of theatre services and has added Marvin Samuelson, formerly assistant to Stern at Warners', to the organization.

Rudy Norton, who owns and operates the Ohio, Kenton, the Princess and the Chief in Wauseon, celebrated a birthday last Thursday. F. Arthur Simon, RKO Mexican representative, expects to bring his family back here for a summer vacation.

The League of Showmen's Wives will hold a membership meeting at the Variety Club April

(*Continued on Page* 32)

He Took a Look

Harold Stassen, Republican presidential candidate, was a guest at the Minneapolis Paramount's employe screening recently so that he could see newsreel pictures of his victory in Wisconsin.

Regional News

(*Continued from Page* 31)

27 to discuss summer programs. Next event is May 11 with Mrs. Al Sunshine of Advandas and Mrs. Sanford Gottlieb of Film Classics as "queens."

SALT LAKE CITY

President Warren Butler of the Motion Picture Club reports that it will hold its annual Exhibitors-Distributors Roundup from June 16-18 with an attendance of 400 expected.

A giant benefit to raise at least $20,000 with tickets at $10 a head is planned for the University of Wyoming auditorium at Laramie. The event, sponsored by film and stage interests, is to help rehabilitate sections of the city destroyed by half a million dollar fire.

Film Classics Sales Chief Dave McElhinney is in Idaho these days on business. Master Productions President Jules Weill and Al Dezel of Dezel Productions were conferring with Local Manager Joe Nercission on dates for Intermountain Theatres.

Universal Booker Russ Swanson has taken over his new job at the Missoula Country Club. Eagle Lion's new assistant booker is Fred Poloski. Odell Foote has been added to the Lyric's office staff.

HARTFORD

Phyllis Selvin, secretary to Al M. Schuman, Hartford Theatres Circuit general manager, has quit to join the Henry Wallace campaign in New York. The circuit gave her a farewell party.

"Happy as Larry," Donagh MacDonagh's Irish comedy-melodrama, will have its U. S. premiere at the Kirby Theatre, Amherst, Mass., in May. Arrangements were made by Burgess Meredith, Amherst alumnus, and Lou Singer, producer.

Jim Hughes of Loew's Poli, and Mrs. Hughes are noting their 33rd wedding anniversary.

Gem Realty, Naugatuck, with Ralph Pasho as president, has been incorporated. Pasho operates the Gem in Naugatuck.

Lou Brown of the Loew-Poli circuit was in town, visiting Lou Cohen of Loew's Poli and Fred R. Greenway of Loew's Poli Palace on circuit business.

NEWSREEL SYNOPSES

(*Released Wednesday, April* 21)

MOVIETONE (Vol. 31, No. 31)—Revolution in Bogota, Columbia; Crucial election in Italy; London monument honors memory of Roosevelt; Air Force displays speedy P-84 jet fighter (except New York City); Cardinal Spellman makes appeal for Catholic charities (New York only); Louis-Wolcott bout in June; Supercharged power boats race on Biscayne Bay.

NEWS OF THE DAY (Vol. 19, No. 265)—Revolt in Bogota; Britain pays tribute to memory of F.D.R.; Cardinal asks aid for needy; Lightning speed tests for new Thunder jets; Heavy title bout set for June.

PARAMOUNT (No. 68)—Bogota's reign of terror; Fur crying out loud; Russia's Supreme Council in session; England pays homage to an American.

UNIVERSAL (Vol. 21, No. 135)—Revolt in Bogota; F.D.R. memorial unveiled; Thunderjets in maneuvers; Premiere aids bond drive; Cardinal makes appeal.

WARNER PATHE (Vol. 19, No. 70)—Bogota revolt; Election eve in Italy; Warfare in Greece; Britain honors F.D.R.; Stassen wins in Nebraska; Stalin at Red congress.

ALL AMERICAN (Vol. 6, No. 287)—Chicago celebrates Army Day; College students from Africa attend Bethune-Cookman; New all-Negro radio forum takes the air to discuss vital issues; Alpha Kappa Mu honor society hold convention; Chicago Giants baseball club holds spring drills in Memphis; American editors and publishers inspect occupied zones in Germany.

TELENEWS (Vol. 2, No. 16)—Three hundred dead in Bogota uprising; Italian democrats win election; Delegates of 16 European countries meet in Paris on the Marshall plan; British troops in Palestine demobilize equipment; Czech President Benes first post-Iron Curtain appearance; U.N. special sessions opens with Senators demanding veto end; Army joins fight on new floods; New weapons shown to Army chiefs; Helicopter delivers church to Indians; Lewis on trial; White House pickets; President's balcony; Model train; Atomic age gets mechanical hands; Golden Gloves; Sports we seldom see—Lacrosse.

(*Released Saturday, April* 24)

MOVIETONE (Vol. 31, No. 32)—Italian people vote against communism; Trieste Italians demonstrate against Russian opposition; Tension still high in Bogota as sabotage continues; Helicopter helps to build church in Grand Canyon; Art of baby-sitting; Sports: President throws out ball in opening baseball game—Golden Glove bouts in Chicago—Citation wins Chesapeake stakes at Havre de Grace.

NEWS OF THE DAY (Vol. 19, No. 266)—First films of Italy's election; Bogota digs out; Ohio river flood; Flying church; Royall inspects weapons; Baseball season starts with a bang.

PARAMOUNT (No. 69)—Citation wins pre-Derby turf classic; Bogota's savage revolt leaves its mark; Baseball—Senators vs. Yankees; 52nd Boston Marathon (Boston only); Tokyo raiders hold reunion (Minneapolis only).

UNIVERSAL (Vol. 21, No. 136)—First films of the Italian election; Bogota digs out of revolt ruins; Flood waters inundate Ohio town; First ERP food ship sails from Galveston; Canada presents aid to French hospitals; Church prepares shipment for London needy; White House balcony completed; Tiny tots swim under water.

WARNER PATHE (Vol. 19, No. 71)—Italy votes; Bogota riots; Baseball season opens; Indian church; Baby underwater wizard; Fur fashions.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abigail, Dear Heart	Para.
A Connecticut Yankee	Para.
Accused, The	Para.
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Gold	Allied
Blackmail	Rep.
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blood on the Moon	RKO
Blue Lady	Rep.
Body and Soul	UA
Born to Fight	EL
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bride Goes Wild, The	MGM
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	FC
Challenge, The	20th-Fox
Charming Matt Saxon, The	U-I
Checkered Coat, The	20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
1	It Happened on Fifth Avenue (C)F	Gale Storm-Don DeFore	115	4/19/47	b2/8/47
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8	Dude Goes West, The	E. Albert-G. Storm-B. Barnes	86	5/30/48	
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
White Stallion	Dean-Maynard	57	5/1/47	New Release

Westerns (Coming)

Battling Marshal	Sunset Carson-Pat Starling			
Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Six-Shooter	Sunset Carson-Pat Starling			
Sunset Carson Rides Again	Sunset Carson-Pat Starling			
Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

CURRENT

	Adventures in Silverado (O-A)	W. Bishop-G. Henry-F. Tucker	75	3/25/48	a1/10/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
838	Gunfighters *C (W)F	Randolph Scott-Dorothy Hart	87	July '47	b6/14/47
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
803	Keeper of the Bees (D)F	Gloria Henry-Michael Duane	67	7/10/47	b10/18/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	95	July '47	
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
853	Swing the Western Way	J. Leonard-M. Dugan-Hoosier Hot Shots	66	6/26/47	
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827	When a Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47

COMING

	Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray		5/6/48	a3/13/48
	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			a2/21/48
	Coroner Creek (W)	Randolph Scott-Marguerite Chapman			a11/8/47
	Eternal Melody	Janis Carter-Marc Platt			
	Fuller Brush Man, The (C-D)	Red Skelton-Janet Blair			a2 28/48
	Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
	I Surrender Dear	Gloria Jean-D. Street-D. McGuire			
	Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
	Lady from Shanghai, The (My-D)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			
	Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	Port Said (D)	W. Bishop-G. Henry-S. Geray	69	4/15/48	a2/28/48
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Strawberry Roan *C (W)	Gene Autry-Gloria Henry			a7/26/47
	Sweetheart of the Blues	Gloria Jean-David Street			
	Thunderhoof	Preston Foster-William Bishop			
	Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette	55	10/14/47		
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47		a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48		
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47		b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48		
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48		

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette				
	Singin' Spurs	Hoosier Hot Shots-Patricia White				
	Texas Sandman	H. Hot Shots-G. Henry-S. Hart				
	Trail to Laredo	Charles Starrett-Smiley Burnette				
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48		

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48		b2/28/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47		b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47		b9/27/47
820	Cobra Strikes, The (My)	S. Ryan-L. Brooks-R. Fraser	62	4/24/48		a4/17/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/6/48		b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47		b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47		b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48		b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48		b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47		b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48		b4/3/48
816	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	95	3/20/48		b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	2/14/48		b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47		b8/30/47
710	Railroaded (D)A	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47		b10/11/47
707	Red Stallion *C (D)F	T. Donaldson-R. Paige-J. Darwell	82	8/16/47		b7/26/47
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47		b11/8/47
818	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	104	11/15/47		b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48		b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48		b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48		b5/17/47
805	Whispering City (D)A	H. Dantine-M. Anderson-P. Lukas	98	3/27/48		b11/15/47

COMING

	Assigned to Danger (My)	Gene Raymond-Noreen Nash				a4/17/48
	Born to Fight	Scott Brady-Anabel Shaw				
	Canon City	S. Brady-C. Russell-S. Clements				
	Closeup	A. Baxter-P. Huston-J. Carradine				
	Courage of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long				a3/20/48
	Hollow Triumph	Paul Henreid-Joan Bennett				
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel				
	Let's Live a Little	Hedy Lamarr-Robert Cummings				
	Man Wanted	Anabel Shaw-Robert Lowery				
	Mickey *C(D)	L. Butler-B. Goodwin-I. Hervey				a2/21/48
	Mystic, The	T. Bey-C. O'Connell-L. Bari				
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48		b4/10/48
	Northwest Stampede *C (D)	J. Leslie-J. Craig-J. Oakie				a12/20/47
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames				b1/25/47
	Raw Deal	Dennis O'Keefe-Claire Trevor	104			
	Shed No Tears	W. Ford-J. Vincent-F. Albertson				

Westerns (Current)

853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48		b11/22/47
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47		b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47		b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48		2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48		b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48		b3/27/48
	Prairie Outlaw	E. Dean-R. Ates-J. Holt				
	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54			b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice	L. Brooks-R. Paige-R. Vincent	73	May '48		
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48		b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48		b4/10/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48		b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48		b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian	73	8/8/45		
	Miraculous Journey *C	R. Calhoun-V. Grey-G. Cleveland				
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48		b4/3/48
	Sofia *C	Gene Raymond-Patricia Morison		June '48		
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47		b10/4/47
	The Argyle Secrets	W. Gargan-M. Lord-R. Byrd	63	May '48		
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48		b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48		b2/7/48
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47		b2/15/47
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48		b11/8/47
726	Cynthia (C-D)F	E. Taylor-G. Murphy-M. Astor	98	July '47		b5/17/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47		b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47		b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47		b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48		b12/20/47
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47		b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48		b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47		b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47		b7/18/47
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47		b7/5/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47		b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47		b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. 47		b7/26/47
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48		b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47		b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48		b2/14/48
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47		b8/2/48

Title	*Company*
Cheyenne	WB
Child of Divorce	RKO
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Courage of Gallant Bess	EL
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB
Cynthia	MGM

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Eternal Melody	Col.
Exile, The	U-I
Exposed	Rep.
Eyes of Texas	Rep.

F

Fabulous Texan, The	Rep.
False Paradise	UA
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentlemen's Agreement	20th-Fox
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Good News	MGM
Good Sam	RKO
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Gunfighters	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox

Title	Company
Hat Box Mystery	SG
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Summer	RKO
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Stand Accused	U-I
I Surrender Dear	Col.
It Had to Be You	Col.
It Happened on Fifth Avenue	Allied
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
Jungle Flight	Para.

K

Keeper of the Bees	Col.
Key Largo	WB
Key Witness	Col.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48	
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48	
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48	b2/21/48
	Big City	M. O'Brien-R. Preston-D. Thomas	111	June '48	b3/27/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2/28/48
	Command Decision	Clark Gable-John Hodiak			
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48	
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh			a11/15/47
	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48	
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15/47
	On an Island With You *T (C-M)	E. Williams-P. Lawford		June '48	a8/23/47
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102		b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105		b3/27/48
	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48	b3/27/48
824	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	Apr. '48	b3/13/48
821	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie			
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson			
	Words and Music *T	J. Garland-M. Rooney-T. Drake			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1/31/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
622	News Hounds (C)F	Leo Gorcey-H. Hall-B. Jordan	68	9/13/47	b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48	a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47	b8/16/47
4705	Rocky (D)	Roddy McDowall-Gale Sherwood	76	3/7/48	a10/25/47
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/46

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox			
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48	a2/14/48
4712	Docks of New Orleans (M)	R. Winters-V. Sen Young	70	4/4/48	a2/7/48
4714	French Leave	Jackie Cooper-Jackie Coogan	64	4/25/48	
4716	I Wouldn't Be in Your Shoes	Don Castle-Elyse Knox		5/23/48	
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay			
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
	Mystery of the Golden Eye	R. Winters-M. Moreland		4/19/48	
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin			
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck	Audrey Long-Kane Richmond			

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48	
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

	Arizona Sunset	J. Wakely-C. Taylor-C. Larson		5/9/48	
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48	
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor			
	Triggerman	Johnny Mack Brown-Raymond Hatton			

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4617	Desert Fury *T (D)F	Lizabeth Scott-John Hodiak	98	8/15/47	b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48	b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47	b3/1/47
4707	Road to Rio (C)F	B. Crosby-B. Hope-D. Lamour	92	7/4/47	b5/31/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2/7/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48	b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47	b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107		b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47	b8/9/47

COMING

	Abigail, Dear Heart	Rains-Carey-Hendrix-King			
	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey			
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund		8/20/48	a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48	a1/10/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
4722	Big Town Scandal	Philip Reed-Hillary Brooks	62	7/30/48	
	Dark Circle	R. Milland-T. Mitchell-A. Totter			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
4721	Dream Girl (C-D)	B. Hutton-M. Carey-V. Field	86	7/23/48	a6/7/47
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T	Bing Crosby-Joan Fontaine	106	7/2/48	a7/13/46
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/28/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball			

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48	b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley			
4719	Waterfront at Midnight	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/14/47

RKO RADIO

CURRENT

					Trade Shown
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47	b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47	b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47	b8/10/46
802	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85	Aug. '47	b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47	b10/4/47
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47	b8/28/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47	b8/27/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47	b11/1/47
723	Tarzan and the Huntress (D)F	J. Weissmuller-B. Joyce	70	Apr. '47	b3/22/47
726	They Won't Believe Me (D)A	Robert Young-Susan Hayward	95	May '47	b5/17/47
730	Thunder Mountain (W)F	T. Holt-R. Martin-M. Hyer	60	May '47	b5/17/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63		b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman			a2/7/48
	Berlin Express (D)A	Oberon-Ryan-Korvin-Lukas	86		b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan			
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale			
	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman			a8/30/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan			a2/14/48
	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell			
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias			a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery			a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89		b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez			a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell			a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum			a12/27/47
	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys			a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead			a12/13/47
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67		b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy			
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet			a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington			
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll			a9/27/47
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva			

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
617	Blackmail (My)F	W. Marshall-A. Mara-S. Bachelor	67	7/24/47	b8/9/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47	b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47	b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48	b3/27/48
706	Lightnin' in the Forest (G)	L. Roberts-D. Barry-W. Douglas	58	3/25/48	a3/6/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47	b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
618	Wyoming (W)F	W. Elliott-V. Ralton	84	8/1/47	b7/26/47

COMING

	Blue Lady	Carroll-Mara-Gomez-Bedoya			
	Daredevils of the Sky	Robert Livingston-Mae Clark			
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers			
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth			
707	Heart of Virginia (D)	R. Lowery-J. Martin-F. Darro	60	4/25/48	a3/13/48
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85		a3/13/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	4/26/48	
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60	5/10/48	a8/23/47
	Moonrise	D. Clark-G. Russell-E. Barrymore			
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
	Out of the Storm	Jimmy Lydon-Lois Collier			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts			
	Sons of Adventure	Russell Hayden-Lynne Roberts			
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine		5/1/48	a3/13/48
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin			

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
753	Oklahoma Badlands	Allan Lane-Mildred Coles	59	2/22/48	
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

754	Bold Frontiersman, The	Allan Lane-Eddy Waller	60	4/15/48	
654	California Firebrand *U	Monte Hale-Adrian Booth	63	4/1/48	
755	Carson City Raiders	A. Lane-E. Waller-B. Jons	60	5/13/48	
	Nighttime in Nevada *T	Roy Rogers-Andy Devine			
656	Timber Trail *U	Monte Hale-Lynne Roberts	67		

SHOWMEN'S TRADE REVIEW

Title	*Company*

M

Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Man Wanted	EL
Marauders, The	UA
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Dog Rusty	Col.
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
Mystery of the Golden Eye	Mono.
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL

N

Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL

O

Odd Man Out	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Possessed	WB
Prairie, The	SG
Pretender, The	Rep.
Prince of Thieves	Col.

R

Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Road to Rio	Para.
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Siren of Atlantis	UA
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
So Well Remembered	RKO
Speed to Spare	Para.
Spirit of West Point	FC
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
Stairway to Heaven	U-I
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Huntress	RKO
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
They Won't Believe Me	RKO
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Side of the Law	WB
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunder Mountain	RKO
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

X-2	Boy, What a Girl	Negro Cast	69	9/20/47		
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47		b5/17/47
X-3	Miracle in Harlem	Stepin Fetchit	71	3/27/48		
	Police Reporter	Wade-MacDonald-Blackley-Barnett	70			
4705	Prairie, The (D)	A. Baxter-L. Aubert	76	4/10/48		a12/27/47
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M)A	Negro Cast	70	10/18/47		b7/26/47
4704	They Ride By Night (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48		
4707	Where the North Begins (D)F	R. Hayden-J. Holt-T. Coffin	40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION

CURRENT

	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47

COMING

	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94	July '48		b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48
	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX

CURRENT 1947-'48

805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
731	Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
732	Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
723	I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104	Aug. '47		b6/14/47
725	Kiss of Death (D)A	Victor Mature-Brian Donlevy	99	Sept. '47		b8/16/47
724	Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107	Sept. '47		b8/23/47
730	Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
726	Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47		b7/26/47
803	Tender Years, The (D)F	Joe E. Brown-R. Lyon-N. Nash	81	Jan. '48		b12/6/47
720	Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

809	An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	139	May '48		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				
	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May 48		b4/10/48
	Big Dan	C. Russell-V. Christine-G. Gray				
	Burlesque *T	Grable-Dailey-Oakie-Havoc				
807	Challenge, The (D)F	F. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield				
	Counterfeiters, The	J. Sutton-D. Merrick-L. Chaney		May '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
	Deep Waters (D)	Andrews-Peters-Romero-Revere				a2/14/48
	Escape (D)A	R. Harrison-P. Cummins-W. Hartnell	79			b4/3/48
	Fighting Back	Paul Langont-Jean Rogers				
	Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray	88	May '48		b4/10/48
	Gay Intruders	John Emery-Tamara Geva				
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
	Give My Regards to Broadway *T	N. Guild-D. Daily-C. Winninger				a5/17/47
	Green Grass of Wyoming *T (C-D)	P. Cummins-R. Arthur-C. Coburn	89			a7/19/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
	Iron Curtain, The	Andrews-Tierney-Havoc-Cobb		May '48		
	Martin Rome	Victor Mature-Richard Conte				
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
	Road House	Lupino-Wilde-Holm-Widmark				
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway				
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens				a10/11/47
	Street With No Name	Mark Stevens-Lloyd Nolan				
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner				
814	Thirteen Lead Soldiers (My)	T. Conway-M. Palmer-H. Westcott	66	Apr. '48		a4/17/48
	This Was a Woman (D)A	Sonia Dresdel-Barbara White				a1/24/48
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108			b3/13/48
	Walls of Jericho (WD)	L. Darnell-C. Wilde-A. Baxter				
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47

UNITED ARTISTS

CURRENT

	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47		b8/30/47
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/46
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. '47		b7/19/47
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47		b8/2/47
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47		b7/19/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Siren of Atlantis	Maria Montez-Jean Pierre Aumont	90	Mar. '48		a4/5/47
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50			b4/17/48
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110			
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	Outpost in Morocco	George Raft-Akim Tamiroff				
	Pitfall, The	D. Powell-L. Scott-J. Wyatt				
	Red River	John Wayne-Walter Brennan				

Sinister Journey	Wm. Boyd-Andy Clyde				
So This Is New York	H. Morgan-V. Grey-R. Vallee				
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks				a12/13/47
Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn				
Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney				
Vendetta (D)	Hillary Brooke-Faith Domergue				a5/10/47
Wanted (D)	J. McCrea-F. Dee-C. Bickford				a1/24/48

UNIVERSAL-INTERNATIONAL

CURRENT

650 A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48		b1/3/48
634 A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48		b12/20/47
629 Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47		b5/3/47
620 Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47		b6/21/47
652 Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48		b9/6/47
630 Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47		b10/18/47
624 Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47		b6/28/47
654 Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48		b8/23/48
651 Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48		b1/24/48
632 Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47		b11/15/47
625 Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47		b9/13/47
627 Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48		b1/10/48
633 Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48		b12/13/47
622 Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47		b8/16/47
623 Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47		b7/19/47
621 Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47		b7/26/47
611 Stairway to Heaven *T (D)A	David Niven-R. Massey	103	Mar. '47		b11/16/48
631 Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47		b6/28/47
628 Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47		b10/4/47

COMING

A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113			b10/12/48
All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94			b2/21/48
Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107			b4/17/48
Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	Apr. '48		b3/13/48
653 Black Bart *T (WD)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48		b1/31/48
Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi				
Bush Christmas (D)F	C. Rafferty-J. Fernside	76			b11/29/47
655 Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48		b3/6/48
Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler				
Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	Apr. '48		b6/7/47
Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride				
Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109			b9/6/47
I Stand Accused	F. March-E. O'Brien-F. Eldridge				
Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton				
Larceny	J. Payne-J. Caulfield-D. Duryea				
Letter From An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	70			b4/10/48
Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106			b9/28/48
Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page				a3/6/48
Mr. Peabody and the Mermaid	W. Powell-A. Blyth				
My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120			b9/7/46
Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
Oh Say Can You Sing	Sheila Ryan-Fred Brady				a5/25/46
One Touch of Venus	R. Walker-A. Gardner-D. Haymes				
River Lady *T	Y. DeCarlo-D. Duryea				a9/13/47
Rogues' Regiment	D. Powell-M. Toren-V. Price				
Saxon Charm	R. Montgomery-S. Hayward-J. Payne				
Tap Roots (D)	Van Heflin-Susan Hayward				a9/20/47
680 Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81			b9/6/47
Up in Central Park (M)	D. Durbin-D. Haymes-V. Price				a12/20/47
Washington Girl	Durbin-O'Brien-Taylor-Lynn				
Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87			b9/13/47
You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert				

WARNER BROS.

CURRENT

713 Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48		b12/20/47
703 Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47		b9/6/47
701 Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47		b8/2/47
708 Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47		b11/1/47
717 I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48		b7/12/47
702 Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47		b8/16/47
715 My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48		b1/24/48
711 My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47		b12/13/47
624 Possessed (D)A	J. Crawford-Van Heflin-R. Massey	108	7/28/47		b5/31/47
707 That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47		b10/25/47
720 To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48		b4/3/48
714 Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48		b1/10/48
723 Unfaithful, The (D)A	A. Sheridan-Z. Scott-L. Ayers	110	7/5/47		b5/31/47
706 Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47		b9/20/47
716 Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48		b12/27/47
721 Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48		b4/10/48

COMING

Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors				a2/7/48
719 April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48		b3/13/48
Big Punch, The	W. Morris-L. Maxwell-G. MacRae				
Decision of Christopher Blake, The (D)	A. Smith-R. Douglas				a10/11/47
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
John Loves Mary	Reagan-Carson-Neal-Morris				
Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford				a2/28/48
Key Largo	Humphrey Bogart-Lauren Bacall				
Kiss in the Dark	Jane Wyman-David Niven				
My Dream Is Yours *T	D. Day-J. Carson-A. Menjou				
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
One Last Fling	A. Smith-Z. Scott-J. Backus				
One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore				
Romance on the High Seas	Jack Carson-Doris Day-Janis Paige				a11/15/47
Rope *T	J. Stewart-J. Dall-F. Granger				
Silver Lining *T	J. Haver-R. Bolger-G. MacRae				
725 Silver River	E. Flynn-A. Sheridan-T. Mitchell	110	5/29/48		
Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton				
Smart Money	Z. Scott-V. Mayo-D. Kennedy				
This Side of the Law	D. Clark-G. Brooks-S. Z. Sakall				
Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone				
Wallflower (C-D)	Robert Hutton-Joyce Reynolds				a7/12/47
Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall				a11/1/47
724 Woman in White, The	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		a4/26/47

SHOWMEN'S TRADE REVIEW

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble With Women	Para.
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Unfaithful	WB
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Girl	Para.
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono.
Voice of the Turtle	WB

W

Wallflower	WB
Walls of Jericho	20th-Fox
Wanted	UA
Waterfront at Midnight	Para.
Washington Girl	U-I
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
Western Heritage	RKO
When a Girl's Beautiful	Col.
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Wild Harvest	Para.
Winner's Circle	Ind.
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Wyoming	Rep.

Y

Years Between	U-I
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

MISCELLANEOUS FEATURES

DIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

ZERO FOR CONDUCT (France-Cine-Class.) J. Daste-R. LeFlon. 44. b10/25/47

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

MY BROTHER JONATHAN (Pathe). M. Denison-D. Gray. 105. b3/13/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/48

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

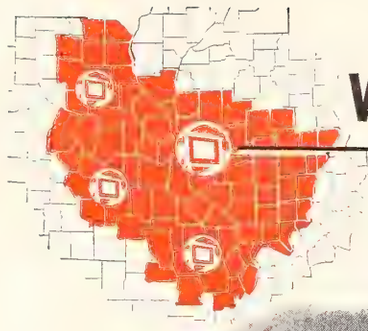
VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

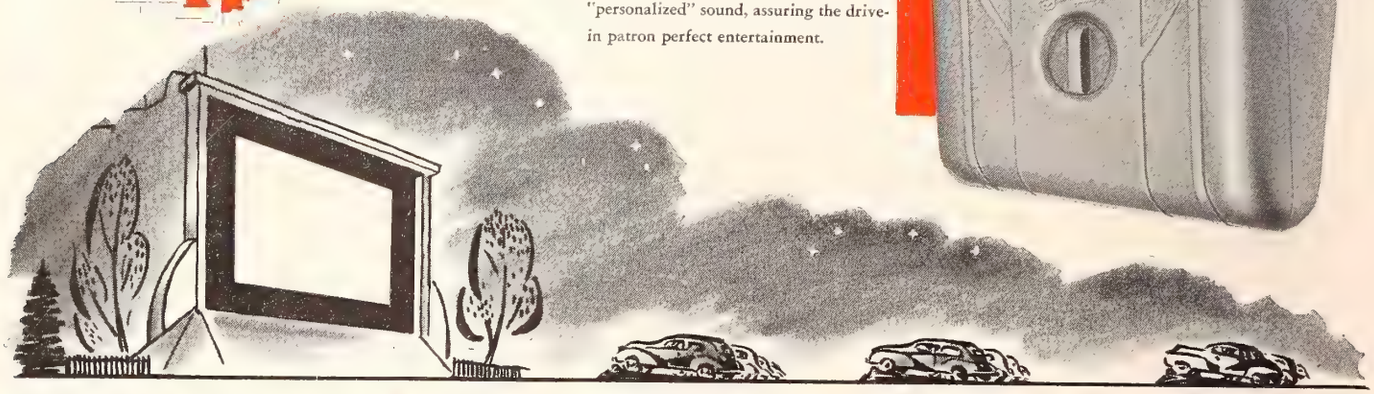
			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Cobler, Jr.	59	4/25/48	1935
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
COLUMBIA PICTURES					
9079	Daring Young Man, The	J. E. Brown-M. Chapman			1935
9076	Doctor Takes a Wife, The	L. Young-R. Milland			1935
9073	Golden Boy	B. Stanwyck-A. Menjou			1938
9074	Good Girls Go to Paris	J. Blondell-M. Douglas			1939
9077	Let Us Live	M. O'Sullivan-H. Fonda			1939
9075	More Than a Secretary	J. Arthur-G. Brent			1936
	She Couldn't Take It	G. Raft-J. Bennett			1935
9080	Shut My Big Mouth	J. E. Brown-A. Mara			1942
9071	Texas	W. Holden-C. Trevor			1941
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	Hangmen Also Die	B. Donlevy-D. O'Keefe	110	Oct. '47	1943
	Hell Ship Morgan	G. Bancroft-V. Jory	67	Oct. '47	1936
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Murder Mob	B. Cabot-M. Churchill	64	Oct. '47	1936
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Revolt of the Zombies	D. Jagger-D. Stone	71	Oct. '47	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	112	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1129	Black Cat, The	A. Ladd-B. Rathbone	72	Oct. '47	1941
1046	Black Friday	B. Karloff-B. Lugosi	71	Oct. '47	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
SELZNICK RELEASING ORGANIZATION					
	Intermezzo	I. Bergman-L. Howard		Nov. '47	1939
20th-FOX					
741	Drums Along the Mohawk	C. Colbert-H. Fonda	103	10/10/47	1939
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
740	Mark of Zorro, The	T. Power-L. Darnell	93	10/10/47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	8	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	10	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
704	Bad Men of Missouri	D. Morgan-J. Wyman	71	10/4/47	1941
705	Each Dawn I Die	J. Cagney-G. Raft	84	10/4/47	1939
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938



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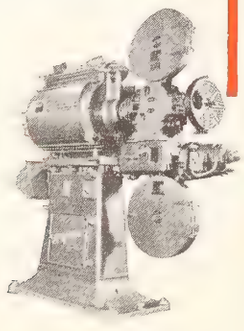
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SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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MAY 1, 1948

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher



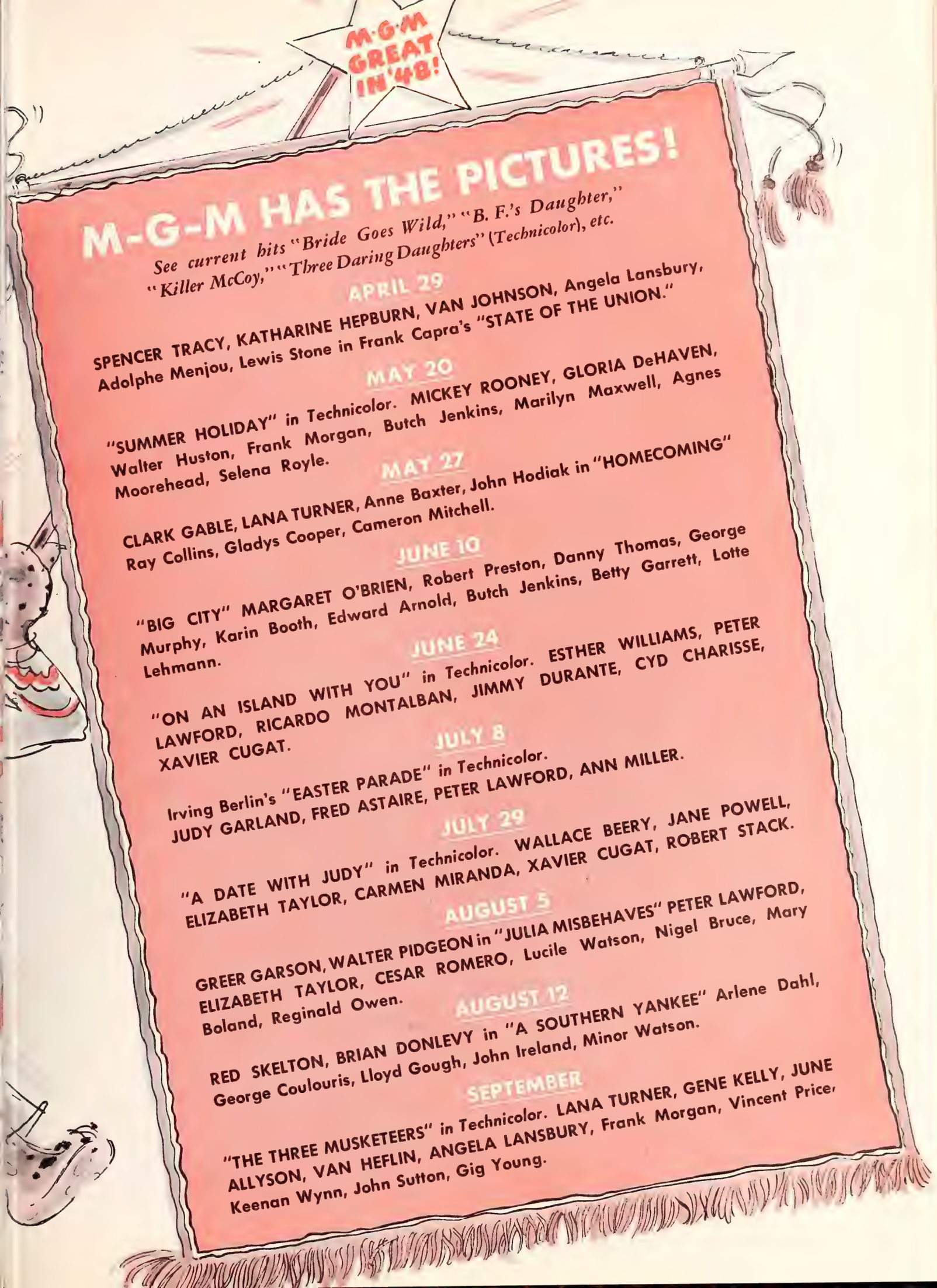
Charles P. Skouras (See Page 8)

THE HAZARDS OF DRIVE-IN OPERATION
(See Jack Jackson on Page 22)

SHORT SUBJECTS PRODUCT GUIDE
(Begins on Page 33)



TALK ABOUT A "SELL-THE-INDUSTRY" CAMPAIGN!



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See current hits "Bride Goes Wild," "B. F.'s Daughter," "Killer McCoy," "Three Daring Daughters" (Technicolor), etc.

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" in Technicolor. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 10

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 24

"ON AN ISLAND WITH YOU" in Technicolor. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" in Technicolor.
JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" in Technicolor. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" in Technicolor. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

They cried... BUT THEY

In Los Angeles, in New York, in big cities and small towns, women were invited to attend special screenings of "Letter from an Unknown Woman". They were club-women, housewives, career women and shop-girls... but always the reaction was the same:

They cried... but they loved it!

"Letter from an Unknown Woman" is a woman's picture!

UNIVERSAL-INTERNATIONAL presents

JOAN FONTAINE

Unforgettably Matched for Love with

LOUIS JOURDAN

Romantic New Star of 'The Paradine Case'

with

MADY CHRISTIANS · MARCEL JOURNET · ART SMITH · CAROL YORKE · Screenplay by Howard Koch



From the Story by Stefan Zweig Produced by JOHN HOUSEMAN · Directed by MAX OPULS

LET'S TAKE A "new look" AT THE FACTS



IT'S A FACT!

Gentleman's Agreement

The most acclaimed motion picture in history! The most long runs! The most holdovers! The most moveovers! The most new box-office records of any film today!



IT'S A FACT!

The Iron Curtai

The most sensational and time subject ever brought to th screen! World Premieres in 5(theatres from coast-to-coast th week of May 10th!



IT'S A FACT!

Call Northside 777

. . . is the biggest box-office hit of all 20th's true-to-life dramas, topping such great grossers as "BOOMERANG!" and "13 RUE MADELEINE"!



IT'S A FACT!

Anna Karenina

. . . is now premiering at the Roxy Theatre, New York. "That the picture will play to big grosses is certain," says Variety!



IT'S A FACT!

Sitting Pretty

. . . 20th's all-time record laugh-hit, is piling up bigger grosses than "MARGIE" or "MOTHER WORE TIGHTS" all over the country!



IT'S A FACT!

Green Gras Of Wyomin

Compared by preview audiences to "SMOKY," "THUNDERHEAD," and other great 20th Technicolor triumphs! 8-state Premiere, Decoration Day Week!

IT'S A FACT!

The entire trade, from Variety Business Reports to Boxoffice Barometer to "What The Picture Did For Me," reports that the biggest grosses in every size theatre in every size town are being made today by

20th CENTURY-FOX

THE EDITORIAL PAGE

Lawyers Take All

The unprecedented wave of lawsuits among various factions of our industry probably represents one of the greatest dangers ever to face this business. In the final analysis the only ones who profit from them are the lawyers.

A great many of these suits are probably justified. Then, again, we've read about some of them that seem to smack of something different. But the sum total remains the same. The only ones sure of collecting are the lawyers.

Don't misunderstand us. We're not condemning the legal minds for making an honest dollar or two. That's their business.

But we are greatly concerned over the agitation that is encouraging these suits.

Maybe some people would take a fiendish delight in watching the big companies go broke paying terrific legal fees and damages, but we would remind the chucklers that if those big companies ever did go broke most of the industry would go into bankruptcy with them.

▲ ▲ ▲

On Your Mark

Whether the story this week that Joseph M. Schenck plans to retire as 20th-Fox head of studio operations to devote himself to theatre interests is well-founded or mere rumor, the fact remains that the exhibition pot is boiling.

And there is good reason to believe that it will take fine theatre plants as well as smart showmanship in booking and house operation to stand up in the competitive situation that is developing.

In this connection it is possible that theatre owners who are delaying needed refurbishing and replacement jobs, in the hope of doing them later at lower costs, may carry the policy of watchful waiting too far for their own good.

We say they "may" because we do not seek to qualify as an authority on price trends and the economic factors which they reflect. However, there have been many opinions from those who should be well informed, that there is no forseeable dip in costs of building materials and manufactured commodities in the near future.

▲ ▲ ▲

Acknowledged With Thanks

Mention of the theatre plant leads us to express sincere thanks for the veritable avalanche of mail regaling this paper with praise for our issue of April 24—which featured the semi-annual edition of "Where to Buy Theatre Equipment Directory."

Being only human, we are all very happy that this directory issue has met with such widespread approval. But in addition to the satisfaction this brings as cherished evidence that a big job was well done, is the encouraging sign that there is so much interest in the data and information the Directory offers on all departments of the theatre plant and its equipment.

We who were close to the job of getting up the Directory were keenly aware of the size of the job and the amount of thought and effort devoted to it in a desire to make it an outstanding job of service for theatre owners, managers and technicians.

That so many have expressed their praise of the Directory moves us to repeat that theatremen will do well to keep their copy of the issue on their desk—it will prove very handy again and again in their business of running a theatre, planning improvements or a new structure.

▲ ▲ ▲

Drive-Ins and DST

One of the amazing things about the mushroom growth of Drive-In Theatres is the fact that even where Daylight Saving Time prevails during most of the outdoor weather months, they seem to prosper and do a great business.

The former "open-air-theatres" couldn't survive the early beginnings of the extra added hour of daylight.

But can you imagine the added business they would do everywhere should the present campaign to eliminate DST, gain its objective? Obviously, if they are profitable now they will become gold mines in that eventuality.

Obviously, a good drive-in can be built for a lot less than the cost of a small, regulation, theatre. From what we have been told, the operating costs, film rental and about every other phase of drive-in operation is far below that of any ordinary theatre, plus the lucrative concession business that seems to thrive in the outdoor drive-ins.

It must be the fresh air that is giving them a good appetite for more and better Cokes, pop-corn, candy and all the sundry items rapidly becoming an integral part of what was once strictly a motion picture business.

On the matter of drive-in operation, for down-to-earth information on the subject, we recommend that you read well the Jack Jackson article in last week's issue and the follow-up discussion in this issue.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

EXHIBITION — Washington blinked—and read it again. That Gael Sullivan, vice-chairman of the Democratic National Committee was going to quit, had been talked about Capitol Hill for some time. That he was going to take a job in the motion picture industry was rumored with most of the rumors indicating the Motion Picture Association of America, the Society of Independent Motion Picture Producers or even one of the Skouras outfits.

Now it was out. Sullivan himself announced that he was leaving to become executive director of the Theatre Owners of America at a reported salary of $50,000 a year (reputedly $25,000 a year more than the present incumbent, Robert W. Coyne, who will resign, is getting.)

The Sullivan announcement, which made national news because of his political position, caught the Theatre Owners of America with their publicity pants down. President Ted Gamble, and Coyne were both unavailable—on a train coming back to New York. The harried TOA New York office faced with an announcement it had read of in the papers, came through with a weak confirmation. Washington reported that Sullivan had been talking the deal for some time; that it had been approved by the TOA executive committee, not the board; that Ted Gamble had been to Washington, presumably to close it, and that it surprised some TOA officers and most of the members. Sullivan will take over June 1.

And while Sullivan presumably was going from politics to pictures, F. R. Peterson of Standard Theatres, Milwaukee, was going from pictures to politics as executive secretary to Mayor Frank Zeidler.

That Allied will adopt a national policy with regard to Ascap contracts was thought unlikely by an Allied director who said various localities had different problems and the authority to decide their own policies.

In Nashville, Tenn., the city council is considering measures which would establish censorship, outlaw money nights and close movies on Sundays between 7 P. M. and 9 P. M. (hours of evening church service). In Canada, Manitoba province, a provincial admission tax of 20 per cent has been passed. In Alton, Ill., a city two per cent box-office tax is law, and while all this was going on Sen. Kenneth Wherry, told the Nebraska Theatremen's Association that cutting taxes need not mean less governmental revenue since it probably would increase the sale of tickets. The Association voted to join TOA.

In New York 20th-Fox Producing Head Joseph M. Schenck would not affirm or deny reports that he would quit that job to enter exhibition in a big way as head of United Artists Theatres in which he now has a major interest. Schenck was supposed to make his announcement from the coast. Meanwhile his United Artist Theatres and Loew's, Inc., jointly had completed a deal which would give them complete ownership of Loew's State at Louisville, Ky., in which they had hitherto owned a half interest with the Theatre-Realty Corp.

In New York also the Motion Picture Association of America found that the word "mistress", as tabu in movies as out-and-out adultery, abortion and incest, would be permitted in the title, "Mistress Masham's Repose." Apparently the word "repose" is okay too.

* * *

DISTRIBUTION — Public protest in Buenois Aires got the ban on "The Outlaw" rescinded apparently and the picture is scheduled to reopen May 6. American distributors were considering getting permission from Britain to buy more theatres as showcases. United Artists will raise its field staff to 29 for the second go-round of "Henry V"; Film Classics will handle "The First Opera Film Festival", a 100-minutes of four condensed operas; 20th-Fox has cut its divisions from six to five and the field force is honoring Andy Smith's first year as general manager with a sales drive; Monogram has closed a deal for three pictures with Master Films; Republic has 16 films for general release this year and out in Hollywod, Vanguard President Daniel O'Shea had to walk (not run) to the nearest exit as an overheated projector fired "Mr. Blandings" and caused $10,000 blaze.

* * *

TELEVISION—Video had a busy week with Sir Alexander Korda selling 24 old theatrical features to station WPIX (owned by the New York Daily News) which can resell them to other stations. The News plans a daily video newsreel when its station gets going in June. (Watch for other such deals.) Paramount flubbed its second large screen tryout. "Shoe Shine" was sold to station WEWS at Cleveland for telecasting.

* * *

LITIGATION—Chicago's Kimbark seeks in federal court to prevent a rival from dualling and to compel Paramount, Warner Bros., Columbia, United Artists and Universal to offer their pictures on a bid basis. Seymour Nebenzal won the suit which challenged his rights to the old French "Mayerling" in a California court; Jeff Rebstock and Roy E. Pfeiffer, with houses in Baton Rouge and Golden Meadows, La., were sued for alleged film rent frauds in federal court at New Orleans, and the Supreme Court in Washington ruled that Scophony, Ltd., a British large-screen television outfit, is within the jurisdiction of the New York court, a ruling which eases the way for the Government in its effort to free Scophony patents from alleged control of Paramount and 20th-Fox.

* * *

PRODUCTION—United Artists is considering a production deal with Leonard Picker to film the Gershwin opera, "Porgy and Bess." MGM heads are discussing British proudction and the possibility of doing "Quo Vadis" in Italy. Sir Alexander Korda says he'll make 12 next season.

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By Way of Explanation

ERP Is Industry Hope To Recover Dollars Abroad

By BILL SPECHT (News Editor)

The European Recovery Plan which those enthusiasts for initials have cut down to three letters—ERP—that sound like the audible evidence of advanced stomach disorders, is going to be the white hope of the American film industry.

That anyway is one school of thought among the American distributors, because ERP, if successful, will put sixteen nations back on their economic and productive feet so they can get into world trade. And when they can trade they can start paying back to the American film companies those dollars which they are now freezing within their borders.

For it is a fact, though not thoroughly known, that only two countries in Europe—Switzerland and Belgium—one country in Asia—India, and a few countries in Latin America are paying the American distributor the full share of the monies his films earn within their boundaries.

The vast majority of the American industry's foreign markets are freezing these rentals either in whole or in part in a desperate effort to conserve their dollars.

Argentina as an example. That nation shut off all returns on film rentals. It is permitting the American distributor to be paid for his print, his shipping costs to the country, his advertising material. This is no burst of generosity. It is a sober acceptance of the fact, foreign observers say, on the part of the Argentine government that their locally owned cinema theatres would have to close if they couldn't get American product. At present Argentina has also reduced the quota of American films admitted to the country by approximately 75 per cent, though there is considerable doubt as to what this reduced quota will eventually amount to and some hope that it may not mean a cut at all.

'Previas'

Chile, another Latin-American country, would like to pay for its films. But it has to catch dollars, too, and its restriction of shipping out the valued American coin extends to other imports besides films. There the distributor is allowed "previas" which entitles the importer holding them to get foreign exchange. The amount of money which the American distributors will take out of Chile depends upon the amount allowed him in "previas" but those familiar with the industry are emphatic in their statements that no matter how many "previas"

(*Continued on Page* 11)

Delinquency Fight

(*See Cover*)

Production of "Report for Action," a two-reeler which is the first step in the Theatre Owners of America program to cooperate with U. S. Attorney Tom Clark on juvenile delinquency, will be undertaken by RKO, Charles P. Skouras, national chairman of the TOA Youth Campaign, announced this week.

The film is made for showing before welfare and community groups interested in forming conferences on juvenile delinquency and is being made at the request of the Department of Justice and the National Conference for the Prevention and Control of Juvenile Delinquency, Skouras said. Production will be by Jay Bonafield and the film should be finished May 15, Skouras added.

Joe Schenck Turning Exhibitor? He Won't Talk

Offices of Joseph M. Schenck in New York Tuesday refused to confirm or deny reports from Hollywood that Schenck would quit his job as executive production head of 20th Century-Fox and go into exhibition in a big way.

The Hollywood reports declared that Schenck would seek to resign his production job, even though his contract runs until 1952 and would devote himself to his exhibition interests in the United Artists theatre circuit, of which he is president, and of the Naify circuit, in which he has a substantial interest. The Schenck spokesman said Schenck would not issue any statement on this subject until he returned to the west coast. Schenck is at present in New York.

His move, if carried out, would probably be anticipatory of the Supreme Court action in the Government anti-trust suit against all the major distributors, 20th Century-Fox included. If the high court upholds the three-judge federal statutory court which issued a decree, suspended during the appeal, 20th Century-Fox will have to own or acquire ownership of 95 per cent or more of the theatre it wishes to retain and operate. If the high court supports the Government appeal, exhibition will be ordered divorced from distribution and production and 20th-Fox will either have to get out of production or exhibition.

Industry observers have long considered the exhibition field the more lucrative and industry movements indicate several shifts in position by people who have hitherto been connected with distribution.

Report Outlawed 'Outlaw' Victor In Buenos Aires

Public protest seemed to have beaten government censorship in Buenos Aires this week as word from that Argentine capital revealed that "The Outlaw," ordered pulled from the Screen of the Metropolitan Theatre around April 15, would be permitted to reopen at the Opera on May 6.

The Howard Hughes film, which has singular genius for causing controversy, had been banned upon government order after it had played one day at the Metropolitan to record-breaking grosses. Argentine sources claimed Wednesday that word of mouth talk about the picture grew to such protest proportions that it reached government circles and caused the order banning the film to be revoked.

Politician New TOA Executive

Gael Sullivan, 43, vice-chairman of the Democratic National Committee and one-time second assistant postmaster general, will become executive director of the Theatre Owners of America June 1, succeeding Robert W. Coyne, who will resign.

The announcement was confirmed by TOA offices after press associations had reported it from Washington. Coyne, who was out of town, had declared his intention of resigning to enter private business shortly, after American Theatres Association and Motion Picture Theatre Owners of America had merged to form TOA.

Lower Tax Rates Might Mean More Sales, Senator Declares

Lower tax rates do not necessarily mean less revenue for the taxing bodies, Senator Kenneth Wherry (Rep, Neb.) told the Nebraska Theatremen's Association as it held a special meeting in the Fontenelle Hotel at Omaha Tuesday.

The Association voted to affiliate with the Theatre Owners of America.

Sen. Wherry, who was among a list of speakers which included TOA President Ted Gamble, TOA Executive Director Robert W. (Casey) Coyne, Lt.-Gov. Bob Crosby and Association President Robert Livingston, pointed out that if lower admission taxes and lower general taxes were in effect, the public would have a larger amount of money to spend and the volume of theatre sales might be greater.

"I'm not so sure but what if we had lower taxes, you might be able to sell more seats," he declared.

Gamble rallied the group of 160 to TOA colors when he said:

"We let every other branch of the industry deal with us by default."

The plain-talking TOA president struck at the industry declaring it had "terrible public relations" and that since no one else had done the job, the exhibitor must step in and with the help of exhibitor leadership change the present public view that "motion pictures are pretty bad."

Gamble also outlined the TOA program and some of its accomplishments to date.

Korda-Daily News Video Agreement Covers 24 Reissues for 1-Year Term

Nation-wide television broadcasting rights to 24 Sir Alexander Korda features, all of which have been previously released in theatres, were acquired Monday by WPIX, New York video station owned by the *Daily News*.

The rights are for one year and permit WPIX to lease the film to other radio stations within the United States. Restrictions are that no film must be shown more than twice within the year period and that they may be leased to only one station in each television area. Morris Helprin, who represented Sir Alexander Korda in the deal, declared that there are "approximately 13 television areas." A spokesman for WPIX declared that the pictures would be sold as a package deal including the entire 24 or none.

The agreement is the first major deal for features on television and embraces the following titles:

"The Private Life of Henry VIII," "The Scarlet Pimpernel," "The Return of the Scarlet Pimpernel," "Catherine the Great," "The Private Life of Don Juan," "The Ghost Goes West," "Sanders of the River," "The Shape of Things to Come," "The Man Who Could Work Miracles," "Rembrandt," "Divorce of Lady X," "Elephant Boy," "Four Feathers," "The Squeaker" (also known as "Murder on Diamond Row"), "Men Are Not Gods," "Drums," "The Challenge," "Over the Moon," "Q Planes" (also known as "Clouds Over Europe"), "The Thief of Bagdad," "Jungle Book," "That Hamilton Woman," "Lydia," "Spy in Black" (also known as "U Boat").

Quit Writing for Salary, Write for Cut—Goldwyn

Producer Samuel Goldwyn this week came up with the suggestion that the majority of screenland's writers quit working for a steady salary and take a cut in the picture profits instead.

Goldwyn made the suggestion, he said, because he believes screen writers have "sacrificed their aspirations to artistry in exchange for the security of the weekly pay check."

"Any writer," he claims, "who aspires to something more than money can buy—and also a chance at even more money than a weekly paycheck will bring—is going to have to make some initial sacrifice. He is going to have to give up the security of a fixed payroll for an opportunity at something more."

The Screen Writers Guild has already suggested that producers cut the writers in on the profits—but over and above salary. Goldwyn's suggestion as a producer, is said to be unique.

Box-Office Gets It

The City Council of Alton, Ill., this week adopted a city tax program which includes a two per cent tax on theatre admissions. The Council indicated, however, that if the theatre tax produces more revenue than needed to balance the city's budget the tax would be scaled downward.

'Porgy' for Screen?

United Artists reportedly was considering a deal with Leonard Picker to produce the Gershwin folk opera, "Porgy and Bess," for the screen.

Paramount 2nd Video Try Fuzzy; Editing Attempted

New York's Paramount Theatre held its second large-screen television unannounced tryout Tuesday night before a crowded house which saw some very badly defined images of General Omar Bradley delivering his speech to a dinner of the National Association of Magazine Publishers.

The tryout marked the first attempt by the Paramount to edit the telecast before it hit the theatre's screen. In the Paramount large-screen television system, the telecast is photographed on 35-mm. film from the cathode tube receiver, processed and fed into the theatre's regular

(*Continued on Page* 10)

Pretty Busy Boys

The City Council of Nashville, Tenn., is looking at bills affecting the motion picture business in a big way. Before it are measures to establish a new censor, to close Sunday movies between the hours of 7 P.M. to 9 P.M., and to outlaw "bank" nights.

MPAA Reelects Johnston, Splits Borthwick Post

Eric Johnston was reelected president of the Motion Picture Association as the directors met in New York last week.

The only change in offices was that occasioned by the retirement of George Borthwick as secretary-treasurer and the division of his office into two posts, one of which,—that of treasurer, was filled by the election of Fred W. Duvall. General Counsel Sidney Schreiber filled the other—that of secretary. Also reelected were Vice-Presidents Francis S. Harmon and Joseph I. Breen.

Republic President Herbert J. Yates and Republic's Theodore Black were elected to the MPAA directorate as representatives of their company which recently joined the organization, while Norton V. Ritchey was elected to represent Allied Artists.

Appoints Committees

The following committees were appointed by President Johnston:

Executive Committee—Chairman, ex officio, Eric Johnston, MPAA; Barney Balaban, Paramount; Nate J. Blumberg, Universal; Jack Cohn, Columbia; Ned E. Depinet, RKO; Sam Schneider, Warner Bros.; Nicholas M. Schenck, Loew's; Spyros P. Skouras, Twentieth Century-Fox; Herbert J. Yates, Republic; Steve Broidy, Allied Artists.

Finance Committee—Chairman, ex officio, F. W. DuVall, MPAA; Barney Balaban, Paramount; Nicholas M. Schenck, Loew's; Spyros P. Skouras, Twentieth Century-Fox.

Membership Committee—Chairman, Jack Cohn, Columbia; Ned E. Depinet, RKO; Joseph H. Hazen, Hal Wallis.

Theatre Executive Committee—Chairman, Joseph Vogel, Loew's; Leonard H. Goldenson, Paramount; Harry Kalmine, Warner; Malcolm Kingsberg, RKO; Dan Michalove, Twentieth Century-Fox.

Public Relations Committee—Chairman, Nate J. Blumberg, Universal; Jack Cohn, Columbia; Austin C. Keough, Paramount; Sam Schneider, Warner; Joseph R. Vogel, Loew's; Maurice Bergman, ex officio, Universal; Kenneth Clark, ex officio, MPAA.

Title Committee—Chairman, Albert S. Howson, Warner; Miss Peggy Bleakley, Cagney; Lowell V. Calvert, Hunt Stromberg; Mrs. Carolyn Willyoung Stagg, Samuel Goldwyn; Miss Rosemary Foley (west), Walter Wanger; Edward A. Golden, Golden; Hal Hode, Columbia; Forrest E. Judd (west coast), Allied Artists; Edward P. Kilroe, Twentieth Century-Fox; Miss Pearl Lavenberg, Reliance; William A. Orr, Loew's; Miss Grace Rosenfield, Hal Roach; Miss Irene F. Scott, Paramount-Hal Wallis; Adolph Schimel, Universal; Kenneth B. Umbreit, RKO; Franklin Waldheim, Walt Disney; William M. Weiss, Terrytoons; Steve Edwards, Republic.

Community Service Department Committee—Chairman, Ned E. Depinet, RKO Radio; Leon J. Bamberger, assistant to chairman, RKO Radio; Edward Morey, Allied Artists; Hal Hode, Columbia; Henderson M. Richey, Loew's; Ted O'Shea, Paramount; Steve Edwards, Republic; Sam Shain, Twentieth Century-Fox; Harry Goldberg, Warner; Maurice Bergman, Universal.

Educational Services Committee—Chairman, John M. Whitaker, RKO; Ulric Bell, Twentieth Century-Fox; E. W. Hammons, Educational, Joseph H. Hazen, Hal Wallis; Hal Hode, Columbia; John J. O'Connor, Universal; Paul Raibourn, Paramount; Harry Goldberg, Warner; Oscar A. Doob, Loew's.

Advertising and Publicity Directors Committee—Chairman, Maurice Bergman, Universal; Mort Blumenstock, Warner; Howard Dietz, Loew's; Paul Lazarus, Jr., United Artists; S. Barret McCormick, RKO; Charles Schlaifer, Twentieth Century-Fox; Arthur Schmidt, Columbia; Silas F. Seadler, Loew's; Stanley Shuford, Paramount; Kenneth Clark, MPAA; Tom Waller, MPAA; To be appointed, Republic; To be appointed, Allied Artists.

Advertising Advisory Council—Chairman, Charles Schlaifer, Twentieth Century-Fox; Maurice Bergman, Universal; Mort Blumenstock, Warner; Howard Dietz, Loew's; Steve Edwards, Republic; S. Barret McCormick, RKO; Arthur Schmidt, Columbia; Stanley Shuford, Paramount; Vincent Trotta, National Screen; Louis Lifton, Allied Artists.

Research Department Committee—Chairman, Stewart McDonald, Warner; John Whitaker, RKO; Charles C. Moskowitz, Loew's; Donald A. Henderson, Twentieth Century-Fox; Paul Raibourn, Paramount; John J. O'Connor, Universal; Abe Schneider, Columbia; To be appointed, Republic; James Tierney, Allied Artists.

Solicitations Committee—Chairman, John J. O'Connor, Universal; Donald A. Henderson, Twentieth Century-Fox; W. Steward McDonald, Warner; Charles C. Moskowitz, Loew's; Abe Schneider, Columbia; John M. Whitaker, RKO; Paul Raibourn, Paramount; Edward Morey, Allied Artists; To be appointed, Republic.

Law Committee—Chairman, Austin Keough, Paramount; Otto E. Koegel, Twentieth Century-Fox; Meyer H. Lavenstein, Republic; Robert W. Perkins, Warner; Charles D. Prutzman, Universal; J. Robert Rubin, Loew's; Charles Schwartz, Columbia; Gordon E. Youngman, RKO.

Copyright Committee—Chairman, Edwin P. Kilroe, Twentieth Century-Fox; David O. Decker, Loew's; Morris Ebenstein, Warner; Irving Moross, Columbia; James S. Polk, Paramount; Adolph Schimel, Universal; Kenneth B. Umbreit, RKO; Theodore R. Black, Republic.

Foreign Legal Advisory Committee—Chairman, Roger C. Clement, Paramount; Richard B. Davis, RKO; Franklin S. Irby, Twentieth Century-Fox; Irving Moross, Columbia; Morris Ruffman, Warner; Joseph Rosthal, Loew's; Adolph Schimel, Universal; Theodore R. Black, Republic.

International Division Committee—Chairman, ex officio, Gerald M. Mayer, MPAA; George Weltner, Paramount; Norton V. Ritchey, Allied Artists; Richard Altschuler, Republic; Murray Silverstone, Twentieth Century-Fox; Wolfe Cohen, Warner Bros.; Arthur M. Loew, Loew's; Philip Reisman, RKO; Joseph H. Seidelman, Universal; Joseph McConville, Columbia; William Levy, Disney; Alfred Crown, Goldwyn.

Buy British Showcases?

Major American distributors this week were reported considering the prospects of obtaining permission from the British government to use part of the funds they would have to leave in Britain from their English film rental to buy "showcase" theatres.

Tax Take Up

March admissions tax collections amounted to $30,461,573, more than five million dollars better than the very slack February collection, the Bureau of Internal Revenue reported this week in Washington. The March total was considerably better, too, than the March, 1947 collection of $28,795,826.

Admissions take from the Third New York (Broadway) collection district hit a total of $5,973,126, with three of the other 64 collection districts also reporting that Uncle Sam took over a million dollars.

Chicago House Asks Court Enforce Bids, Stop Duals

Chicago's Kimbark Theatre entered federal court this week with a plea that Paramount, Warner Bros., Columbia, Universal and United Artists be restrained from selling film to the Balaban and Katz Maryland, Tower and Tivoli unless the Kimbark were allowed to bid for the same product against these houses.

Kimbark Attorney Seymour Simon also asked that the same distributor defendants be restrained from selling product to the Manta Rose Lex Theatres to be used as double bills ahead of the Kimbark.

Federal Judge Michael Igoe gave the defendants until June 11 to file answers.

Loew's, UA Theatres In Louisville State Deal

Loew's, Inc., and United Artists Theatre Circuit were reported in Louisville this week to be successfully concluding a deal whereby they would together own full control of Loew's State Theatre in that city.

Negotiations were centered around the Louisville Operating Company, Inc., which is equally owned by Loew's and UA theatres and formerly was said to own 50 per cent of the theatre building. The Theatre-Realty Corporation, William H. Veeneman, had the other half. The theatre is the largest in the area, having a front on east Fourth Street and running 200 feet deep.

Republic Lists 16

Sixteen new films will go into Republic's general release list within the next four months with May leading off with a total of five.

MPAA Demands Ad Code Seal on Advertising Films

Directors of the Motion Picture Association of America this week unanimously reaffirmed the organization's stand that all commercial advertising films shown along with entertainment programs in theatres must bear the Association's advertising code seal.

This rule, coming at a time when there was an upswing in the use of commercial films in theatres whose owners are members of the MPAA, provides that all films over 200 feet which advertise commercial product other than motion pictures must be examined, and must bear the code seal along with a line appearing on the main title:

"This is an Advertisement."

Paramount 2nd Video Try Fuzzy; Editing Attempted

(*Continued from Page 9*)

projectors to be projected on an 18x24-foot screen.

Tuesday, for the first part of the television program, Paramount technicians trailed the actual pickup by an announced 15-minutes during which time they allegedly exercised their editorial judgment. The nature of the broadcast was such, however, that the effects of such judgment could not easily be noted, since it consisted entirely of the General speaking and did not offer much leeway for editing from a pictorial viewpoint. During the second part the speech was put on without editing. For this half the event continued to be photographed on film and handled in the same manner, but the images reached the screen, according to Paramount, 66 seconds after the actual event.

Tuesday's broadcast also marked the first time a New York television station cooperated with a theatre as CBS picked up the event with its television cameras for its WCBS-TV and made it also available for Paramount's 7000 megacycle theatre television relay.

Paramounters were reluctant to place the blame for the bad definition of Tuesday's broadcast, both the edited and the unedited parts. One spokesman acknowledged the fault could have been anywhere, including the theatre's projection room. Paramount Vice-President Paul Raibourn pointed to the comparative excellence of the first experiment (STR, April 17, p. 7) and said, "Draw your own conclusions."

Columbia, queried on the cause of the distortion problem replied:

"We had a good picture ourselves"—W.S.

'Shoe Shine' in Video Debut at Cleveland

"Shoe Shine," Italian language feature film owned by Lopert Films, made its television debut last week when it appeared as first feature to be televised by station WEWS at Cleveland as part of the station's program to broadcast the Italian elections.

'Blandings' Burns 'Em

"Mr. Blandings Builds His Dream House" came near burning the house down in Culver City last week. The picture was being shown Selznick executives at the RKO Pathe studios when it caught aflame in an overheated projector and put on a show that cost $10,000 and caused Culver City and studio fire fighters half an hour's realistic work before the fire was extinguished. No one was injured.

ERP Is Industry Hope To Recover Dollars Abroad

(*Continued from Page* 8)

he gets the American distributor won't begin to get what amounts to the rentals his films earned in Chile.

Great Britain is another example. The British practically shut their markets to American films with an ad valorem tax and only now are prepared to reopen them through an agreement negotiated with the industry which does not promise anywhere near the full returns of their films' possibilities. In addition the situation there has not only resulted in long and expensive negotiation, but it probably will continue to result in expensive negotiation. At present the American industry is attempting to set up a working committee to handle the various questions which arise under the agreement and all anticipate that there will be a great deal of "interpretation" which has to be accepted by both parties before this system even becomes workable.

In France the economic conditions there plus possible politics and envy has resulted in another situation which doesn't bode much good for American films. On the economic front, the French have had to freeze American rentals. In addition they are asking for a revision of the Blum-Byrnes agreement by which it was agreed that four out of every 13 weeks of playing time be devoted to French pictures. The political angle enters here because it would appear that many French exhibitors were not heeding this part of the agreement.

Cutting Corners

Like exhibitors everywhere they want money-makers on their screens and since they found the American imports had a greater box-office draw, some of them seemed to be cutting corners on the amount of time they were granting their own country's product.

There are other markets—like Italy—with other restrictions, all of which arise from the desperate plight of the nations which set them up and their need to keep dollars. One group in the American industry believes that it is only by restoring these countries to a solid economic footing through trade, that the motion picture industry can escape these road-blocks to their returning funds. That is why they believe that a successful ERP can do the trick.

'Streamlined' Opera For Film Classics

Streamlined opera will be distributed by Film Classics shortly when it takes over "The First Opera Film Festival," a condensed production of Rossini's "William Tell," Mozart's "Marriage of Figaro," Donizetti's "Don Pasquale" and Bizet's "Carmen," which runs 100 minutes, it was announced this week. The operas, which are made with Metropolitan and La Scala stars will have a commentary by the *New York Times'* Olin Downes. New York premiere will be at the Little Carnegie.

MGM European Plans Production Meet Subject

MGM Production Chief Louis B. Mayer, together with E. J. Mannix and Ben Goetz arrived in New York this week to confer on MGM's forthcoming European productions. To date the company reportedly has plans to make "Edward, My Son" in England with possibly "Young Bess" as the second and to have Arthur Hornblow, Jr., produce "Quo Vadis" for it in Italy.

NEWSREEL CLIPS

Mr. Farnol Considers the Tourist

Lynn Farnol, who guides, plans and pushes Samuel Goldwyn's advertising and publicity is a gentleman who looks at other angles beyond his theatrical nose and last week he came up with a study of the tourist in New York and what he means to that city.

In the first place the observing Mr. Farnol finds that the tourist is one of Gotham's major industries, representing a billion dollars or more. In the second place, Mr. Farnol wants to get more of that trade and he has general ideas of how it should be built up through exploitation.

But most interesting is what he has to say about movies, the tourist and New York.

"It is doubtful," he writes, "whether any Broadway motion picture gets any important out-of-town patronage, except for the time-killing stragglers who want a place to rest their weary feet. An exception would be the pre-release engagement of a 'Gone With the Wind,' or a 'Best Years of Our Lives,' lifted up to a once-in-a-generation place by honors and national publicity. For most pictures, the visitor feels that 'we can see it at home.'

"Among theatre attractions of any kind, the Radio City Music Hall is New York's one outstanding tourist attraction. It doesn't matter where the visitor comes from. It doesn't matter how rich or how poor he is. The Music Hall gets him first. It is not the appeal of the picture, even though a mysterious grapevine seems to work. 'They smell out the good ones' is a common Broadway creed. It is a combination of everything—picture, stage show, symphony orchestra and the theatre itself."

Finance and Sales

Twentieth Century-Fox reported a consolidated net profit of $14,003,640 for the 52 weeks ending December 27, 1947, compared to the 1946 profit for the same period of $22,619,535. This amounts to $4.81 a share of common compared to 1946's $7.90 a share.

Eastman Kodak's sales for the first quarter of the year were $292,000,000, an increase of approximately 29 per cent over the same period in 1947 President Thomas J. Hargrave declared to the stockholders. He declared that only seven to eight per cent of this 29 per cent increase came from price rises. Kodak he said has no plans for getting any financing and its present cash position is expected to be "satisfactory," he said.

Andy Smith

The boys and girls in the division and field sales forces of 20th Century-Fox seem to be pretty happy that Andy Smith has rounded out his first year as general sales manager of the outfit and what's more they're doing something about it. They're putting on a sales drive on their own initiative from May 30 to June 26 under the title of Andy Smith Anniversary Sales Drive.

Foreign

Film Classics "Furia" this week got rerated by the Legion of Decency, and Superfilms "Carmen" got an MPAA seal which takes a bar out of its way to playing standard circuit time. "Jennie Lamour" went into its second New York downtown run at the Avenue.

Calendar

MAY

2, testimonial dinner to Walter Vincent by Jewish Theatrical Guild, Hotel Astor, New York City.

3, 4, Motion Picture Theatre Owners and Operators of Georgia, Henry Grady Hotel, Atlanta.

4, 5, convention, Independent Exhibitors, Inc., (Allied), Hotel Somerset, Boston.

4, 5, convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

6, testimonial dinner to Theatre Owners of America General Counsel Herman M. Levy, Racebrook Country Club, Orange, Conn.

7, 8, convention, Independent Theatre Owners of Iowa and Nebraska, Des Moines, Iowa.

10, 11, convention, Allied Theatre Owners of Iowa and Nebraska, Omaha, Neb.

11-12, meeting, board of trustees, Motion Picture Foundation, Hotel Astor, New York City.

12, 13, first convention, Allied Theatre Owners of Kansas-Missouri, Muehlebach Hotel, Kansas City, Mo.

15-17, meeting of board of directors, Allied States Ass'n, Cosmopolitan Hotel, Denver.

17-21, semi-annual convention, Society of Motion Picture Engineers, Ambassador Hotel, Santa Monica, Calif.

18, 19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.

21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.

24-26, sales meeting, Paramount Central division exchanges, Knickerbocker Hotel, Chicago.

25, "command performance" for American Overseas Aid and United Nations Appeal for children, Madison Square Garden, New York City.

JUNE

20-22, convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26, 27, 29, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24, 25, convention, Theatre Owners of America, Drake Hotel, Chicago.

28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

Mistress? Ok! Honi Soit . . .

The Motion Picture Association of America, which hitherto used to get the indignantly pained look of a dowager who never had a chance when someone tried to slip the word "mistress" into a script or a title, this week ruled in favor of this hitherto forbidden word. The ruling came in connection with the J. Arthur Rank-Ealing pictures "Mistress Masham's Repose." An MPAA spokesman who made an oral statement on the matter instead of the usual written release, intimated strongly that the world "repose" meant rest and that the picture was a fantasy like "Alice in Wonderland." "Alice," of course, can do no wrong.

The MPAA found that in this instance the word "mistress" was part of a proper name.

Incidentally Webster defines mistress as 1) a woman having authority or ownership; 2) a woman paramour; 3) a sweetheart; 4) a woman teacher; 5) a woman having mastery of something (Webster doesn't say what); 6) a title of courtesy prefixed to the name of a woman married or unmarried—now superseded—contracted into Mrs. for a married and Miss for an unmarried woman.

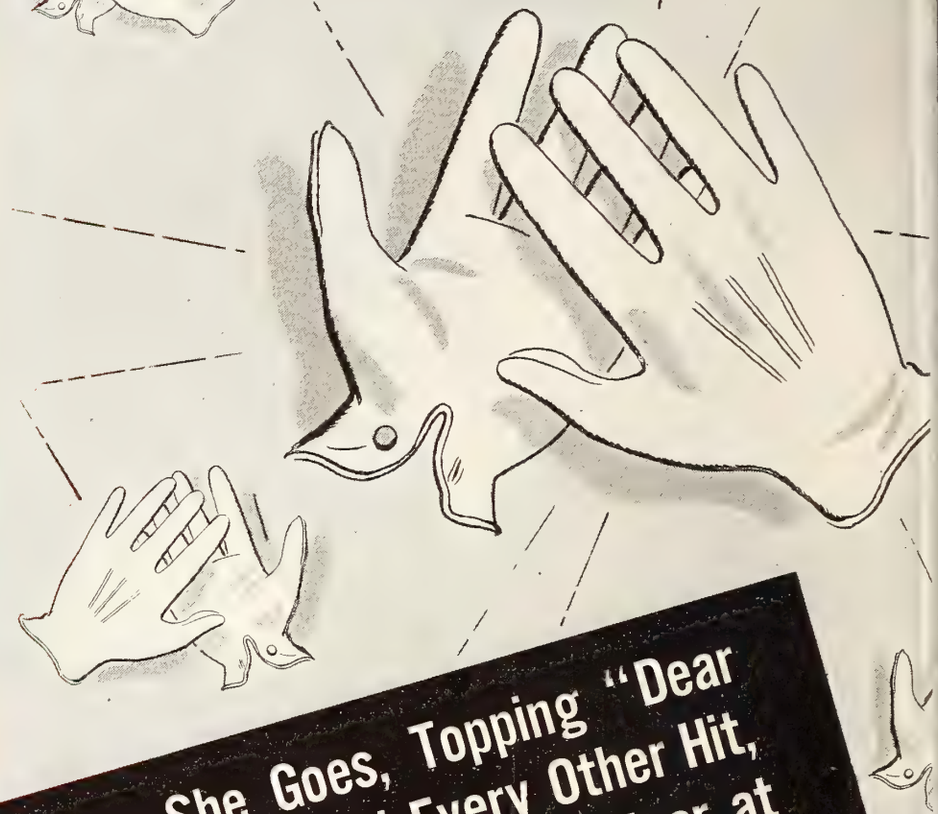
Manitoba OKs 20% Tax

Legislature of the Canadian Province of Manitoba, meeting at Winnipeg, has passed a 20 per cent admission tax on amusements which will apply to seats selling at 25 cents or more.



RAY
MILLAND
CHARLES
LAUGHTON
in
"THE BIG CLOCK"
with
Maureen O'Sullivan
George Macready
Rita Johnson
and Elsa Lanchester
Harold Vermilyea
Produced by Richard Maibaum
Directed by JOHN FARROW
Screen Play by Jonathan Latimer

"Better w



There She Goes, Topping "Dear Ruth" Again and Every Other Hit, Bar One, in More Than a Year at N. Y. Paramount. Look at These Remarkable Opening-day Comparisons with Recent Successes!

TOPS DEAR RUTH	BY 17%
" VARIETY GIRL	" 18%
" GOLDEN EARRINGS	" 12%
" PERILS OF PAULINE	" 6%
" SAIGON	" 4%

Only 2% under "Road to Rio"

WATCH THAT CLOCK

Life Magazine, Louella Parsons, and Jimmie Fidler did, and every one of them picked it as their Movie of the Week!

r gloves to this thriller, or you won't have any finger-nails left!" —*says N. Y. Mirror*

APPLAUSE—APPLAUSE—DEAFENING APPLAUSE FROM EVERY CRITIC AS NEW YORK JOINS BOSTON, BUFFALO AND ALL POINTS WEST IN HYSTERICAL PRAISE OF THE GREATEST SUSPENSE THRILLER IN YEARS, FROM

Paramount

"A17-jewel entertainment guaranteed to give a good time."—*N. Y. Times*

• • •

"Clicks from the start...One of the most sure-fire suspense stories to arrive here in a long, long time. Building up always to that last breath-taking reel of suspense...Played by a corking good cast, in a picture that rates the same adjectives." —*New York Sun*

• • •

"Anyone on a hunt for entertainment . . . will find what he wants at the Paramount." —*N. Y. Daily News*

• • •

"Will keep you on the edge of your seat chewing your fingernails down to the elbow. A rising crescendo of tension and suspense that will keep you bouncing with excitement until you find callouses where you sit down." —*Morning Telegraph*

TOO MANY GREAT REVIEWS TO LIST HERE; SEE MORE ON PAGE 21

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

'Best Years' at Lower Prices Treated as Boston First Run

That millions of young people, women with children and high school students are among the potential audience material for future engagements of Samuel Goldwyn's "The Best Years of Our Lives" was indicated in Boston last week when the widely-honored feature, which has been given the highest awards in this country and in every other country where it has been shown, got its second wind as a popular-priced attraction at the Astor Theatre.

In contrast to the middle-aged and affluent middle-class moviegoers which dominated the audience when the picture opened in Boston as a roadshow on Christmas Day, 1946, the new reduced-price engagement appeared to have special drawing power with young people and women with children during the day, and with high school students at night.

Waiting Line of 100

Thus the Gallup organization's findings (that with 4,000 roadshow engagements drawing 11 million people, there is still a potential audience of some 26 million) began to shape into reality as Managing Director Dan Finn reported a waiting line of 100 at the first showing on opening day, with the morning box-office pressure the strongest observed in Boston in months.

Before the first show ended, there were 1,000 spectators in the audience, and by the last showing the day's receipts were within a few hundred dollars of the capacity of a theatre playing a three-hour uncut feature five times daily. Morning prices were 50 cents, with the scale reaching a top of 85 cents for evenings.

Publicists Invade Boston

Basing their activities on the theory that, with a large audience still waiting to see "The Best Years," the popular-priced engagement was virtually a first-run presentation, Goldwyn publicists invaded Boston several days in advance and laid the advertising and publicity groundwork that resulted in local newspapers giving the popular-priced engagement the same editorial consideration as a new picture, with leading reviews and other first-run presentation treatment.

Enthusiastic public response to the first day's engagement convinced observers that the picture's story, which concerns the problems of war veterans, was just as timely today as when the picture was first released as a roadshow. Not a few were of the opinion that, if anything, the theme was timelier now, pointing out that the veterans' problems of readjustment have become increasingly confused in view of present economic conditions and the continuing unsettled state of postwar world affairs.

A Bit of Erin

Shamrocks from the auld country no less was the stunt used to plug "Captain Boycott" at the Dupont Theatre in Washington. A shipment of the national emblem arrived by plane in time for the opening and were presented by His Excellency Sean Nunan, Minister of Ireland, before the first performance of the picture.

Gown in 'Unconquered' On Trip Around World

The lavish King's Ball gown worn by Paulette Goddard in Cecil B. DeMille's "Unconquered" has started a trip around the world to be displayed in large department store tieups in connection with showings of the Paramount Technicolor film. This is the longest trip any picture accessory has ever made.

Shipped from the studio to Australia, the green creation is now on exhibition in Melbourne at Myers, Australia's largest department store. Other cities on the itinerary are Sydney, Gelong and Ballarat, and then it goes to Hobart and Launceston in Tasmania, Auckland and Wellington in New Zealand.

Cummings to Tour Nation On Behalf of New Film

Robert Cummings, star and co-producer of United California Productions' initial picture, "Let's Live a Little," which Eagle Lion will distribute, is to make an air tour of the country to aid in publicizing the romantic comedy in which Hedy Lamarr co-stars.

Cummings, an aviation instructor in the war, will fly his own twin-engined, cabin craft to 36 cities late in the fall, carrying a print of the film to exhibit to exchange managers and theatre operators. He will also make personal appearances, give newspaper and radio interviews, not forgetting to give "Let's Live a Little" several mentions in every instance.

Judges' Stand Replica For Premiere in Lancaster

An exact replica of the judges' stand at the Lancaster, Ohio, fairgrounds racetrack, has been erected in Lancaster's downtown public square as headquarters for advance activities in connection with the world premiere of 20th Century-Fox's "Green Grass of Wyoming," which will take place there as a three-day celebration starting May 22.

The judges' stand appears prominently in the racing scenes of the Technicolor picture, which were filmed at the half-mile oval last June.

29 for 'Henry' Staff

United Artists is expanding its field force for "Henry V" to 29 to handle the picture on its second go-round, informed sources declared Monday in New York.

Biggest 'Spectacular'

Believed to be the largest "spectacular" yet, the letters of the title of Harry Sherman's production, "Four Faces West," will be bull-dozed by the Caterpillar Company on the face of the High Sierra slopes just outside Bishop, Calif., in connection with the world premiere of the Enterprise film on May 15. Each letter will be 300 feet long and the entire sign will stretch approximately one and one-half miles. Caterpillar engineers estimate a visibility of 75 miles for the sign in bright daylight.

'Casbah' Chicago Debut Benefit for Heart Fund

Chicago had one of its biggest gala premieres last week when Universal-International's "Casbah" opened at the Oriental Theatre with a benefit for the Chicago Heart Association. The big theatre was jammed with more than 3,000 persons, many of them having turned out to see the film's star, Tony Martin, and Susan Hayward who flew in from Hollywood to aid in raising the heart fund.

Among other film, stage and radio stars who made personal appearances were Burl Ives, Bonnie Baker, Frank Marlowe and Willie Shore. The winner of the $23,000 Walking Man radio contest, Mrs. Florence Hubbard of Chicago, also attended.

To make the premiere an outstanding glamorous event, a mammoth heart was projected skyward from a 2,000,000 candle power light gun in front of the celebrity marquee. This feature of the exploitation was under the supervision of Bob Duggan.

MGM 'Blazes' Short Wins Safety Award

Marking the second time that an MGM Theatre of Life fact-film has been so honored, the National Committee on Films for Safety has chosen the company's latest two-reel special, "Going to Blazes," as the "year's best theatrical motion picture on safety." Last year's winner was "Traffic With the Devil," in the same series.

"Going to Blazes," which dramatizes America's $600 million annual fire loss, was filmed with the cooperation of the Los Angeles Fire Department. The subject was written and produced by Herbert Morgan and directed by Gunther V. Fritsch.

Blumenfeld Books Vaude In 'Frisco's Downtown

As a box-office stimulant the Blumenfeld Circuit has booked vaudeville into the Downtown Theatre, San Francisco. A new program will be presented each Friday, running through Sunday in addition to the feature film. Matinee prices are 55 cents general admission, 75 cents for loges; at nights, 74 cents general and 90 cents in the loges.

Levin Cashes in on Loretta Young's 'Oscar'

San Francisco Theatres Divisional Director Irving M. Levin, immediately after Loretta Young had received an M. P. Academy award for her acting in RKO Radio's film, "The Farmer's Daughter," decided to cash in on her "Oscar" award, and booked "The Farmer's Daughter" for a four-day engagement at the Vogue with a showing the following day at another San Francisco neighborhood house, the Balboa.

Then Levin packaged "The Farmer's Daughter" with another Academy winner, Universal-International's Rank film, "Great Expectations," at the Metro and Harding theatres, heralding them as "Winners of Four Academy Awards in One Program."

Next, "The Farmer's Daughter" was rebooked several days later, into the Balboa, to which was added Paramount's "To Each His Own," featuring Miss Young and Olivia de Havilland, under the caption: "Two Years' Award Winners Together."

Levin reports that at each succeeding showing, the box-office receipts showed increased rather than diminished results.

Gable-Turner Museum On Display at Hearn's

The Clark Gable-Lana Turner MGM "Homecoming" Museum went on display this week at Hearn's department store in New York in connection with the opening of "Homecoming" at the Capitol.

Featured in the Museum are mannequins, made up to resemble the stars, wearing costumes from "Honky Tonk," "China Seas," "San Francisco," "Idiot's Delight," "Red Dust," "Boomtown," "Dr. Jekyll and Mr. Hyde," "Green Dolphin Street" and "The Postman Always Rings Twice." Also on display: the sweater worn by Lana in her "sweater girl" days, Lana's portable makeup kit; Gable's famous turtleneck sweater, his pipe-rack and pipes, and the cornet he played when he was a boy.

Charity Premiere Set for The Fuller Brush Man

World premiere of Columbia's Red Skelton comedy, "The Fuller Brush Man" will be held May 12 at Bushnell Memorial in Hartford, Conn., as a charity affair, with all proceeds going to three local hospitals, the Hartford, St. Francis and Mt. Sinai, it was announced this week by Alfred C. Fuller, chairman of the board of directors of the Fuller Brush Co.

Hartford was selected for the premiere because that city is the 42-year-old home of the Fuller Brush Co. and the Fuller brush man who inspired the film. The premiere at Bushnell Memorial is limited to one night only, with the regular engagement at E. M. Loew's set for a later date.

'Salem Frigate' Yarn Mailed to Exhibitors

As the initial exploitation activity in Universal-International's campaign for "Salem Frigate," a Geffen-Shane production to be produced and directed by Maxwell Shane, a copy of the *Omnibook* edition that featured the condensed version of the adventure yarn has been mailed to 500 exhibitors and the same number of newspaper motion picture editors.



THIS STREETCAR COULD BE NAMED DESIRE, for it was a ballyhoo that gave a lot of San Franciscans the desire to see RKO Radio's "I Remember Mama" when that picture played at the Golden Gate Theatre. Credit Press Agent Helen Wobbe. Here is a stunt that could be substantially duplicated anywhere, for nearly every community, though it might be using buses now, has at least one old trolley stored in the car barn.

'Naked City' Field Campaign Reports Indicate Film's Potent Sales Angles

Campaign reports from the field indicate how effectively old fashioned ballyhoo is being used by theatre managers to help promote Mark Hellinger's Universal-International picture, "Naked City," with resultant rewards in box-office performance.

Jack Sidney of Loew's Century in Baltimore stirred up plenty of excitement before 10,000 fans at the Bowie Race Track in advance of the opening by arranging with the track operators to name one of their feature races the "Naked City Purse." A special blanket with "Naked City" in six-inch letters was the trophy. The newspapers carried the name "Naked City," in their list of race entries and gave special stories to the race. Television also carried highlights of the race with the Baltimore television station, giving picture and theatre credit in the running commentary and also carrying the presentation of the trophy to the winning horse. The Washington newspapers also gave breaks to the horse race, while New York turf papers featured it.

Managers of the Orpheum and Esquire theatres in San Francisco aided by U-I Representative Graham Kislingbury also used the Naked City Handicap at the Bay Meadows track. San Francisco papers carried the story.

The United Artists in Portland, Oregon, and the Orpheum in Seattle employed a "Mr. Flatfoot" promotion where people on the streets were asked to identify "Mr. Flatfoot" from a description furnished over a local radio station, with prizes being awarded. In both cities, tie-ups were made with the Columbia Broadcasting System network program "'Sam Spade, Detective," which stars Howard Duff, featured in the picture. This is part of a national promotion emanating from the home office adaptable to the local city level.

Lou Cohen of Loew's Poli in Hartford adapted a "Naked City" photography contest, successfully engineered in connection with the premiere at the Capitol in New York, to one of the local photography stores, giving away prizes and passes to the best entries. Cohen also set about 100 posters on street poles in important Hartford spots reading "A City Without A Strong Community Chest is a Naked City." He also arranged for the posting of 200 Hartford Press Bulletins in important spots throughout the city which carried a line "Mark Hellinger's widely acclaimed 'Naked City'," opens Wednesday at Loew's Poli. This promotion was repeated the day before opening.

Charles E. Kurtzman, Loew's northwestern divison manager, arranged a private showing of the picture for prominent police officials headed by Thomas F. Sullivan, Boston police commissioner, in connection with its opening at the Loew's State and Orpheum theatres in Boston. The Boston motion picture critics also were invited to the screening and later were herded into one of the Police Department's Black Marias and taken to lunch. A pair of miniature handcuffs served as a name card for each critic and they were given cards signed by Barry Fitzgerald making them members of the "Naked City Police Department." Joseph A. DiPesa, public relations head of the State and Orpheum arranged for posting of special "Wanted!" cards.

Video Exploitation

Marking the first exploitation for a Paramount picture over television, a special television trailer for "The Big Clock" was given a two-night showing over station KTLA last week in connection with the opening of the film at the Paramount, Hollywood and Downtown theatres, and was in addition to a big newspaper campaign and stepped-up radio exploitation. Featuring Ray Milland as narrator, the trailer presents scenes from the film with co-stars Milland and Charles Laughton and other members of the cast.

5 Test Engagements On 'Hatter's Castle'

Five specially prepared test engagements have been set by Paramount for "Hatter's Castle," with the first getting under way this week at the St. Francis Theatre, San Francisco. Others are Paramount, Kansas City, May 12; Paramount, Rochester, May 19; United Artists, Detroit, May 20; Utah, Salt Lake City, May 21.

Special campaigns are being launched in each locality.

An STR Showmanalysis

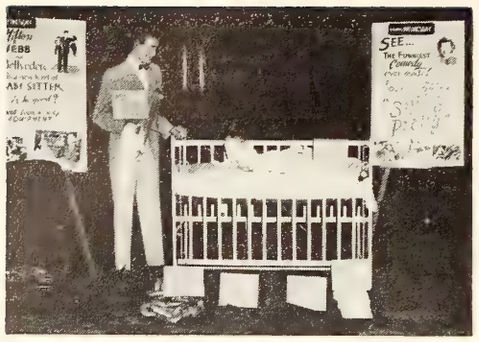
Campaign Material for UNIVERSAL-INTERNATIONAL'S "Letter from an Unknown Woman"

GENERAL APPROACH: A love story with strong appeal to women. All pressbook material is aimed at arousing feminine interest. Tragic nature of the Stefan Zweig story, a dying woman writing a letter to the man she loved, who has forgotten her though she was the mother of his child, will give feminine patrons a chance to weep—which many of them enjoy.

NEWSPAPER ADS: Universal-International's ad department has prepared 24 excellent ads, running from one-column 14 lines to four columns 660 lines, all of them emphasizing the love story's appeal to women. It is a swell selling job. In nearly every ad the title in script is seen on the front of an envelope, with plenty of white space to make it stand out. Names of the co-stars, Joan Fontaine and Louis Jourdan, appear in large type. The love angle is amply stressed through showing the stars in a clinch. Conspicuous in the majority of the ads is a symbolic man's hand holding the crushed letter from the dead woman. Several contain small illustrations hinting at the film's dramatic highlights. General effect of the layouts is heightened by the inclusion of excerpts from the letter in feminine handwriting.

DISPLAY MATERIAL: Outdoor posters and accessories alike suggest the love interest through the lovers in embrace; and contain the symbolic man's hand with the letter, with the title in script on an envelope. The 24-sheet is a color job that compels the eye through its very simplicity and the surrounding white space. Stars' names in large type occupy the entire left, the envelope title the right, with the embrace and the man's hand with letter the center. The one-, three- and six-sheets carry out the same idea, as do the set of eight 11x14s, the title card and the herald. Cutouts from the posters make admirable lobby display material, while the accessory cuts may be adapted for special ads.

EXPLOITATION: The pressbook promotion section presents a number of good stunts, adaptable to almost any situation. There's a "Find the unknown woman" baffler for the woman's page, a radio station, or for a store wishing to plug a special style or color of garment, with clues to be given by the woman in letters to the press or over the radio. Another search that will click is to find the "unknown woman" who has done most for the community, with a suggested counterpart in the search for the "unknown man"—the unsung, hardworking postman whom the community should honor. Other exploitation ideas are: scrambled portraits of the two stars; getting girls to write letters to the "unknown man" of their dreams, or young men to write to their "unknown woman" ideal; book store displays of Zweig's books; a postcard to patrons from the "unknown woman" to be mailed in New York; merchant tieups on the theme that the woman who buys their merchandise won't long remain unknown; a campaign to interest women in the new star, Louis Jourdan.



SMILE-PROVOKING lobby display on 20th-Fox's "Sitting Pretty" was arranged by Manager Gerry Wollaston of the State Theatre, Harrisburg, and his assistant, Spasia Todorov. Promoted baby pacifiers consisted of handcuffs, chains, policeman's blackjack, baseball club and cloth gags.

FC's Kranze Develops Stage-Screen Package

A company package stage-and-screen show featuring John Calvert, famous magician and hypnotist, and Film Classics' "Devil's Cargo," in which Calvert plays the sleuth, has been originated by B. G. Kranze, Film Classics vice-president and world sales chief, and has been booked over the entire circuit of T. O. Kemp's Southern Amusements.

Bucky Harris, veteran exploiteer, has been engaged by Al Zimbalist, FC publicity-advertising director, to act as advance man for the combination show. Harris will visit 130 towns in North Carolina, South Carolina, Virginia, Georgia and Tennessee.

Calvert, who will be accompanied by his troupe of cover-girl models who act as his assistants, will perform on stage with each screen engagement of the film.

In developing the idea, Kranze reasoned that the combination show would prove popular with moviegoers, would benefit exhibitors and result in increased bookings for his company.

Baseball Short Plugs 'Babe Ruth Story'

Through the cooperation of the American and National baseball leagues, the official short subject on the 1947's world series, now being shown in theatres, carries a trailer plug for Roy Del Ruth's current Allied Artists film, "The Babe Ruth Story."

Street 'Casanova' Used By Long as Ballyhoo

Among the effective stunts employed by Manager George Long of the Strand Theatre, Altoona, Pa., to bring Eagle Lion's "Adventures of Casanova" to the attention of the public was a man wearing the costume of Casanova and parading the streets. A sign on his back advertised the picture, theatre and playdate. Throngs of the curious gathered about him on the main thoroughfare at the day's busiest hours. On opening day he passed out a special small folder addressed to women.

Radio played an important role in Long's campaign. He promoted a contest over station WRTA's "Midnight Dancing Hour" in which a pair of passes were offered to the writers of the 25 best letters, in 25 words or less, on "Which is most intriguing to you—Casanova the swashbuckling adventurer or Casanova the lover?" The same station, same program, which has a large listening audience, played request numbers, interspersed with spot announcements on the evening prior to the opening, and gave seven station breaks daily at 6 P.M.

Nearly a dozen of Altoona's biggest stores gave "Casanova" window displays, while 100 14x22 cards were spotted in shop windows in the business section. All street cars in Altoona, nearby Juanita and Hollidaysburg, carried cards on their fronts. Trailerette and lobby sign were used by the Strand as cross-plugs. The Penn Alto and William Penn hotels used "Casanova" display boards. Posting included four illuminated 24-sheets on main arteries leading into Altoona.

Treasury Dept. Sponsors 'Letter' Coast Premiere

The Treasury Department's new American Security Loan Drive will be intensified in the Los Angeles area with a special Bond Premiere of the Rampart production, "Letter From An Unknown Woman," at the Fox Ritz Theatre on May 4.

Admission to the premiere will be solely through the purchase of U. S. Savings Bonds which will be on sale at seven downtown banks. The Los Angeles Junior League and the Treasury Department are jointly sponsoring the premiere which is a part of the National Security Loan Drive.

The regular Los Angeles showing of the picture, which co-stars Joan Fontaine and Louis Jourdan, will begin May 5 in the usual Universal-International first-run theatres.



'DOUBLE LIFE' DAIRY FIRM TIEUP. The large window display shown above was promoted by Assistant Manager M. Brewer of the Vogue Theatre, Vancouver, B. C., Canada, with Associated Dairies, as part of her campaign on Universal-International's "A Double Life." Miss Brewer also had a tieup with a chain of drug stores.

Snow-Plow-Jeep Clears Streets, Exploits 'T-Men'

Manager Ernie Warren of the Elgin Theatre, Ottawa, Canada, through calling upon his showmanship ingenuity, was able to turn an attendance-deterring blanket of snow into an effective sales promotion stunt for his current attraction which happened to be Eagle Lion's "T-Men." His idea resulted in business that warranted a holdover of the picture.

It was the large drifts of icy snow that took Warren to the local Willys-Overland jeep distributor to whom he "sold" the idea of furnishing a jeep with a snow-plow front attachment to tour the city and help clear the streets, thus giving a hand to home owners whose cars were marooned in snow-clogged driveways. A large banner was the means of publicizing both theatre and film. It bore the following copy: "It hits . . . and hits . . . and hits . . . like a pile-driver! 'T-Men' plows 'em under," plus the usual credits. Driver of the jeep waved away all thanks, merely putting in a plug for the picture. The stunt made the newspapers with stories and pictures and received mention on nearly every radio broadcast from Ottawa.

In collaboration with Irving Herman, ad and publicity director for International Film Distributors, which handles Eagle Lion product in Canada, Warren arranged a big-scale radio program over CFRA which in turn got the local sponsors of its many crime and adventure programs to drop their middle commercials and substitute a plug for "T-Men." This proved so successful that it was continued during the holdover week.

CFRA gave the showing other mentions, as did also CKCO, both reporting on an advance screening for top men of the Canadian Royal Mounted Police, Ontario Provincial Police, the Canadian Treasury Department, Army, Navy and Air Force, banks, newspapers and radio stations the night before the opening. All newspapers used the "T-Men" title in their headlines.

Street publicity included banners, posters and fake money throwaways which were liberally distributed over the city.



LET IT SNOW, that won't bother Manager Ernie Warren of the Elgin Theatre, Ottawa, Ont., Canada. During a recent blizzard, Ernie simply promoted a jeep with a snow-plow attachment and sent it around town bannered with advertising on his current feature, Eagle Lion's "T-Men."

'Mama' Contest Runs 10 Days in 'Frisco News

Getting a daily promotion tieup with a San Francisco newspaper is something new, and quite a feather for the caps of the team that put RKO Radio's "I Remember Mama" across with great eclat in San Francisco. That the daily promotion ran for 10 successive days calls for an additional feather for each cap.

The tieup was made with the San Francisco *News* and broke with a box on page one. The contest itself had an unusual angle. For the best 75-word letter on "Why I remember mama?" the mother of the winner, no matter in what part of the United States she lived, was invited to go to San Francisco as the guest of RKO, the *News* and the Golden Gate Theatre where the picture played.

Team handling the contest promotion details consisted of Mark Alling, manager of the theatre; Jay Golden, RKO Theatres division manager; RKO Exploiteer Joe Longo.

Hauschild Exploits Jam Session Above Features

With a screen jam session including Freddie Martin and his orchestra in "As You Like It," Duke Ellington and Orchestra in "Red, Hot and Blue," and Spade Cooley and band in "Tumbleweed Tempos," Manager Thor Hauschild of the Piqua Theatre, Piqua, Ohio, exploited the short subjects above the two features, Paramount's "Where There's Life" and Columbia's "Prince of Thieves," for a special weekend program.

All juke boxes in and around Piqua were tagged; special window cards were placed in all "jump" spots, and announcements were affixed to bulletin boards of senior and junior high schools through permission of school authorities. Manager of a skating rink gave a nightly announcement at the rink for a week in advance of playdate. A special red-and-yellow herald was distributed house to house, and two music stores gave the jam session window displays.

Hauschild placed a 40x60 display board in the lobby in advance and in front of the theatre during the showing. Despite a heavy snow storm and zero weather, business was above normal, the manager reports.

Kids Plaster Columbus With Signs on 'Kilroy'

The children of Columbus, Ga., were quick to take a hint when Manager Ted Munson of Georgia Theatres' Bradley had the sidewalks stenciled with "Kilroy Was Here" to exploit the coming of the Monogram picture. The rest he left to the kids, and they did not fail him.

They proceeded to write "Kilroy Was Here" all over the city, on fences, store fronts, schools and other inviting spots. The scribbling became so widespread that the school superintendent told City Manager Shields that he would be glad when the feature had finished its run at the Bradley so the kids could forget about Kilroy and stop marking up buildings.

Sand, 'Kisses,' Shirts Promote 'Sierra Madre'

Sand, candy kisses and a shirt tieup were employed by Manager Jim Youngman of Schine's Palace Theatre, Lockport, N. Y., to promote the showing of Warners' "Treasure of Sierra Madre." Five hundred envelopes containing a "rare and costly sample" of white sand, were distributed. The local Woolworth store placed a large bowl filled with Hershey candy kisses in its window with a one-sheet card, offering guest tickets to those who could guess the number of "kisses" in the bowl.

Warner' Marlboro shirt tieup resulted in a display of the shirts, along with picture tie-in cards in the window of a Lockport clothier. Stills from the picture were displayed in a jewelry store window plugging Bulova watches, and in a drug store tieing-in with Yellow Bole pipes.

Flatbush Indian Rider Ballys Twin Action Bill

A Flatbush "Indian" in war paint and full regalia, riding a beautiful Pinto pony, traversed the streets of Brooklyn, N. Y., to exploit a twin action bill, streamlined into feature films from two serials, to the Majestic Theatre, Brooklyn, N. Y. The pictures were "The Return of Kit Carson" and "The Return of the Mohicans," released through Albert Dezell Productions.

The Indian was "discovered" and sent forth on his trip by Sally Perle of the Dezel outfit and Manager Charles Duboff of the Majestic. He visited public schools and neighborhood sections, distributing heralds on the featurized serials. He attracted much attention from the younger element, many of whom turned up at the theatre, perhaps in the hope of gaining a further view of the bedizened redskin.

Free Taxi Ride, Tickets Promote 'Bishop's Wife'

A taxi driver was engaged by Bob Kelly, Interstate Theatres' advertising director, to accept passengers, transport them to their destination, then refuse to accept the fare, stating that the trip was on Dudley (the role of the angel played by Cary Grant in the RKO-Samuel Goldwyn picture, "The Bishop's Wife") and give them a pass to see the film at the Majestic Theatre, Dallas, Texas.

Through a tieup on the stunt with the Dallas *Morning News,* Kelly obtained a picture and news story in that paper, the publicity value more than offsetting the slight cost of the free taxi rides.

Mail Box Card Teasers

Teaser mail box cards in the hotel boxes of guests was a promotion stunt arranged by Manager Joe Boyle of Loew's Poli Broadway in Norwich, Conn., for RKO Radio's "Magic Town." Other teaser cards were distributed in parked cars, at homes and in other places. In return for inviting some Norwich athletes to attend the opening, he received mention on gym bulletin boards.—HFD.

Roll Their Own for 'Relentless'

Capitalizing on the disappearing skill of "rolling their own," Manager Jack Mitchell of Schine's Russell Theatre, Maysville, Ky., staged a cigarette-rolling contest at each performance of Columbia's "Relentless." Prizes were easily promoted from a candy wholesaler and consisted of a carton of cigarettes for each winner and two packs to each loser. Object was to see which of four contestants could "roll their own" the quickest. Mitchell's assistant, Charles Lee, acted as master of ceremonies. The stunt cost almost nothing, yet proved a box-office stimulant.

Paramount *invites you to join* THE

THE BIG CLOCK
by KENNETH FEARING
starring RAY MILLAND CHARLES LAUGHTON

Dream Girl
From the Stage Hit by Elmer Rice
starring Betty Hutton Macdonald Carey

So evil my love
by Joseph Shearing
starring Ray Milland Ann Todd Geraldine Fitzgerald
A HAL WALLIS Production

Hazard
By Roy Chanslor
starring Paulette Goddard Macdonald Carey

HATTER'S CASTLE
By A. J. CRONIN
starring Robert Newton James Mason Deborah Kerr Emlyn Williams

My Own True Love
Based on the novel "Make You a Fine Wife"
By Yolanda Foldes
starring Phyllis Calvert Melvyn Douglas

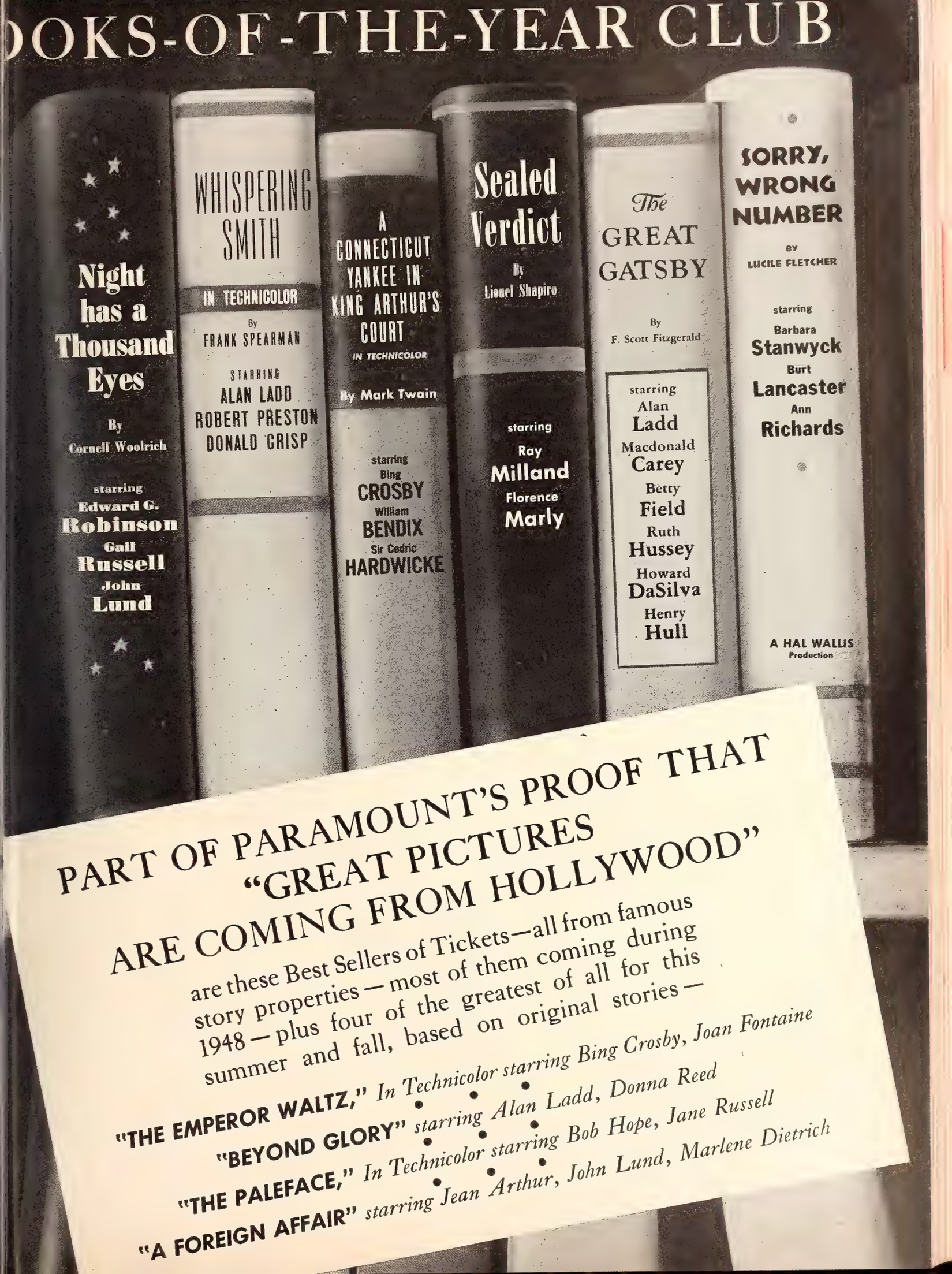
THE TATLOCK MILLIONS
From the play "Dear Brother"
by Jacque Duval
starring John Lund Wanda Hendrix Barry Fitzgerald Monty Woolley

SORROWFUL JONES
by DAMON RUNYON
starring Bob HOPE · Lucille BALL William DEMAREST Bruce CABOT

The Accused
Based on the Novel "Strange Deception"
by JUNE TRUESDALE
starring Loretta YOUNG Robert CUMMINGS Wendell COREY Douglas DICK
A HAL WALLIS Production

LOOK HOMEWARD, ANGEL
By THOMAS WOLFE

The WEB of DAYS
by Edna Lee



PART OF PARAMOUNT'S PROOF THAT "GREAT PICTURES ARE COMING FROM HOLLYWOOD"

are these Best Sellers of Tickets—all from famous story properties—most of them coming during 1948—plus four of the greatest of all for this summer and fall, based on original stories—

"THE EMPEROR WALTZ," *In Technicolor starring Bing Crosby, Joan Fontaine*

"BEYOND GLORY" *starring Alan Ladd, Donna Reed*

"THE PALEFACE," *In Technicolor starring Bob Hope, Jane Russell*

"A FOREIGN AFFAIR" *starring Jean Arthur, John Lund, Marlene Dietrich*

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Dude Goes West

Allied Artists Comedy Western 87 mins.

AUDIENCE SLANT: (Family) The King Brothers score again with a hilarious satire on westerns that contains so much entertainment and fun that not only will the entire family enjoy it, but they'll also insist that their friends see it too. Don't let this offering pass you by.

BOX-OFFICE SLANT: Get behind this and sell it to the hilt, for with plenty of advance exploitation it should turn out to be one of the sleepers of the season.

Cast: Eddie Albert, Gale Storm, James Gleason, Binnie Barnes, Gilbert Roland, Barton MacLane, Douglas Fowley, Tom Tyler, Harry Hayden, Chief Yowlachie, Sarah Padden, Catherine Doucet, Edward Gargan, Olin Howlin, Francis Pierlot, Tom Fadden, Si Jenks, George Meeker, Dick Ellott, Charles Williams, Lee White. **Credits:** Directed by Kurt Neumann. Original screenplay by Richard Sale and Mary Loos. Photography, Karl Struss. Produced by Frank and Maurice King.

Plot: A Brooklyn gunsmith moves to the pioneer west. He has several experiences with both the bold, bad men and women and the Indians. His ability to shoot better than any of them finally saves his life and wins, for him, the girl he loves.

Comment: This is delightful entertainment from start to finish, and the exhibitor who fails to take advantage of "The Dude Goes West" may well find himself considerably out of pocket. Crammed with humorous situations and presented expertly by the King Bros., it is a picture that will provide 87 minutes of rollicking amusement for the entire family. In classification, it is a satire on westerns, but one that is completely different due to the masterful handling of the comedy situations and the etching of the characters. The King Bros. have given it an excellent cast, headed by Eddie Albert. With him are Gale Storm as the heroine, James Gleason as an old prospector, Barton MacLane as the bad man, Binnie Barnes as the educated gang leader and Gilbert Roland as a smooth heavy. They all satirize standard western types, with each individual delineation a pleasure to behold. Even the supporting cast is unusually good. Much credit goes to Richard Sale and Mary Loos for their hilarious script, from which Kurt Neumann in his direction lost no opportunity for laughs. With this offering the King Bros. take another step forward in their proven ability as picture-makers, this being especially true since this is their first wide-open-spaces offering. Correct selling and exploitation should turn this film into one of the sleepers of the season, so get behind it.

On An Island With You

(Color by Technicolor)

MGM Musical 106 mins.

AUDIENCE SLANT: (Family) A typical Esther Williams vehicle, with the addition of outstanding entertainers and the use of Technicolor to make it a lavish, entertaining production for all to enjoy, particularly Williams fans.

BOX-OFFICE SLANT: Like "Fiesta," this teams Miss Williams and Ricardo Montalban, and is the same kind of colorful, attractive extravaganza that lures customers to the box-office. There are also the Jimmy Durante and Xavier Cugat names for extra attraction.

Cast: Esther Williams, Peter Lawford, Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat and his Orchestra, Leon Ames, Kathryn Beaumont, Dick Simmons. **Credits:** Directed by Richard Thorpe. Screenplay by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm. From an original story by Charles Martin and Hans Wilhelm. Photography, Charles Rosher. Technicolor Director, Natalie Kalmus. Musical direction by Georgie Stoll. Dances and water ballets created by Jack Donohue. Produced by Joe Pasternak.

Plot: This is the tale of a Hollywood film company shooting location scenes in the Pacific. Trouble arises when the leading lady is abducted by an overly-romantic Navy pilot, but all ends well when she is rescued.

Comment: The same two leading stars, Esther Williams and Ricardo Montalban, who did so well in "Fiesta," are again teamed in "On An Island With You." There was a little more story in the other film, but no Jimmy Durante or Peter Lawford, whereas in this new musical there are some of Durante's comedy songs and comedy gag sequences, several numbers by Xavier Cugat, two brilliantly executed dance numbers by Cyd Charisse and Montalban, a magnificent dance spectacle by a special cast, and a number of water ballet and rhythm swims by Esther Williams, with the assistance of a chorus. All these eye- and ear-pleasing assets are loosely strung together by a story of no great consequence, which was clearly intended not to interfere with the film's entertainment values. Esther Williams fans will be even more pleased with this showcase for her charms, than ever before. Color by Technicolor is especially good; it does everything to give the beauty of colors to a picture whose sets and dances strike a lush note. Cyd Charisse, whose dancing is known to many, is at her best in this picture. Direction by Richard Thorpe gives full play to the individual talents of the exceptional cast. Production was by Joe Pasternak. There is everything needed here to cause plenty of activity at the box-office.

National Reviewing Committees Audience Classifications

STATE OF THE UNION (MGM)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

FORT APACHE (RKO)
FAMILY—Nat'l Board of Review.
CLASS A. SEC. 1—Nat'l Legion of Decency.

RIVER LADY (U-I)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

I BECAME A CRIMINAL (WB)
MATURE—Nat'l Board of Review.
CLASS B—Nat'l Legion of Decency.
(Objection: Glorification of criminals with methods of crime portrayed; excessive brutality; blasphemous use of religious hymn; personal revenge made to appear justifiable.)

TO THE VICTOR (WB)
MATURE—Nat'l Board of Review.
CLASS B—Nat'l Legion of Decency.
(Objection: Low moral tone.)

APRIL SHOWERS (WB)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

The Damned

(Les Maudits)

(French Dialog—English Titles)

Discina Int'l Adventure Drama 105 mins.

AUDIENCE SLANT: (Adult) Has considerable excitement and suspense to please most moviegoers, provided they can be lured to the box-office.

BOX-OFFICE SLANT: Will do best in foreign-language houses but might go over elsewhere if effective exploitation is employed.

Cast: Henri Vidal, Florence Marly, Kurt Kronefeld, Jo Dest, Michel Auclair, Fosco Giachetti, Paul Bernard, Jean Didier, Dalio. **Credits:** Produced in France by Andre Paulve and Michel Saira. Directed by Rene Clement. Screenplay by Rene Clement and Jacques Remy. Dialog by Henri Jeanson. Story by Jacques Companeez and Victor Alexandrou in collaboration with Victor Pahlen.

Plot: Concerns a U-boat on a secret mission to South America, with Nazis and collaborationists all brought together in the confined quarters of the submarine. How a captured scientist uses the only means at his disposal to spread a false "psychosis of contagion" among the passengers, their reaction and eventual dissolution after learning of the death of Hitler and the downfall of Germany, form the main thread of the story.

Comment: There is considerable excitement and suspense in this melodramatic offering concerning the mythical 1945 mission of a U-Boat to South America with its load of Nazis, Fascists, a French renegade newspaper man and a Scandinavian scientist, among others. Bringing these people together in close quarters, the scripters and Director Rene Clement have dramatized much in documentary fashion, their reactions and gradual dissolution when "caught like rats" at the turn of wartime events. Performances are generally good, and the picture moves at a satisfactory pace. That it should do well in foreign-language theatres there can be little doubt, but whether its war theme will lure customers to other showplaces is a matter of conjecture. Once they are in, however, most moviegoers will find this offering gripping and suspenseful.

One Night With You

(Reviewed in London)

Universal-International Comedy with Songs 92 mins.

AUDIENCE SLANT: (Family) Wholesome, light-hearted romantic comedy with songs should please general audiences.

BOX-OFFICE SLANT: Should fit in nicely where comedies are required or be teamed with a drama. Will probably require the support of a stronger feature.

Cast: Nino Martini, Patricia Roc, Bonar Colleano, Hugh Wakefield, Guy Middleton, Stanley Holloway and others. **Credits:** Original story by Carlo Ludovico Bragaglia. Screenplay by C. Brahms and S. J. Simon. Produced by Josef Somlo. Directed by Terence Young. Presented by J. Arthur Rank. UK distribution, GFD.

Plot: When the much engaged Patricia Roc's canine is involved in a dog fight in an Italian station, film star Nino Martini rescues it and the train leaves without them. With-

out money or papers, they have an adventurous night, but by the dawn they realize they are meant for each other.

Comment: Staged against a picturesque Italian background, this frothy, lighthearted romantic comedy with songs is wholesome entertainment for the entire family. Terence Young has directed with the view of raising chuckles rather than guffaws, and in an amusing film studio sequence pokes gentle fun at the excitable and not always practical producer. By combining the beautiful settings and Italian melodies, he enhances the romantic interludes. Patricia Roc as the much married English miss and Nino Martini handle their parts with charm and are no strangers to American audiences. Supporting parts are admirably portrayed, with Hugh Wakefield and Guy Middleton as the girl's extremely pompous father and fiance, respectively, standing out.

Day of Wrath

(Danish Dialog—English Titles)

Schaefer Associates, Inc. Drama 100 mins.

AUDIENCE SLANT: (Adult) This stark, realistic, slow-moving drama of medieval Danish witchcraft is best suited for intellectually mature audiences in metropolitan centers.

BOX-OFFICE SLANT: Will do best in art houses and foreign-language theatres.

Cast: Lisbeth Movin, Thirkild Roose, Sigrid Neiiendam, Preben Lerdorff, Albert Hoeberg, Ann Sviekier. **Credits:** Produced and directed in Denmark by Carl Dreyer. Screenplay by Moget Skot-Hansen, Poul Knudsen and Carl Dreyer, from the novel "Anne Pedersdotter," by Wiers Jenssens. Photography, Carl Andersson. Musical direction, Erik Rasmussen. Released by George J. Schaefer Associates, Inc.

Plot: Set in the austere Denmark of some 300 years ago, this picture tells the tale of a young woman who marries an elderly preacher, falls in love with his son, and then is accused of being a witch by her mother-in-law. The son turns against her and she is condemned to be burned.

Comment: With the action taking place in the austere Denmark of 300 years ago, mostly within the confines of a parish house, this drama of the effects of witch-hunting on both hunter and hunted is stark and grim screen fare that will find its greatest measure of approval from intellectually mature audiences in metropolitan centers, especially from those who normally frequent foreign-language houses. Average moviegoers will find little entertainment, and may be bored or depressed, at the grim and slow-moving events. Also, the earlier sequences of the film, which concern the hunt, capture, torture and finally the burning of an old woman accused of witchcraft have been done so realistically and mercilessly by Producer-Director Carl Dreyer that most moviegoers' sensibilities will be more or less violated. All due credit should go to Dreyer for inspiring restrained and effective performances on the part of the principals, and, like his "Passion of Joan of Arc" of several years ago, this picture also has considerable merit as a cinematic masterpiece of its kind, but unfortunately its audience appeal is limited to the moviegoing minority.

Starrett Returns

Charles Starrett, star of Columbia's "Durango Kid" westerns, has returned to the studio following a 12-week personal appearance tour through the south to begin preparations for the next picture, "Crossroads of the West," which will start May 17 with Ray Nazarro directing. Colbert Clark produces.



OVERFLOW PRAISE for "THE BIG CLOCK"

Continued from Page 13

"One of the big treats of the season...a man-hunt of tense excitement!" —*World-Telegram*

• • •

"When you hear the musical chime at the end of this review... it will be exactly the time for all devotees of detective films to make a mental memorandum to see it without possible fail." —*N. Y. Times*

• • •

"Tense melodrama, a tingling whodunit... One of the slickest suspense films seen hereabouts in some time..." —*Journal-American*

• • •

"A winner in the spine-tingling sweepstakes, a cold, tense, brilliant job that works up a hot fever of excitement... As far as cold-blooded thrillers are concerned, they just don't come any better than 'The Big Clock'." —*Brooklyn Eagle*

• • •

"High-styled, lively entertainment... The characters are magnificent." —*PM*

• • •

"Smooth, slick, entertaining stuff... goes like clockwork, steady, unrelenting, and with constantly mounting suspense." —*Post*

WATCH THAT "CLOCK"

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

THE HAZARDS OF DRIVE-IN OPERATION

By Jack Jackson

Just in case that pitch I put on for Drive-Ins a week or so ago has you polishing your pogo stick in anticipation of hopping around the vicinity of your theatre for suitable locations, let me hasten to give you a peek into the worry chest.

Everything is not sunshine for the under-sky spots, despite the fact that the experiences of the pioneers has smoothed many obstacles for the newcomers and, contrary to the existing practice in indoor theatre circles, the helping hand of successful operators stretches over great distances to help the novice.

By no means the smallest cloud is the patent claims of Park-In Theatres. This company claims title to the privilege of banking or ramping the surface of the exhibition space in such a manner that allows the car to stand uptilted to a degree permitting vision of the screen by all occupants without neck-craning. Could be that I have that kinda off the beam so far as the actual legal phrasing of the patent grant is concerned, but the description, as regards results of the practice, is accurate, according to the best information I have been able to gather.

The Park-In company has instituted many suits against independent Drive-In owners. I possess no record of the success or failure of the many litigations but can give first hand information to the effect that none of the independent operations I've visited have secured or intend securing license from the Camden, N. J. concern of Hollingshead and Co. Violations, if they are violations, are rampant, with the little guys ganging up to help defend pending Park-In suits against such of their number as are faced with court action. From correspondence and conversation, I gather that this attitude is general from New York to California, with current focus on a Corpus Christi, Texas, legal battle.

In case you are confused by the continued use of the word "independent" when applied to Drive-Ins let me say that you're not alone, as I've been unable to make the differentiation myself, unless it be that those fellows who pay license fees to Park-In Theatres are considered out of the pale. My investigations cover one outfit with seven situations which is considered an independent and another with nine that seems to fall into the category of a circuit. This last is affiliated with but not operated by a large chain of indoor theatres and stands accused by the unaffiliated of "cracking the circuit whip" to get price and playing time preference from distributors.

Numerical Strength of Drive-Ins Creates a Situation

Needless to say, the competition in larger cities is acute and the numerical increase as well as the drift of patronage has caused distributors to revamp their expectancy sheets and saddle some rather excessive rental tariffs. In this battle the numerical strength of the Drive-Ins in any one community creates a situation which distributors are quick to recognize as offering extra dollar prospects, and the way they're clawing into the hides of some of the Drive-In owners is a caution.

When Drive-Ins first got under way in the late '30s they were considered a passing fancy. Later they hit into the "nuisance" brackets and were given last availability on the books of practically all distributors. When Mr. and Mrs. Public began crowding into their arena like they do to county fairs, a battle for product started that has now reached the blistering name-calling stage but is definitely labeled "Good Morning Judge." Lawyers are now being hired, evidence gathered and petitions circulated among patrons for the purpose of forcing better time and fairer terms.

That the Drive-In has attracted a new type of showman—from many walks of commercial endeavor, including clothing, drug, filling stations, lawyers, GI Joes and others—is best evidenced in the simple and direct tactics of getting Mr. and Mrs. John Q. Public on their side. Aside from their screens and exhibition places—I saw one campaign—they take paid advertising space in newspapers to tell of unreasonable impositions and unfair demands. This washing of dirty linen in public is admittedly deplorable but nonetheless effective as a sure way of getting "underdog" sympathy from the bystanders. And the fact that most of the victims are local lads lends an aroma to the distribution favors enjoyed by the big emporiums of circuit control that could easily become publicly offensive.

Practically every advertising approach of the Drive-In is slanted to strike at family trade—

(*Continued on Page 23*)

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Leap Year Shows Return Profit in Small Cities

Extra cash has been rung up at the box-offices of Intermountain theatres in Colorado, especially in the smaller cities, through the use of Leap Year Shows, an activity that can profitably be followed by communities having the "family" type theatre.

Hub of the Leap Year Shows is to promote feminine agressiveness—the girls "treat" the boys, even propose to them on the stage—the proposals being make-believe. Prizes for the best "proposals," etc., are promoted from co-operating merchants. Pursued with imagination and showmanship, Leap Year Shows are certain to roll in extra cash.

For instance, in Sterling, Colo., Manager Chet Miller put on a midnight Leap Year Show, preceded by a street ballyhoo. Two of his staff led the other couples in the fake proposals, with Virginia Young, in front of a microphone, "proposing" to Wilford Williams, Jr. amid the delighted laughter of the audience.

Again, in Durango, Colo., Manager Jack Kramer of the Kiva Theatre, promoted prizes ranging in value up to $200 for the couple demonstrating the best proposal, the girl doing the proposing. Kramer acted as emcee and started the applause as a particularly sentimental proposal ended in hugging and kissing. The audience expressed its approval vociferously.

Theatre Gets Award for Patrons' War Donations

Because during the war its patrons had donated 18,000 woolen garments costing $16,000 to men in the Royal Navy, the Ambassador Theatre, Hendon, London, has had that achievement perpetuated by a Record of Achievements which was recently unveiled in the lounge of the theatre by the Rt. Hon. Lord Lieutenant of Middlesex County, Lord Lathan. The unveiling of the display was an impressive ceremony with full municipal pomp and pageantry in the presence of nearly 100 local celebrities.

The Mayor of Hendon was in the chair and the display was dedicated by the Rural Dean of Hendon, after which it was passed to Theatre Manager J. H. Hutchinson for custody.

The memorial will be kept spick and span by three usherettes who have volunteered for that duty. They are Mary Bignell, who distributed 13,440 pounds of wool to knitting patrons on the spot where the display now stands, and Rose Tomlin and Doris Lawrence.

No Damages

A Supreme Court Jury absolved Famous Players Canadian of liability for the broken ankle sustained by Mrs. Brooks, a patron at the Orpheum Theatre, Vancouver, B. C., when she tripped and fell going down the stairs of the lower balcony. She claimed an usherette was negligent in using a flashlight and asked $965 damages for medical expenses. Defense was the unavoidable semi-darkness of the theatre and that the lighting was of the approved type.

Jackson . . .

(*Continued from Page 22*)

that element the indoor theatres have been neglecting so inexcusably. This fact gives them a keen edge on the sympathies of that great army of uninformed and unbiased who stand on the sidelines observing the multiple squabbles of the motion picture industry but who, nevertheless, form the balance of power that determines the profit and loss of future business practices.

Quite naturally the unbiased see only fairness in the Drive-In demands for closer playing availability at fairer terms; to the claims that 15 per cent of Drive-In patrons—the aged, infirm, disabled vets, cripples, etc.—couldn't see downtown movies due to the effort involved in attending; that the comforts of waiting in a car seat rather than standing in line are, along with the permissible informality of dress, an evidence of concern and a long standing need for the tired business man, the fatigued ruralite and their respective families.

The unbiased also see the Drive-In as a new form of show business run by a new kind of showman and are quick to accredit the "new blood" for innovation in line with the modern use of the automobile that was overlooked too long by the dyed-in-the-wool theatre operators. They are patrons—or potential patrons—interested only in "seeing a picture," and it is difficult for them to understand the reasoning that gives time or price preferences to the million-dollar palace of outmoded accommodations over the convenience and comforts available at the Drive-In. It's going to take a heap of explaining, and the quicker distributors get around to telescoping the clearance and laying an equitable and publicly understandable price formula, the better.

Clearance Problem Varies

From what I'm able to gather, the clearance problem varies from one exchange center to another, with California enjoying everything from first run to 28-day availability, down to Texas where six months was, until recently, an accepted practice. Now, I understand, this has been drawn down to 75 days. It has been reported that the constant complaint of the brick-and-mortar operators about loss of patronage to the Drive-Ins has resulted in consideration of a plan whereby all Drive-Ins would be served only after community indoor runs had been exhausted. This practice is already in effect in many exchange centers without complaint from Drive-In operators.

But the big beef—and, on the face of things, a fair one—is the demands for high percentages regardless of "last spot" playing time. One owner told of a distributor proposal to let him have a picture last run in town on terms of 40 per cent to the first $300 and 50-50 over. It is doubtful if the distributor got that kind of money for first run.

So much for the problems of royalty, playing time and rental prices. Now let's look at another tray in the Drive-In's worry chest.

While the Drive-In is the dream operation of the ambitious showman with an under-bulged pocketbook, there is much to be considered before hopping aboard the jet-propelled expansion program. Here are a few of the traps to be wary about:

Before buying or leasing property, circulate a consent petition among all neighbors close enough to be harassed by the traffic or find the consequent noise of operation disturbing. If you don't get it in advance, someone may circulate a complaint petition later and put you out of business.

Proximity to sewer, water and light and power lines should be investigated, since the installation of these utilities rates among the most expensive units of the construction program.

Construction costs run from $40,000 upward, dependent upon location, choice of building materials and equipment and local labor conditions. The grading and surfacing of ramps rates high on the expense sheet, making it advisable to seek the advice of experts regarding surfacing material best suited to the site you select. Be sure you consider the point of availability of the material selected. Freight rates are high.

Don't try to do it yourself. Get a good architect—preferably one that has successfully planned other Drive-Ins—and discuss your ideas in detail. I heard of one of those high, skinny screen towers that came tumbling down around the owner's ears when a high wind hit the area. Choose the location the same as you would a prospective indoor theatre site and try to get in the line of traffic; not that the latter is necessary, but the more passing cars, the more advertising you get.

Get Weather Survey

It is important that you determine in advance the number of automobiles in the vicinity of your location and the accessibility of good roads to make sure that your potential customers are not bogged down every time it rains.

Get a weather survey on the territory to make sure that fog, the Drive-Ins' greatest menace, is not prevalent in the area. Remember that in this Drive-In business you're really at the mercy of the weather man, so make the best deal you can.

Try to avoid proximity to insect breeding places. Those winged termites can do more to sabotage your business dreams than a feature missout. There's probably much more in the way of hazard that can be prevented by careful advance study, but the above are the salient warnings I flushed out during my week of "beagling" in the Drive-In field.

The growth of the motor movie spots is constant and intensive. In the past week there have been 16 new Drive-Ins reported as contracted and in work in Texas alone. More surprising is the fact that only six of these are under the big circuit banner. With the general public showing such marked preference for the modernized sit-in-your-car-and-look spots, this trend of independent over circuit holds prospect—at least in the warm climes of the Southland—of upsetting the long existent situation where circuit exhibition places far outnumbered the locally-owned movie spots.

Should the spread continue at present strength, it is not unreasonable to predict that Drive-Ins will total a full fourth of Texas exhibition spots before the passing of the half-century mark. The concentrated campaigns directed to families and rural groups has pretty well dispersed the once prevalent stigma that Drive-Ins were glorified "petting places." Recent surveys—taken car for car at the entrances of some five different and widely separated situations—show a predominance of family traffic. The Drive-In operators are holding up price levels and enjoying a patron count averaging two and one-half tickets per car, despite the extremely long clearance penalty.

Excelling Indoor Competitors

It appears that the Drive-In is excelling its indoor competitors in pursuing the business of a segment of attendance potential long missing from the ranks of regular theatre patronage. In this effort it is entitled to the praise and support of everybody, big and little, connected with the production, distribution and exhibition of motion pictures. It portends an enlargement in overall customer pattern, which is the target everybody has been shooting at since the boom-bust thinned the box-office lines.

In a future article we'll try to tell you something about what goes into the construction of a Drive-In, the scope of prices and materials, its extraneous revenue prospects, and outline some of the ambitious plans for betterment as conceived by the men who have enjoyed success in their operation.

Cashier Check Box

☐ Is your cashier attractive, courteous and neat?

☐ Does she say "thank you" with a smile when patrons purchase tickets?

☐ Is she well informed as to schedules, current and coming shows?

☐ Does she anwer the telephone with a cheery "good afternoon" or "evening"?

☐ Does she give the name of the theatre when answering the 'phone?

☐ Cashiers should not eat candy or chew gum when on duty, nor should they carry on extended conversations with patrons or other employes. They should not indulge in long telephone conversations.

Keep the Street Clear

The fire law in most communities forbids parking in front of the theatre. If there is no such law in your town, better try to influence the city officials to keep the street clear at all times. Better to be safe than sorry. And also, remember this: the cleared space permits patrons to step out of their cars into your theatre.

Community Service in Reverse; Town Pays Respects to Managers

When a town pays a goodwill tribute to the manager of a theatre there must be a good reason for it—and that reason makes news. The country town of Braham, Minn., recently demonstrated its goodwill towards George Johnson and his wife, Frances, who took over the Park Theatre there last September by staging a special "show" of their own at the theatre—an "appreciation night" in reverse.

Regular moviegoers, infrequent patrons and those who never go to a movie, gathered at a garage and proceeded en masse to the theatre, and demonstrated the goodwill on their part which Mr. and Mrs. Johnson had earned through their cooperation in village and community activities, their extension of extra favors and courtesies to residents of Braham.

The Commercial Club appointed a committee to take charge of the affair and it sold 300 tickets (the theatre's projectionist having "lifted" a roll of tickets for the occasion) and presented the proceeds to Mr. and Mrs. Johnson at its "show." The committee provided coffee and cookies for those attending, also a "cook."

Mr. and Mrs. Johnson are firm believers in building up good public relations between a theatre and the town's residents and were doubly surprised to find it "paying off" so forcefully and in so short a time after they had taken over the theatre's management.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

DES MOINES

Tom Brooks of Des Moines has purchased the Theatre at Anita, Ia., from Frank Shipley of Lenox and takes possession on May 2.

A. H. Blank, head of Tri-States and Central States theatre circuits, is in Excelsior Springs.

Work is ready to start on the new 250-seat Memorial Theatre to be constructed by the Thompson, Ia., Legion post. The post has raised $7,000 of the $12,000 needed for the theatre.

Mr. and Mrs. Carl Parsons are observing the tenth anniversary of operation of the Avon at Keota, Ia.

Two Des Moines film salesmen had narrow escapes in car accidents. Sol Yaeger of RKO came out lucky when a wheel of his machine came loose. Ernie Pickler of Republic reported he fell asleep while driving his new machine and landed in the ditch.

Mary Forsman, former switchboard operator for tri-States, has returned to join the accounting department, while Jack Blair of the accounting department has resigned to move to Arizona.

Malcolm Kingsberg, president of RKO Theatres and T. O'Connor, treasurer, were in Des Moines to inspect the RKO-Orpheum and to confer with William Clark, Iowa and Minnesota division manager.

Paramount Exchange Manager Harry Hamburg is vacationing in New York where he will attend a performance of an opera at the Julliard School of Music in which his daughter will take part.

LOS ANGELES

Connie Auer, secretary to Robert Poole of the Pacific Coast Conference of Independent Theatre Owners, eloped last week with Cecil Titus, hair stylist, to Las Vegas where they were married.

Robert L. Lippert is inaugurating a new weekend policy of personal appearances of film, stage and radio stars at his recently-acquired Esquire in Fresno, Calif.

Allan Karf, prominent Los Angeles theatre manager, died suddenly from a heart attack. He started in theatre business in his native St. Joseph, Mo., as treasurer of a legit house. He was managing Warner circuit's chief Los Angeles house at the time of his death.

Bob Goodfriend has returned from a trip to Dallas, New Orleans and Atlanta promoting Abbott and Costello's new Eagle Lion picture, "The Noose Hangs High," and helping the stars publicize their Boys Home in Los Angeles. Jimmy Loomis of the Vista and Grant, Douglas, Ariz., was here on business, as were Mr. and Mrs. John Willard of the El Rancho, Moonpark, Calif.

WASHINGTON

Warner Bros. Real Estate Chief A. Julian Brylawski, is now heading a committee on traffic safety in the District. Most of the campaign will be centered on making parents realize their responsibilities.

Louis Ribnitzki of Warners' Booking department celebrated 17 years with that company.

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Anita Rossett, secretary to Warner Pathe's George Dorsey, has announced her engagement to David Schlaifer. The Airport Drive-in Theatre devoted a day's receipts to the Juvenile Safety Council of the Arlington Police Department. Donald O'Connor was in Washington for a one-show appearance at the Capitol in "Are You With It?"

Alterations to the Stanley-Warner fire-damaged Colonial Theatre, Hagerstown, Md., will cost $35,000.

LOUISVILLE

Mrs. Orien B. Smith of the American at Sebree, Ky., is recovering from an automobile accident which occurred in January and sent her to the hospital for three months. She is expected to be up and about in six weeks.

Opening date for the New Lane at Williamsburg, has been set for June 10 by Exhibitor Foster Lane at which time the Dixie there will probably run only on weekends. The New Valley at Taylorsville, Ky., is expected to open June 1 by Exhibitors Morris Smith and Clark Bennett.

Visitors: Lyle Webb of the Ritz, Burkesville, attending a political convention; Clyde Marshall, Columbian, Columbia; Oscar Hopper, Arista, Lebanon; C. O. Humston, Lyric, Lawrenceburg; Russell Phillips, Franklin, Greensburg; Eddie Ornstein, Ornstein, Marengo, Ind.; Eric Hammel, Shelby, Shelbyville, Ky.; A. N. Miles, Eminence, Ky.

Two-Faced

Milwaukee is to have another 2,000 car-space outdoorer. Novel feature of the enterprise, according to President L. F. Gran of Standard Theatres, is that it will have a two-side giant screen, so that customers in their car can see the picture from either side. The project is to be located six miles southwest of Milwaukee.

OMAHA

C. J. Kremer, Stanton (Neb.) exhibitor, will celebrate 30 years in the theatre business in his town June 15-16. He plans a special film bill and will have a new front ready on the Rialto Theatre which dates back to his first exhibition of pictures.

Monogram Branch Manager G. W. Taift has joined Paramount at Kansas City as city salesman. George Cappers is putting new seats in his State Theatre, Hurley, S. D., and is revamping the auditorium. Abe Sadoff, Fourth Street Theatre owner, is assisting with booking for the Uptown which will open soon at Sioux City, Ia.

Redecorating is under way at the Universal-International exchange.

More than 200 are expected for the April 27 meeting of the Nebraska Theatre Owners Association in the Fontenelle Hotel. Ted Gamble and Senator Kenneth Wherry (Rep., Neb.) will be among the speakers.

Arden G. Davidson is new owner of the Nancy Theatre, Bridgeport, S. D. Howard Schmidt bought the Marion Theatre, Marion, S. D., from George Billings. Ray Johnson has reopened the Garden Theatre, Republican City, Neb. MGM Head Inspectress Jennie Stokes was honored for 25 years of service with the Omaha exchange. Opening date for Omaha's first drive-in now is May 1. Bernard Dudgeon, of Detroit, is named to be manager. Dale Skinner of Deshler, Neb., has purchased the Donis Theatre at Davenport, Neb., from Art Dutton of Omaha.

MILWAUKEE

Milt Potratz has bought the Pardee at Pardeeville, Wis., from G. V. Thomson and will continue to run it as a tri-weekly change house. The Milwaukee State Teachers' College offered its first annual audio-visual education institute in cooperation with the Milwaukee Public Schools last week. A colorful note to a change of management was added to the Eastwood at Madison, when Standard Theatres took over and had the air force present in uniform.

Myles Belongia is asking for bids on a new theatre at Two Rivers. Incorporation of Fowler Enterprises of Merrill with the object of operating motion picture theatres took place last week with Lucille M. Fowler, Carl H. Fowler and Clyde B. Gray as incorporators. The New Vernon at Viroqua was opened April 19 after remodeling.

BOSTON

Permanent stock will go into the Brattle Street Theatre at Cambridge and the Copley here.

M. & P. Assistant District Manager John Carroll was in from Portland, Maine, to attend a divison and district manager meeting. Twentieth Century-Fox Division Manager Edward X. Callahan took a trip to New York. Publicist Art Moger's sons are getting over their bout

(*Continued on Page 26*)

COAST TO COAST

CO-LOSSAL!

DENVER POST
A delightful piece. Will capture your affection completely.

GREAT FALLS TRIBUNE
New and Different Movie.
A "smash hit."
Art and culture combined with entertainment to come up with "box office."

INDIANAPOLIS STAR
A refreshing novelty. Grown-ups will find it entertaining, too.
It has suspense.

KANSAS CITY STAR
A movie to which mother and dad need not hesitate to take the children. Grandmother and grandfather will like it, too. And uncles and aunts.

NEW YORK TIMES
A wonderfully different time.
There's no reason why one and all shouldn't find this a very pleasant and unusual divertissement.
A full round of applause for an extraordinary entertainment.

NEW YORK SUN
Youngsters could probably watch forever. The birds are remarkable.

N. Y. DAILY NEWS
Enchantment awaits at the Gotham Theatre.
Exciting. Delightful. Circus and the love birds amazing, daring.
New unusual and artistic.
Well worth seeing.

N. Y. DAILY MIRROR
Most unusual, a push-over for the kids and charming for adults.
A gem, unique and amusing.

N. Y. HERALD TRIBUNE
Fantasy, farce, whimsy uniquely entertaining film.
A delightful modern fairy tale.

N. Y. WORLD TELEGRAM
Something more than just a bright trick to amuse the kiddies. A pleasant little gem of light hearted gayety.

N. Y. JOURNAL-AMERICAN
Astonishing charm. Deserves the special Oscar it recently got.

OREGON JOURNAL
Novel bit of film entertainment.

THE OREGONIAN
Fabulous Flicker. Dangblastedest movie since old T. Edison brainstormed with his magic lantern. Hard-hearted critics, predict "Bill and Coo" will be the most talked-about film in years. Slightly more than terrific.

SAN FRANCISCO NEWS
Amazing production. Intriguing and unique film. An enchanting, almost unbelievable picture.

SAN FRANCISCO CHRONICLE
Something to chirp about. Fresh, cute, clever.
Will astonish as well as tickle you. The whole thing should prove mighty amusing to anyone.

SAN FRANCISCO EXAMINER
Bill, you were magnificent—a lovebird actor with all the qualities of a sophisticated Gable, rugged Wayne and handsome Peck.
As much fun for grownups as youngsters.
Engaging from start to finish with romance and suspense.

SAN FRANCISCO CALL BULLETIN
Novelty, the like of which you've never seen before.
Different. Charming.
A diverting novelty for anyone's money.

SEATTLE TIMES
An hour of sheer delight. Almost incredible. Exceptional entertainment for all the family.

WASHINGTON EVENING STAR
It ought to give the young and the young in heart a pleasant hour.
Told with a great deal of charm.

WASHINGTON TIMES HERALD
A definite avian triumph.
A new chapter in flicker history has been made.



featuring **BURTON'S LOVE BIRDS** and Curley Twiford's **JIMMY THE CROW**

Directed by Dean Riesner • Screen Play by Royal Foster and Dean Riesner • Based on an Idea from Ken Murray's Blackouts

A REPUBLIC PRODUCTION

REGIONAL NEWSREEL

(*Continued from Page* 24)

with scarlet fever. Franklin P. Hobbs of MGM in Pennsylvania, was another film row caller this week.

Midget Auto Racing was the latest headache for theatre managers to hit this area with no less than 13 tracks within 40 miles of Boston. This is added to the worry which dog tracks have already caused.

Nat Beier, motion picture sales veteran, has been appointed branch manager here for Film Classics, replacing Maurice Green, resigned.

The City Theatre, Brockton, Mass., will be closed in June for remodeling.

DENVER

Harry Rodell, 58, an exhibitor for many years, died at his Hot Spring, S. D., home from a heart attack following a three-month illness. Rodell had managed numerous theatres in western Nebraska and South Dakota for Wm. Ostenberg, Black Hills Amusement Co., and Fox Intermountain Theatres. He is survived by his wife, Nell. Funeral and burial were in Mitchell, Neb.

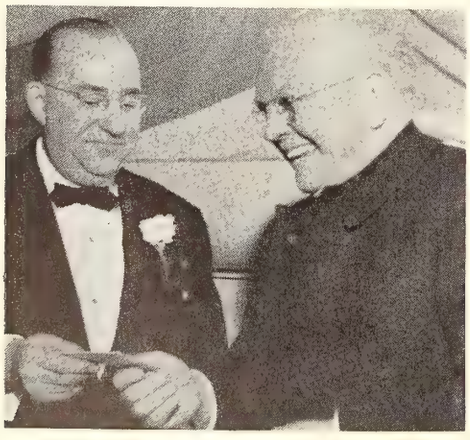
Fred Zekman, Park Theatre partner, is going in the bowling alley business.

RKO Theatres Western Division Manager Jay Golden was here conferring with William Hastings, Orpheum manager.

Civic Theatres will remodel and reopen the Rex, closed during five years. The company is starting a remodeling job on the Federal, after completing extensive rebuilding on the Oriental.

Nine actors from Hollywood went to Laramie, Wyo., and took part in two benefit shows that raised $50,000, which will be loaned to businessmen and home owners who were burned out in a recent fire. Seats went at $10 each. George Murphy, Screen Actors Guild president, was master of ceremonies, and others taking part included Chico Marx, Eddie Bracken, Alan Young, Anita Martel, Louanna Hogan, Mary Meade, William Holden and Martha Stewart. Tom Brennan, city manager at Laramie, for Fox Intermountain, was instrumental in bringing the stars in.

Larry Starsmore, general manager of Westland Theatres, was elected president, to succeed Louis Dent, who died recently. Paul Allmeyer, Paramount booker, is daddy to 7-pound Paul Keller Allmeyer, born at St. Luke's hospital.



'YOU'RE A WORKING MEMBER NOW' grins IATSE President Richard F. Walsh as he presents a gold membership card to Rev. Francis A. Growney of Buffalo in appreciation of his interest in the IA's Buffalo local. The presentation was made at a dinner celebrating the 60th anniversary of New York's Local 4 and District No. 10's biennial dinner at which lobster thermidor competed with filet mignon for grastronomic honors and Walsh competed with New York City Council's Vincent R. Impellitteri for oratorical honors. Local 4's Thomas Murtha staged the "Gay Nineties" floor show.

Ill at Hotel

Robert Smith, Steamboat Springs (Colo.) exhibitor, was rushed to Denver for hospitalization when he was taken ill recently. All Denver's hospitals were full and Smith was forced to go to a hotel where he is reported improving.

KANSAS CITY

A number of persons from the film and theatre trades made the trip to St. Joseph, Mo., to attend the funeral of Allan A. Karf, former Fox Midwest manager in this area. The delegation from Fox Midwest included Leon Robertson, Edd Haas, James Long, district managers; Barney Joffee, Leo Davis, Hugh Siverd, Sam Nastor, Bus Carroll and T. S. Wilson, theatre managers.

Stanley Durwood, executive of the Durwood circuit, is the father of daughter, Carol, born March 31. It's his first child.

Ted Wynn is the new assistant manager of the Orpheum. Wynn comes from Chicago where he was a salesman with Eagle Lion and earlier was with RKO doing exploitation. Jack Tiernan, former assistant manager, was shifted to Grand Rapids, Mich., to manage Keith's.

Frank Plumlee, chief of Theatres, Inc., here, has been away from his desk for several days, due to a severe back injury.

The Uptown Theatre, Fox Midwest city first-run, is getting new seats, the installation going on outside of business hours. Nick Sonday, manager, expects to have the job completed this week.

CLEVELAND

Fred Holzworth celebrated his 20th anniversary at the Hilliard Square, a first-run neighborhooder, which incidentally is simultaneously celebrating its 21st birthday. Patrons attending got presents and the owners gave the house a birthday present in the form of a new air conditioning system.

Linda Pagot of the Lansing, Lansing, Ohio, was married. Marvin Samuelson of Ohio Theatre Service Corporation will marry Lily Glans June 19, and "Bobbie" Brown, secretary in the same office, has announced her engagement to Marvin Granovitz. Max Lefkowich of the Community Circuit and Mrs. Lefkowich are in Atlantic City.

Vincent Ochs, who resigned as Olympia and New Broadway manager to operate a new drive-in at Adrian, Mich., will be succeeded by Lucien Morensy, former assistant to Ochs at the Cleveland theatres. Morensy is from Massachusetts where he managed the Plaza, Salem.

Vacationing industry members have all returned from their winter vacations: Dave Polster, from Hot Springs, Ark.; Mr. and Mrs. Max Jacobs from Miami, Fla.; Mr. and Mrs. Mooney from Florida; Mr. and Mrs. J. O. Guthrie of the Karolyn Theatre, New London, from Florida; Mr. and Mrs. Joe Leavitt from Florida. Also back and wearing a heavy coat of tan are Joe Robins, Warren theatre owner, and his general manager, Paul Ellis.

NEW HAVEN

O.K. from the zoning board to change a residential area to commercial is all that Nick Kounaris, Apostolis Tolis and George Ulyssis of New Britain need to start work on a new 1,000-seater as part of shopping center near Meriden-Wallingford.

The Springfield Paramount is planning to install a television screen. Block Rock Theatre Manager William N. Mazzadra of Bridgeport and his wife celebrated their 20th wedding anniversary. Bijou Manager Bill Brown, New Haven, is out of the hospital after a minor operation. Lillian Jeffery, secretary to Loew's J. R. Vogel, is vacationing in South America. Majestic Manager Harry Rose and Mrs. Rose are in Atlantic City visiting his folks.

Connecticut Variety Club Chief Barker Barney Pitkin, accompanied by Ben Simon and Bob Elliano are back from the Miami Beach convention full of ideas for the local group's humanitarian activities.

CINCINNATI

H. George Fetick is resigning as general manager of the Galley Circuit here, after five years. Tam Apgar, secretary to Peter Rosian, district manager of Universal-International, has left the Bethesda Hospital where she underwent a thorough physical check-up. Tim E. Dooley, former booker with Fox, Indianapolis, is the new salesman here for Film Classics. Bill Poppe, former Columbia booker, has joined United Artists in the same capacity, replacing Bob Sands, resigned. Irving Sochin, manager, U-I, and Mrs. Sochin have a new baby daughter.

Co-Operative Theatres, Pittsburgh, will book for the Palace, Huntington, W. Va.

Lou Holleb will operate the Imperial Theatre, Zanesville, beginning May 1. Newbold Circuit is taking over the theatres in War and Holden, W. Va. from Mannie Shore, who is giving up operating them because of poor health. Mrs. M. D. Chandler took over the Heights Theatre, Lockland, Ohio, April 25.

Jack Frisch is moving his offices into the



'LI'L ABNER' PARTY. Inspired by Astor Pictures' reissue of "Li'l Abner," the Charlotte Variety Club staged its own "Li'l Abner Party" recently, with prizes going to "Daisy Mae" (left) and "Earthquake McGoon," laughing at the fun.

REGIONAL NEWSREEL

Film Bldg., fourth floor. Frisch operates a number of theatres here, and also has the Tri-State Booking Company.

Theatre Owners Corp. is now booking for the Hamilton, Linden, Norwood, Norwood and the Lexington (Ky.) Lyric.

BALTIMORE

Congratulations are in order for Herman Purnell, Insley circuit booker and buyer, on the birth of a daughter. Lee Insley, Insley circuit, is making the rounds in a new Cadillac. Burleigh Mears, Belle Haven, Va., has broken ground for his new theatre. George Core, Neptune Theatre, Wachapeague, Va., was seen working on the scaffold lowering his ceiling. Paul Pennewell, New Theatre, Ononcock, Va., injured his hand in a buzz saw.

Bill Lewis, Lewis Theatres, Millington and Queenstown, Md., is building a new home. Mort and Bernie Rosen were in Washington last week.

Max Weinberg, MGM shorts department, was in town visiting old friends. Raymonde Dixon, wife of Hipp manager, in a huddle with Fifi D'Orsay keeping her French in good shape. Jean Decker of the Parkway has resigned. Leon Zeller gave a demonstration of hypnotism at the Variety Club Saturday.

Met Theatre Manager Maurice Fruhlinger, and Miss Lillian Karpa were married in Alexander, Va. Edward Perotka, Victory and Aero, is sponsoring the appearance of Sigmund Romberg at the Lyric.

William Zell of the Harlem is handling the publicity for the Lincoln. Meyer Leventhal, managing director, Lord Baltimore Theatre, has been appointed eastern regional vice-president of the national Allied States Association.

MINNEAPOLIS

First of a series of North Central Allied regional meetings to be held will be at Devil's Lake, N. D., early in May, Executive Secretary Stanley Kane announced.

Reelfellows club, composed of film salesmen, held its dinner-dance and show at the Nicollet Hotel, Minneapolis, on May 1. Film salesmen participated in the show and new officers were elected.

Joe Wolf, former manager of the Eagle Lion exchange here, has erected a drive-in at San Antonio, Texas. MGM District Manager Ralph Maw is back after a month's briefing in the home office in New York.

Powers Lake, N. D., is without a theatre now, the house having been converted into a commercial project.



HOSPITAL DEDICATION. Chairman of the Board of Motion Picture Producers Y. Frank Freeman, Star Shirley Temple and President of the Motion Picture Relief Fund Jean Hersholt participate in the network broadcast of the ceremonies dedicating the Fund's new $1,350,000 Country Hospital for the needy, which took place April 18 at Calabasas, Calif.

SAN FRANCISCO

Exhibitors were reported ready to start long-deferred action to kill California's daylight saving bill by persuading Gov. Earl Warren to declare the power emergency at an end.

More than 3,000 news carriers were guests of the Blumenfeld theatres at its Orpheum and United Artists. Shows were the take-off for the crusade to aid overseas children.

Eagle Lion Manager Lloyd Katz will marry Edith Spirling of Los Angeles on May 9 in that city. Benno Hutshing who handled the stage at the Embassy during the past nine years, is now at Finnocchio's night spot.

Rod Cameron, Cathy Downs, Gale Storm, Joe Kirkwood and Max Terhune were in town for personal appearance at the Paramount in connection with "Panhandle." Producer Jesse Lasky, native San Franciscan, made a personal appearance with Frank Sinatra at the Golden Gate to hpyo "Miracle of the Bells."

Republic Office Manager Joe Cane was out for a few days with a severe cold; Emmett O'Keefe of 20th-Fox was out of the hospital to pay a call at his office last week. Film Classics Salesman Ed Morris was on the road.

ATLANTA

Ruth Thompson, formerly with the Wil-Kin offices is now with Spotswood. United Artists Branch Manager Johnnie Bachman is back from Jacksonville. J. H. Dunphy, formerly with RKO, has joined Kay Exchanges' sales force. Betty Holliman, secretary to William Miller Richardson is back at her desk after a jaunt to Marietta; Mrs. Rose Lancaster of the same company is back at her job after a brief illness; ditto Cliff Hardin, booker at 20th-Fox. Changes—Judson Muses, assistant manager of the Paramount, to Fox, replacing Bill Higgenbottom, resigned.

Mrs. Annie Coleman celebrated 20 years with United Artists last week and got a cake and a corsage of roses from the staff.

PHILADELPHIA

The New Garden and Forebaugh's, I. Hirst theatres, upped admissions a nickel, with no squawks heard. Business is reported better than before.

Stanley-Warner Ad Head Ev Callow is recuperating from an operation performed at Fitzgerald Mercy Hospital.

Universal-International Booker's Stenographer Mildred Kellerman has resigned. Betty Kline is new on the switchboard at U-I, replacing Mrs. Anna Blanda, who resigned to join MGM. Film Classics Upstate Salesman Sam Kahn is filling in here for Booker-Office Manager Florence Weiner during her illness.

Three weddings are on schedule for Columbiaites—Penny Rice and Eleanor Ninfa will

(Continued on Page 28)



REGIONAL NEWSREEL

(*Continued from Page 27*)
middle-aisle it in June and Mary Wilkins will duplicate in July.

Plans are under way for the annual Stanley-Warner office employes' spring dinner dance at Cedarbrook Country Club, June 11.

Bob Hess, Universal newsreel cameraman, is sporting a new Oldsmobile. Quality Premiums Salesman Nat Abelove was on a Miami vacation.

United Artists Salesman Clayton Bond is a papa again with a second daughter born.

Wilson Turner, formerly with U-I and Eagle Lion, has joined the Warners sales staff in St. Louis. Blossom "Terry" Smerling, former secretary to Harold Folin, S-W billing head, has announced her engagement to Larry Brown, local disc jockey. Mrs. Edna Carrol, chairman, censor board, has announced the resignation of Miss Martha C. Carman, switchboard operator.

COLUMBUS

Workmen with blow torches who were taking down an RKO Palace upright which had been weakened by winds, started a fire which gave firefighters a tough time.

Grand Manager Larry Caplane is being congratulated for winning RKO's stunt of the month contest on his Frankenstein dual horror campaign. The Old Trail and Lane, two new Academy circuit units, are expected to open shortly.

Newark's City Council defeated a daylight saving proposal by 7-1. Warren, Ohio, will move its curfew on Mondays through Thursdays to 10 P.M. and to 11 P.M. on other nights.

Gene Alexander of Greenfield, Ohio, has been named manager of the State, Mt. Sterling, to succeed Daniel Grisso, who has gone to Springfield.

Jacob F. Luft, 71, Variety Club Tent No. 2 Treasurer, trustee of the Dusenberry estate and manager of the Grand Theatre building, died at his home last week following a heart attack. He was associated with the late W. J. and J. W. Dusenbury in theatre operations here and at Olentangy Park, having started with them as a ticket salesman after leaving school.

ST. LOUIS

Fire recently destroyed the 250-seat Premier Theatre, Graville, Ill., owned and operated by Charles Brechner, and the Masonic Lodge building housing the theatre. The Shawnee and State theatres, Shawnee, Ill., were cut off from motor traffic last week by flooding Ohio River and backwaters. The 350-seat Lincoln Theatre, Bunker Hill, Ill., which was wrecked by the tornado that destroyed four-fifths of the city, is being rebuilt by the owners, Mr. and Mrs. Tom A. Baker.

Christ Kalafat is the new manager of the Lans Theatre, Lansing, Ill., succeeding Thomas Pappas. Mrs. Phoebe Davis, co-owner of the World Theatre, St. Louis, has made a first payment on the purchase from Warner Bros. of the steamboat H. S. Douglas which she plans to convert into a floating restaurant and night club.

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!



PARTICIPATE IN PARADE. Spyros P. Skouras, president of 20th Century-Fox and chairman of the New York City Committee for the American Overseas Aid and United Nations Appeal for Children; Mrs. Skouras, and Lee Marshall, national chairman, participate in the New York parade which launched the campaign for $60 million to aid the homeless and starving children of Europe and Asia.

Funeral was held here last week of Peter J. McAliney, 73, formerly connected with several St. Louis theatrical poster concerns.

Laclede Theatre Manager Phil Manos has returned here from a two-week vacation in Florida. RKO St. Louis Salesman Pat Byrne spends his spare time gardening at his Clayton home. Tom Price, owner of the Home in Oblong, Ill., and his wife recently purchased the Oblong weekly *Oracle*. Monogram-Allied Artists Manager Barney Rosenthal has closed a product deal with Kerasotes Bros., Springfield, Ill.

DALLAS

Dallas Theatres alone raised $6,500 of the $52,029 collected by Texas theatres to defray the cost of moving the U.S.S. Texas to San Jacinto battleground near Houston. The Government gave the ship to the state.

Twentieth-Fox Assistant Branch Manager Cebe Miller, Sr., and Paramount Sales Manager Truman Hendrix are fishing at Lake Texhoma. N. J. Colquhoun, formerly Republic Dallas manager, has taken the managerial post with Eagle Lion at Atlanta. Jack A. Farr of the Skyway Drive-in at Bryan says his young son, recently operated upon, is recovering nicely.

H. L. Beecroft, 20th-Fox branch manager, is moving to Chicago as assistant to the division manager. Paramount District Manager Duke Clark is back from a trip to the Memphis office. San Landrum of the Jefferson Amusement Company is back from a New York trip; Roy Jennings from Hondo was a visitor as was Tom White, exhibitor of Burnet, and Charles Boasberg, RKO division manager.

Paramount City Salesman Howard Nickolson has finally found a Dallas home and will bring his family from San Antonio next week. SRO Office Manager Bill Slaughter's family escaped injury when a gas explosion wrecked his home.

Talk It Over

Round table discussions on exhibition, taxes, licenses, concessions, community prices, cooperative buying, and public relations, will be the highlights of the Arkansas Theatre Owners when they meet at Little Rock May 4-5 for their annual convention at the Hotel Marion.

President E. W. Savage of Booneville will preside and the convention committee comprising Savage, C. C. Mundo, D. P. Callahan, O. G. Wren, B. F. Busby, M. J. Pruniski, Roy Cochran, W. B. Sockwell, and Sam B. Kirby, has also planned an extensive entertainment program. Speakers will be Ted R. Gamble, President of the Theatre Owners of America; W. R. Dadisman of an insurance firm, who will speak on fire prevention and public safety in theatres; and Attorney Leon B. Catlett who will discuss the proposed home rule amendment of the Arkansas Municipal League.

VANCOUVER

Florence Laity of the Rex, Vancouver, is away on a three weeks' vacation. Sam Lambert, manager of Hanson 16-mm. exchange is back from a two-month prairie trip selling the narrow gauge theatres. Ann Nowlin is the spot girl at the Orpheum here. Shelia BeJay, manager of the Rio, Victoria, when in town announced that the Rio will be closed for extensive alterations during June and July.

Lou Jeanotte, owner of the Gayety Theatre in Gravelbourg, Saskatchewan, has bought the Legion Theatre in that town, for a reported $17,000. The theatre may be reopened shortly for two-day bookings of western and action films.

MGM has made no decision as to whether it will enter into the 16-mm. distribution field in the Dominion, but is surveying the narrow gauge possibilities in Canada.

Dennis Watson, formerly with Odeon Circuit at the Vogue here, who went to Calgary with Trans-Canada Airlines, is back in show business. He will manage two suburban theatres in Calgary, the Plaza and Crescent, for Rosedale Theatres, Limited, succeeding Les Litch, resigned.

SALT LAKE CITY

Intermountain Theatres General Manager and Vice-President Tracy Barham was a central figure at the kick-off in this territory's efforts to save European children. He also rode in the parade which started off Boys and Girls week in Salt Lake City.

Exhibitor Jack Sucksdorff of Sydney, Mont., was in town conferring with local exchange man after returning from San Francisco where he was a delegate at the PCCITO meeting.

Former Fox District Manager Charles Walker is in the Salt Lake City exchange now and former Manager Clyde Blasius is on the road selling as a result of 20th-Fox's division mergers. George Berryman, booker for the outfit until this week, has shifted to Universal and Harry Swanson, who sold for 20th-Fox in Montana, has moved to Denver.

Station W6SIS, operated by KDYL, got under way with television. W. E. Shipley's Gem is running duals—one first-run and one subse-

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

quent-run, which marks a policy change after several years with subsequents only.

Laramie, Wyoming, is making plans for the big world premiere to raise $20,000 to help resident victims of the recent $1,500,000 fire.

CHICAGO

Dan Cupid was busy along film row in April. Latest weddings announced: 20th Century-Fox Chicago Sales Manager Van Dyke, who is also president of the National Colosseum of Motion Picture Salesmen, was married to Miss Nina Russell in Decatur, Ill.; Bernardine Halperin, daughter of the late Hal Halperin, well-known theatreman here, was married to Jack Mosconi, but will continue with her exchange position.

A second daughter named Julia Beth was born to B. & K. Paradise Theatre Manager Jerry Winsberg and his wife.

Abe Bloom, manager of the B. & K. warehouse, is receiving film rowites' condolences on the death of his father.

Appointments: H. Y. Feldman, assistant sales manager, Radiant Mfg. Co.; Eddie Seguin, publicity chief, State Lake Theatre; James Savage, publicity director, Chicago Theatre; James Flaherty, Chicago salesman, Film Classics; Norman H. Meiners, eastern sales manager, General Screen Advertising Co.

DeVry Export Manager Norman D. Olsen, Sr., is off on another flying sales mission to Latin America.

TORONTO

Special ceremonies of an international nature took place at the Vanity, Windsor, when that city accepted the gift of the Forest Oak Shield presented by Windsor, England, as a token of appreciation for wartime assistance by the Canadian city.

James Hardiman, native of Edinburgh, Scotland, is the new manager of the Odeon, Danforth. Willard J. O'Neill, Canadian Paramount official for more than 25 years, has lost his wife. Three children survive in addition to the widower.

Hollywood Producer Phil Rosen is out of the hospital at Toronto and on to Montreal to start a feature. Canadian Paramount General Manager Gordon Lightstone has returned from St. John, N. B., where he opened a new exchange building. Ernie Moule, veteran exhibitor of Brantford, has recovered from a second hospital illness due to a heart condition.



OFF FOR ENGLAND. Max Youngstein, Eagle Lion vice-president in charge of advertising, publicity and exploitation; William J. Heineman, EL vice-president in charge of distribution, and Jerry Dale, of the J. Arthur Rank Organization, prepare to board an airliner en route to London for conferences on forthcoming Rank films to be distributed by EL.

Newsman W. M. Gladish has been elected a director of the national board of the Canadian Philatelic Society.

NEW YORK

New Jersey Allied President Edward Lachman this week set the following committees for the 29th annual convention to be held at West End, N. J., June 28-30: Reception—Chairman Haskell Block, Harry Lowenstein, Louis Weitzman, William Basil, Morris Fogelson, Harry Kridel, Sam Frank, John Harwan, David Silverman, Herb Lubin; Working—Clark Hildinger, Sidney Stern, James Gravany, A. J. Sabo, Maurice Spewak, Sabie Conti, Ralph Wilkins; Convention—Chairman Harry Lowenstein, Irving Dollinger, Lee Newbury, Edward Lachman, George Gold, David Snaper, Sam Frank; Prizes and Gifts—Chairman Louis Gold, Sidney Franklin, Jacob Unger; Show Committee—Chairman A. Louis Martin, Sidney Stern, David Snaper; Golf—Chairman Lee Newbury, Henry Brown, Joseph Siccardi; Ladies—Chairman Mrs. Harry Lowenstein, Mesdames Edward Lachman, Irving Dollinger, Sam Frank, Morris Fogelson, Sidney Franklin, Helen Hildinger.

Sol Strausberg of the Interboro Circuit is chairman of the exhibitors' committee for United Jewish Appeal in New York. Committee: Harry Brandt, William Brandt, Leo Brecher, Max A. Cohen, Edward Fabian, Emanuel Frisch, Philip F. Harling, Julius Joelson, Harry M. Kalmine, Malcolm Kingsberg, Arthur L. Mayer, Dan Michalove, Samuel Rinzler, Samuel Rosen, Edward Rugoff, Walter Reade, Jr., Fred J. Schwartz, Joseph M. Seider and David Weinstock.

Fabian Circuit Buyer Bernie Brooks is the father of a girl. Warner Bros. Chief Booker Archie Berrish is in the hospital for an operation. Al Trilling has moved over to Eagle Lion to replace Harry Wiesenthal who has moved into northstate as an EL salesman.

Deaths: Mrs. Margaretha Wizeman, mother of Mrs. Louis Leonard, manager of Loew's Sheridan. Martin Wohlforth, 78, veteran exhibitor who ran the Ritz at Spring Lake, N. J.

HARTFORD

Dick Knight of New Canaan, Conn., has been named the new district manager of the four Prudential Playhouses of Bedford, N. Y., and Darien, New Canaan, and Ridgefield, Conn. Eddie Harrison, former Hartford district manager for E. M. Loew's Theatres, is now managing the Fabian-Hellman Tri-City Drive-In at Binghamton, N. Y. Douglas Amos, former assistant manager at the M. & P. Paramount in New Haven, has been named manager of Lockwood-Gordon's Webb, Wethersfield, succeeding James Farrell, resigned. Joseph Mulvey, former assistant at M. & P.'s Allyn, Hartford, has moved to New Haven to replace Amos at the Paramount. John McCormick is the new assistant manager at the Perakos Strand in Thompsonville.

A testimonial dinner in honor of Herman M. Levy, general counsel of the Theatre Owners of America, is being planned for the Racebrook Country Club, Orange, Conn., May 6.

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NEW THEATRES

Camp Campbell, Ky.—U. S. Army Engineers: low bid of $317,675 for a 1,004-seat movie theatre.

Durham, N. C.—The new 700-seat Roda Theatre costing $175,000 has been opened at Atlanta Beach.

Henderson, Ky.—The Malco circuit: a new theatre here, it was stated by Leon Pickle, manager of the Kentucky and Kraver theatres.

Ridgewood, N. J.—Warner Bros.: The old Playhouse, dark since 1933 will be renovated and opened late this summer.

Hackensack, N. J.—N. T. Hagerman Co., New York: a 2,000-seat theatre in a $6,000,000 shopping area project on Route 4, North Hackensack.

Hartford, Conn.—The newly-formed Turnpike Theatre Corp. will erect a drive-in near Newington.

Hartford, Conn.—Loew's: a 1,400-seat theatre to cost between $300,000 and $400,000, to be called Loew's Poli, at Cliff and Main Streets, Norwich, Conn.

Stanley, N. C.—C. M. Lowe of Charlotte and Lewis S. Ballard, Jr. of this city: the Stanley, with a July opening expected.

Vancouver, B. C.—George Nickerson, Walter Scott and associates: a 900-seat house at Prince Rupert, northern B. C.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

by Ann Lewis

The double role of producer and star will be handled by Randolph Scott when he co-stars with Ella Raines in the adventure drama "The Walking Hills" which his company, headed by Harry Joe Brown, will make for Columbia release. Originally named to star was William Holden, but he has been switched to another picture. Film will be Ella Raines' first free lance effort since she left U-I.

* * *

Dore Schary, RKO production head, has given orders to story departments here and in New York to find a suitable comedy vehicle to reunite Cary Grant and Myrna Loy. The excellent reception given "Mr. Blandings Builds His Dream House" by both press and public was responsible for Schary's orders. At present, three current novels are under consideration.

* * *

Local boy makes good. Jerome Hines, sensational young California-born basso of the Metropolitan Opera, is being sought for Universal-International's next Deanna Durbin film "The Western Story." Producer Robert Arthur, who is seeking two young leading men unknown to movie audiences, offered Hines a screen test and a contract. If Hines accepts the offer, he will be the second Met personality to appear in a Durbin film; Jan Peerce was the first.

* * *

Latest in the "Rusty" series at Columbia will be about a blind girl, a boy and his dog. Background footage is being compiled at the Hazel Hurst Foundation for the Blind in Pasadena. Ted Donaldson, John Litel and Ann Doran will repeat their roles of son, father and mother. Title will be "Rusty Pays a Debt," and Producer Wallace MacDonald will start work May 10.

* * *

Don Castle will share leading male honors with Rod Cameron in the Allied Artists film "Stampede," to be co-produced by John C. Champion and Blake Edwards. But before starting this new assignment Castle has to report to Producer Jack Wrather for one of the top roles opposite Bonita Granville in "Strike It Rich," which starts next month. Cast and crew of this latter picture are already at work filming location shots in the East Texas oilfields.

* * *

With Zachary Scott already set to co-star with Joel McCrea in Milton Sperling's United States Pictures production, "South of St. Louis," Warners now announces Dorothy Malone for the leading feminine role.

* * *

"The Purple Mask" has been added to the production schedule of Nunnally Johnson for U-I release. Picture is slated for an early fall camera date, to be filmed in Technicolor. Following this picture will be "One More Unfortunate," just purchased. This one will be given the same type of documentary treatment as "The Naked City" with photography done in London.

* * *

Robert Young will play Barbara Bel Geddes' father in the RKO picture "Baltimore Escapade." This is quite a change of pace for Young, who gave such an impressive performance as the detective in "Crossfire." He will portray a clergyman who becomes a bishop, whose ardent suffragette daughter creates scandal after scandal through campaigns for votes for women and other unconventional conduct of the 1905 era. Richard Berger will produce this picture.

'Script Control'

RKO Radio Studio Production Chief Dore Schary has evolved a "script control" system which is proving successful in effecting savings where and when it will do the most good—before camera work actually starts. Whereas the average high-cost script used to run 150 pages or over, it now seldom exceeds 130. Besides cutting down on excess dialog and thereby speeding up action, the new method insures a tighter control of sets, which has always been considered the pivot of higher or lower costs for the final budget.

P.A.'s Help Exhibitors and Stars, Says Rogers

Personal appearances, no matter how well established the star, are important in maintaining the popularity, and even extending it, of the individual player and are a "tremendous help" to exhibitors, Roy Rogers told STR in an exclusive interview. The "King of the Cowboys" also said he foresees a continuing popularity for musical westerns.

Republic's crooning cowboy said he is convinced that "personal appearances have helped to build attendance for my pictures. The youngsters, particularly, like to see us in person. The p.a.'s make it easier for exhibitors to sell the product to local patrons."

Many of Rogers' personal appearances have been in connection with his star billing in rodeos. "The good thing about rodeos for western stars," he said, "is that the fans can see the star do his stuff and this emphasizes the reality of his screen characterization."

Based on his observations in traveling the country, Rogers said he feels that some exhibitors don't "push the adult angle of westerns strongly enough."



Roy Rogers

Rogers said he is "very happy" over the contract he recently signed with Republic—a pact under which he is to make nine pictures in the next two years. First release will be "Eyes of Texas."—JAY GOLDBERG.

Studio Roundup

Production continues at a steady pace, with most of the studios either busy with films before the cameras or setting up pre-production plans for many new pictures to be started within the next month or two. From present indications, there appears to be little chance of a summer lull.

Proof of this is the production spurt in view at 20th-Fox for June and July, when Darryl Zanuck plans to have eight top budgeteers on the stages simultaneously. Right now three are going: "Road House" with Ida Lupino and Cornel Wilde; the Betty Grable-Dan Dailey Technicolor picture "Burlesque" and "That Wonderful Urge" with Tyrone Power and Gene Tierney.

With the start of "Special Agent," the Pine-Thomas picture which Bill Thomas is directing, Paramount now has five in work. "Special Agent" is a semi-documentary story about railroads and William Eythe has the leading role. Newcomer Laura Elliott and another Paramount newcomer, Carole Mathews, are assigned the top feminine roles. Dan Borzage, brother of director Frank Borzage, has been added to the cast of the Ray Milland film, "Dark Circle," to play the role of a mobster, and George Macready for the key role of minister of the gospel. John Farrow, the director, is working with special effects experts to get the foggy background required by the story. The Bob Hope film "Sorrowful Jones" continues on its merry way. The cast threw an informal party for the double birthdays of Director Sidney Lanfield and Bruce Cabot. "Tatlock Millions" and "The Accused" are the other two films working on the lot.

Philip Reed Returns

After considerable absence, Philip Reed returned to RKO for a featured role in "Bodyguard," the Lawrence Tierney-Priscilla Lane starrer which started this week under Richard Fleischer's direction. Strange coincidence about Tierney is that he and his brother, Scott Brady, both began films simultaneously and both are playing detectives attached to the homicide bureau. Brady's picture is the Eagle Lion film "29 Clues," which Alfred Werker is directing.

At Republic Vera Ralston gets a new teammate for "Drums Along the Amazon," presently shooting with George Brent as co-star. In top roles are Brian Aherne and Constance Bennett, and John H. Auer, who has just signed a new contract with the studio, and who has handled several Vera Ralston vehicles, is producing-directing. Another Allan "Rocky" Lane film "Marshall of Amarillo" went into action, and the studio is getting ready to put three Trucolor productions before the cameras within the next month.

The radio comedy team of Mr. Ripple and Ripple, Jr., featured on the Jimmy Durante program, are making their motion picture debut in "Ladies of the Chorus," the Harry Romm production for Columbia, which Phil Karlson is directing. The other picture shooting, "Black Eagle," has had several additions to the cast,

PICTURES STARTED LAST WEEK

EAGLE LION. 29 Clues—Principals: Richard Basehart, Scott Brady. Director, Alfred Werker.

PARAMOUNT. Special Agent—Principals: William Eythe, Laura Elliott, Carole Mathews. Director, William C. Thomas.

RKO RADIO. Bodyguard—Principals: Lawrence Tierney, Priscilla Lane, Steve Brodie. Director, Richard Fleischer.

REPUBLIC. Drums Along the Amazon—Principals: George Brent, Vera Ralston, Brian Aherne, Constance Bennett. Director, John H. Auer.

Marshal of Amarillo—Principals: Allan "Rocky" Lane, Eddy Waller. Director, Phil Ford.

TITLE CHANGES

"This Side of the Law" (WB) now EMBRACEABLE YOU

"Wanted" (UA) now FOUR FACES WEST

"Arizona Sunset" (Mono.) now RANGE RENEGADES

"Abigail, Dear Heart" (Para.) now NOW AND FOREVER

"Siren of Atlantis" (UA) now ATLANTIS, THE LOST CONTINENT

among them Trevor Bardette, James Bell and Virginia Patton.

Over at Enterprise, the cast of "No Minor Vices" went to the movies between takes. Dana Andrews, Lilli Palmer, Louis Jourdan and Jane Wyatt, accompanied by Producer-Director Lewis Milestone, went to a ten-minute short on Pediatrics. This was to familiarize them with clinic and other techniques, for Andrews plays a pediatrician in the film. Plans at this studio seem to be progressing at a rapid pace, with news released this week of arrangements being made for the release of four pictures they already have lined up.

The U-I "Larceny" company turned Pasadena upside down when it went there for location shooting this past week. The film unit, consisting of John Payne, Joan Caulfield, Dan Duryea, with Director George Sherman and the technicians, set up shop in the heart of the shopping district. Result was that an estimated 5,000 people jammed the streets, necessitating a call for a squad of policemen. In contrast, shooting on "Rogues' Regiment" involved interiors of a Saigon railroad station, with the crowds being extras representing native types. Another company was busy at the Westwood Ice Rink for some of the spectacular skating numbers in the Sonja Henie starrer "Countess of Monte Cristo."

Monogram, which has only the "Babe Ruth Story" shooting, is getting ready to give the green light to two by May 3. First to go will be "Manhattan Folk Song" with Freddie Stewart and Phil Brito, and Will Jason directing and producing, followed by a Jimmy Wakely starrer "Saddle Serenade," to be produced by Louis Gray. In spite of the intense interest shown by sports writers and other newspaper people, who have been visiting the set by droves, Roy Del Ruth, producer-director, has managed to keep the "Babe Ruth" picture far ahead of schedule.

Sam Wood, now directing MGM's "Command Decision," has been employing a new rehearsal technique. He has performers rehearse lines and devote time to readings and discussions before they go into any big scenes. This makes them thoroughly familiar with every angle of the scene and saves time. "Sun in the Morning," now before the cameras, has as its musical director 18-year-old prodigy Andre Previn. Besides several of the songs, Previn is working on a 45-minute underscore of original music which he will both write and conduct.

Virginia Mayo replaces Lauren Bacall in Warners' "The Girl From Jones Beach."

10 Producers Under Allied Artists Banner

With Paul Short reporting to Allied Artists this week, 10 producers are now engaged by that company, according to President Steve Broidy.

Short has started preparations for the filming of "Bad Boy," which is being sponsored by the Variety Clubs International. Other producers on the AA list are Roy Del Ruth and his associate Joe Kaufman, Frank and Maurice King, Jack Wrather, Blake Edwards, John C. Champion, Julian Lesser and Frank Melford.

Helena Carter Chosen To Co-Star in 'O'Flynn'

Helena Carter has been set by Douglas Fairbanks, Jr., to co-star and play the leading feminine role opposite him in "The O'Flynn," his next independent production for Universal-International release, which is slated to get under way May 17. Richard Greene will play the romantic "heavy."

UPA to Produce Cartoon Series for Columbia

After more than a year's absence from the animated cartoon production field, Columbia reentered the field last week, although not with its own producing unit, when contracts were signed with United Productions of America for the making of a series of cartoons in Technicolor over a five-year period.

First two cartoons to be produced by UPA will be based on the Fox and Crow characters already established in the Columbia shorts program, after which UPA will introduce new characters. Stephen Bosustow, John Hubley, Edward Gershman and Ade Woolery head UPA, which has made a large number of cartoons for the Army and Navy, various government bureaus and industrial and educational groups.

Von Zell Option Lifted

Harry Von Zell, comedy star of Columbia short subjects, has had his option lifted for another year.

LONDON OBSERVATIONS

Fabulous Business Follows London Press Lashing of 'No Orchids'; Boxes in Wave of Production Activity

By JOCK MacGREGOR

Last week, this column purposely omitted mention of the new British film, "No Orchids for Miss Blandish." Viewed in the normal way, it was found to have little to commend it to the U. S. and only a sensational title to sell it to the British masses.



Jock MacGregor

London critics lashed its sadistic and sex angles. Some demanded its withdrawal. Politicians condemned it. As front-page news, "Miss Blandish" was magnified out of all proportion to its importance.

The result? Fabulous business at the Plaza with lines a quarter mile long.

What did the curious see? Nothing which has not been screened better before. Combining the worst in Hollywood and British production, the story, characters and dialog are as phoney as the accents.

The London County Council was forced to act and has ordered certain cuts for their area in addition to those already stipulated by the Censor. Other local licensing bodies may be expected to follow their lead.

This is a further example of a bad press exciting interest in an indifferent picture. No circuit has yet booked it and the Plaza was actually leased by the renters from Paramount for the run. The publicity has, unfortunately, brought much disrepute upon the industry.

* * *

Answering the government's call for increased film production is the Rank Organization and in particular the Boxes of Gainsborough who hope to complete 17 pictures this year. Big project immediately confronting Sydney is the Technicolored "Christopher Columbus," for which Fredric March has just arrived with his wife. Currently exteriors are being shot in the Barbados and Director David MacDonald will start interiors shortly.

Sister Betty, chief (I nearly wrote Queen) of the Islington lot is bearing her share of the augmented output and has been loaned the Gate Studios, where Rank's religious films are normally made, for the production of "It Isn't Cricket."

She is a glutton for work. After the Fredric March reception, she whisked me to the City location where the first night exteriors were being shot among the bombed ruins. Next stop was a West End restaurant to hear Edmundo Ros and his Rumba band play numbers which he was to record the following morning for her current Islington picture, "Wedding Bells." Sydney was then contacted, and after a confab she was off again to the City location.

* * *

Rumors have surrounded the future of the Korda-British Lion-London Films setup recently. Their Shepperton Studios have not had an enviable record for keeping to schedule and it was a pleasure visiting them to find that "The Winslow Boy," which Anatole de Grunwald is producing for 20th-Fox release, is well ahead.

* * *

Appointment of Ken Green as publicity director of Two Cities is a popular choice. Except for war service, Ken has been around newspaper and publicity offices since he wore long pants and is one of the best in the business. Before the war he handled British Lion-Republic, and the Gene Autry p.a. tour he so successfully conducted is still remembered as a superlative piece of promotion.

* * *

For the record . . . Voted GB's prettiest usherette, May Shannon of the Glasgow Ascot, brought to London for the premiere of "Broken Journey," escorted by star Jimmy Hanley, refused to have a film test . . . 10 Odeon Junior Club members will stand in the foyer to watch Their Majesties and the stars arrive for the premiere of "Hamlet" . . . Sir Sidney W. Clift has inaugurated a non-profit-making junior club on his Clifton circuit . . . Columbia's managing director, Joseph Friedman, gets full screen credit as producer of "The First Gentleman" . . . ACT Publicity Section has censured Gainsborough shop steward for allowing non-member Tom Burdon to go to the Barbados on the "Christopher Columbus" location.

NEWSREEL SYNOPSES

(Released Wednesday, April 28)

MOVIETONE (Vol. 31, No. 33)—Mystery shooting of Walter Reuther, auto union leader; European Recovery Plan nations sign permanent organization charter; De Gaulle urges closer political ties to the U. S. (except Los Angeles); Film industry dedicates its new hospital (Los Angeles only); Four American submarines leave for Turkey; Warplanes reconditioned; Variety Clubs hail Marshall, hear Stassen; Sports: Baseball season opens—Sulky driver Jerry Kirby collapses at Santa Anita track.

NEWS OF THE DAY (Vol. 19, No. 267)—Union Leader Reuther shot by an assassin; Sixteen Marshall Plan nations tighten bonds; De Gaulle invades red stronghold; Variety Clubs pay honor to Marshall; Triplets' convention; U. S. submarines sent to Turkey (except Los Angeles); Navy helicopters in mass flight (except Los Angeles); Film colony dedicates hospital (Los Angeles only).

PARAMOUNT (No. 70)—Air Forces stockpile in Texas; Cross-wind landing gear introduced: Variety Clubs honor Marshall; America sends subs to Turkey; Reuther shooting stirs nation; 100,000 hear De Gaulle attack Soviet Union.

UNIVERSAL (Vol. 21, No. 137)—Sixteen nations sign pact; U. S. subs sail for Turkey; Mass helicopter flight; Variety Clubs honor Marshall; Filmdom Hospital dedicated; Greenbrier golf; Three-year-old swimmers star.

WARNER PATHE (Vol. 19, No. 72)—Lewis and his mine workers fined $1,500,000; Gen. De Gaulle speaks at Marseilles rally; Italians hail communist rout; Jews capture Arab stronghold; Fashions in nighties; Massed helicopters—smallest plane; Triplets in big get-togetner; Dedicate movie Country Hospital (Los Angeles only).

ALL AMERICAN (Vol. 6, No. 288)—Policeman gets orchid as safety award; Bishop Walls addresses church convention; Louis and Walcott sign for bout in June; Students at Morris Brown College turn out for spring drills; Dillard breaks world record at Kansas relays; Edwards Memorial Hospital for Negroes is dedicated.

TELENEWS (Vol. 2, No. 17)—Kentucky miners return to pits; Reuther survives shotgun attack; Russians oust U. S. writer as spy; New York children parade for overseas aid; New York blind kids "see" animals at zoo; Commercial diver, trapped in mud, rescued; Eisenhower moves into new home; New passenger plane exhibited at LaGuardia Field; Bogota throngs honor murdered Gaitan; Philippines mourn Roxas; Is communism dead in Italy?; Sovereignty of Malay passes from British Empire; Father Flanagan advises on education of youth in occupied areas; Career girls attend New York personal appearance school; Sports: Track and field men in U of Pennsylvania's Penn Relays; My Request wins $40,000 Wood Memorial race—Youngsters of Dallas bounce along streets on pogo sticks.

(Released Saturday, May 1)

MOVIETONE (Vol. 31, No. 34)—Bogota Inter-American Conference resumes; Churchill thanks U. S. for Marshall plan; Battleship Texas becomes state shrine; Navy scientists test aerial torpedoes; Lew Lehr's new look—for men; Bankers conference hears L. M. Giannini on U. S. leadership; Sports: Penn Relays—British soccer.

NEWS OF THE DAY (Vol. 19, No. 268)—Churchill's tribute to America; Marshall "mystery"; Children march to aid hungry overseas; That "new look" in men's hats; Olympic hopefuls in college relays; Rodeo thriller; Battleship Texas now Lone Star shrine.

PARAMOUNT (No. 71)—Famed warship becomes state shrine; Mrs. Roosevelt in Holland; Marshall home from Bogota; Zero hour in Holy Land; Wrestling.

UNIVERSAL (Vol. 21, No. 138)—Berlin railroad station blasted; Reconstruction of Cologne Cathedral; Hamburg crowds jam city for sports events; Scores die in English train wreck; Dutch honor Mrs. Roosevelt; Kids parade for U.N. aid; Zany hats for men; Motorcycle mud derby; Wrestling.

WARNER PATHE (Vol. 19, No. 73)—Di Gaspari thanks the U. S.; Open cancer research clinic; Germany rebels; MacFadden weds at 79; Japs on picnic to marry; Sports: Gorgeous George—Wood Memorial race at Jamaica.

ADVANCE DATA
On Forthcoming Product

Apartment for Peggy (20th-Fox) Principals: Jeanne Crain, William Holden, Edmund Gwenn. Director, George Seaton. Drama in which an old university professor becomes so immersed in a young couple's troubles he forgets to commit suicide, only to be saved by the couple later when he again becomes despondent.

The Street With No Name (20th-Fox) Principals: Mark Stevens, Lloyd Nolan, Richard Widmark. Director, William Keighley. Documentary drama of a case taken from FBI files to show how today's killers are the juvenile delinquents of yesterday.

16 Fathoms Deep (Monogram) Ansco Color. Principals: Lon Chaney, Arthur Lake, Dickie Moore. Director, Irving Allen. Drama showing how an ex-Navy diver and his buddies foil disaster of their boat by outwitting the suave owner of a sponge exchange.

The Loves of Carmen (Columbia) Technicolor. Principals: Rita Hayworth, Glenn Ford. A dramatic adaptation of the famed Prosper Merimee story of the beautiful gypsy girl who lures a handsome corporal into becoming an outlaw, then is killed when he discovers she has been unfaithful.

Jinx Money (Monogram) Principals: Leo Gorcey, Huntz Hall, Billy Benedict, David Gorcey, Benny Bartlett, Gabriel Dell. Director, William Beaudine. The Bowery Boys uncover the identity of a mysterious murderer, The Reaper, and capture him.

Key Largo (Warner Bros.) Principals: Humphrey Bogart, Lauren Bacall, Edward G. Robinson, Lionel Barrymore, Claire Trevor. Director, John Huston. Drama of an ex-Army major confronted by a gang and held prisoner, with others, in a Key Largo hotel. He finally outwits the racketeer and his henchmen.

John Loves Mary (Warner Bros.) Principals: Ronald Reagan, Patricia Neal, Jack Carson, Edward Arnold. Director, David Butler. Comedy about the complications that ensue when a GI comes back to marry his girl after four years' absence.

King of the Gamblers (Republic) Principals: Janet Martin, William Wright, Thurston Hall. Director, George Blair. Drama of a seasoned sports writer who succeeds in crushing a "fixing" racket.

Wild Fury (Columbia) Principals: Preston Foster, William Bishop, Mary Stuart. Director, Phil Karlson. From Mexico to the hills of Texas two men fight over a woman, wife of the older man. There is treachery, but the older man and his wife finally escape the desert.

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THE SHORT SUBJECT BOOKING GUIDE

Published Monthly

NOTE: This is final printing of list (complete) of 1946-1947 Short Releases.

Next Printing: June 5, 1948

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

COLUMBIA

ALL-STAR COMEDIES (10)

8431 Society Mugs 16
Rel 9/19 STR 12/28/46

8432 So's Your Antenna.....16
Rel 10/10 STR 11/18/46

8433 Slappily Married 16½
Rel 11/28 STR 12/7/47

8434 Moron Than Off.....18
Rel 11/28 STR 2/8/47

8435 Andy Plays Hookey.....18
Rel 12/19 STR 3/15/47

8436 Meet Mr. Mischief.....17½
Rel 1/23 STR 5/10/47

8437 Scooper Dooper 18
Rel 2/27 STR 5/10/47

8438 The Good Bad Egg.....17
Rel 3/20

8439 Bride and Gloom.....16
Rel 3/27

8440 Two Jills and a Jack.....18
Rel 4/17

ASSORTED COMEDIES (7)

8421 Pardon My Terror.....16½
Rel 9/13

8422 Honeymoon Blues 17
Rel 10/17 STR 11/16/46

8423 Reno-vated 17
Rel 11/21

8424 Hot Heir 18
Rel 2/13 STR 4/5/47

8425 Cupid Goes Nuts.....16
Rel 5/1

8426 Nervous Shakedown 15½
Rel 5/8

8427 Training for Trouble.....15½
Rel 7/3

3 STOOGES COMEDIES (7)

8401 G.I. Wanna Home.....15½
Rel 9/5

8402 Rhythm and Weep.....17½
Rel 10/3 STR 11/2/46

8403 Three Little Pirates.....18
Rel 12/5 STR 3/15/47

8404 Half-Wit's Holiday 17½
Rel 1/9 STR 3/29/47

8405 Fright Night 17
Rel 3/6 STR 5/10/47

8406 Out West 17½
Rel 4/24 STR 5/10/47

8407 Hold That Lion.....16½
Rel 7/17

COLOR RHAPSODIES (5)

8501 Loce Lobo 6
Rel 1/9 STR 12/6/46

8502 Cockatoos for Two..... 6
Rel 3/13

8503 Big House Blues..... 7
Rel 3/6

8504 Mother Hubba-Hubba-Hubbard 6
Rel 5/29

8505 Up'n Atom 6
Rel 6/5

COLOR PHANTASIES (5)

8701 Fowl Brawl 6
Rel 1/9 STR 4/5/47

8702 The Uncultured Vulture... 5½
Rel 2/6 STR 5/10/47

8703 Wacky Quacky 6
Rel 3/20 STR 8/2/47

8704 Leave Us Chase It..... 6½
Rel 5/15

8705 Tooth or Consequences.... 6½
Rel 6/5

COMMUNITY SINGS (10)

8651 No. 1 The Gypsy..... 9½
Rel 9/12

8652 No. 2 It's a Pity to Say Goodnight 10
Rel 10/10 STR 11/2/46

8653 No. 3 Surrender..... 9½
Rel 11/14 STR 11/16/46

8654 No. 4 Pretending 9½
Rel 12/19

8655 No. 5 Rumors Are Flying..10
Rel 1/23 STR 3/25/46

8656 No. 6 Ole Buttermilk Sky..10
Rel 2/27 STR 5/10/47

8657 No. 7 The Coffee Song..... 9½
Rel 3/13 STR 5/10/47

8658 No. 8 I'll Close My Eyes...10½
Rel 4/17

8659 No. 9 For Sentimental Reasons 10
Rel 5/22

8660 Managua Nicaragua 10
Rel 7/19

THRILLS OF MUSIC (8)

8951 Jerry Wald & Orch.....10
Rel 9/12

8952 Machito & Orch.....10½
Rel 10/17 STR 11/16/46

8953 Les Elgart & Orch.....10
Rel 11/28 STR 1/25/47

8954 Ray McKinley & Orch..... 9½
Rel 12/19

8955 Shorty Sherock & Orch.... 8½
Rel 1/23 STR 5/3/47

8956 Buddy Morrow & Orch.... 9½
Rel 2/27

8957 George Towne & Orch.....10
Rel 3/27

8958 Ray Anthony & Orch.....10½
Rel 5/22

SCREEN SNAPSHOTS (12)

8851 No. 1 Radio Characters...10
Rel 9/5

8852 No. 2 Looking Down on Hollywood 10
Rel 10/3 STR 11/16/46

8853 No. 3 Rodeo 10
Rel 11/7 STR 2/8/47

8854 No. 4 Skolsky Party 9½
Rel 12/26

8855 No. 5 Movie Columnists... 9
Rel 1/23 STR 3/25/47

8856 No. 6 Behind the Mike..... 9
Rel 2/6 STR 3/29/47

8857 No. 7 Holiday in Las Vegas.10
Rel 3/13

8858 No. 8 Smiley Burnette....10
Rel 4/10

8859 No. 9 Hollywood Mothers..10
Rel 5/1

8860 No. 10 So This is 'Ollywood 10
Rel 6/12

SPORTS REELS (10)

8801 Army Football Champions.11
Rel 9/19 STR 11/2/46

8802 Ten Pin Magic.....10
Rel 10/24 STR 11/16/46

8803 Hi-Li 11
Rel 11/21 STR 12/28/46

8804 Best in Show..... 9
Rel 12/12

8805 Polo 9
Rel 1/30 STR 5/10/47

8806 Cue Tricks 9
Rel 2/20

8807 Tennis Wizards 9
Rel 3/20

8808 Goofy Golf 8
Rel 4/24 STR 8/28/47

8809 Grappling Groaners 10
Rel 5/29

8810 Valley-oop 8
Rel 7/29

SERIALS

8120 Son of the Guardsman (15 chapters)
Rel 10/24/47

8140 Jack Armstrong (15 chapters)
Rel 2/6/48

8160 The Vigilante (15 chapters)
Rel 5/22/48

METRO-GOLDWYN-MAYER

TWO REEL SPECIALS

A-801 The Luckiest Guy in the World 21
Rel 1/25/47

A-802 Give Us the Earth.....21
Rel 6/21/47

TRAVELTALKS

T-811 Glimpses of California....10
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T-812 Calling on Costa Rica.....10
Rel 3/15/47

T-813 Around the World in California 9
Rel 5/17/47

T-814 On the Shores of Nova Scotia 8
Rel 6/28/47

T-815 Glimpses of New Scotland. 9
Rel 8/30/47

THE PASSING PARADE

K-871 A Really Important Person 11
Rel 1/11/47

K-872 Tennis in Rhythm.....10
Rel 8/23/47

K-873 The Amazing Mr. Nordill.10
Rel 8/30/47

MGM CARTOONS

Technicolor

W-831 Henpecked Hoboes 8
Rel 10/26/46

W-832 Cat Fishin' 8
Rel 2/22/47

W-833 Part Time Pal..... 8
Rel 3/15/47

W-834 Hound Hunters 7
Rel 4/12/47

W-835 The Cat Concerto..... 7
Rel 4/26/47

W-836 Red Hot Rangers..... 8
Rel 5/31/47 STR 5/31/47

W-837 Dr. Jekyll and Mr. Mouse 7
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W-838 Salt Water Tabby..... 7
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W-839 Uncle Tom's Cabana..... 8
Rel 7/19 /47

W-840 Mouse in the House..... 8
Rel 8/30/47

PETE SMITH SPECIALTIES (10)

S-851 Football Thrills No. 9..... 9
Rel 9/7/46

S-852 Sure Cures 11
Rel 11/2/46 STR 10/5/46

S-853 I Love My Husband—But.10
Rel 12/7/46

S-854 Playing By Ear..... 9
Rel 12/28/46

S-855 Athletiquiz 9
Rel 1/11/47

S-856 Diamond Demon 9
Rel 2/1/47 STR 3/1/46

S-857 Early Sports Quiz..... 9
Rel 3/1/47

S-858 I Love My Wife—But..... 9
Rel 4/5/47

S-859 Neighbor Pests 9
Rel 5/3/47

S-860 Pet Peeves 8
Rel 7/5/47

PARAMOUNT

NOVELTOONS

Technicolor

P6-1 Spree for All 8
Rel 10/18/46 STR 10/26

P6-2 The Stupidstitious Cat 7
Rel 4/25/47 STR 5/10/47

P6-3 The Enchanted Square ...10
Rel 5/9/47 STR 5/10/47

P6-4 Madhattan Island 9
Rel 6/27/47

P6-5 Much Ado About Mutten... 8
Rel 7/25/47

P6-6 The Wee Men 10
Rel 8/8/47

P6-7 The Mild West 7
Rel 8/22/47

P6-8 Naughty But Mice..... 7
Rel 10/10/47

PACEMAKERS (6)

K6-1 Brooklyn I Love You.....11
Rel 10/4/46 STR 10/26/46

K6-2 Love In Tune 10
Rel 1/31/47 STR 3/7/47

K6-3 Radio Take It Away.....11
Rel 1/31/47 STR 3/7/47

K6-4 Try and Catch Me.....10
Rel 2/14/47

K6-5 Brains Can Be Beautiful..10
Rel 5/30/47 STR 7/9/47

K6-6 Everybody Talks About It.10
Rel 8/1/47

POPULAR SCIENCE (6)

Magnacolor

J6-1 No. 1 11
Rel 11/1/46 STR 11/16/46

J6-2 The Sponge Divers 11
Rel 1/17/47 STR 1/25/47

J6-3 Air-Borne Pastures 11
Rel 2/28/47 STR 2/8/47

J6-4 Marine Miracles 10
Rel 4/4/47 STR 5/3/47

J6-5 Moon Rockets 10
Rel 6/6/47 STR 7/9/47

J6-6 20th Century Vikings 11
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SPORTLIGHTS (10)

R6-1 Race Horses Are Born..... 9
Rel 10/4/46 STR 10/26/46

R6-2 Dive-Hi Champs 10
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R6-3 Queens of the Court.....10
Rel 11/15/46 STR 1/25/47

R6-4 Like Father—Like Son.....10
Rel 12/13/46 STR 1/25/46

R6-5 Jumping Jacks 10
Rel 1/10/47 STR 3/15/47

R6-6 Selling the Sun.....11
Rel 1/31/47 STR 2/8/47

R6-7 Under White Sails 10
Rel 2/28/47

R6-8 Iced Lightning 10
Rel 4/18/47 STR 5/10/47

R6-9 Making the Varsity.....10
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R6-10 Diamond Gals 10
Rel 7/18/47

UNUSUAL OCCUPATIONS

Magnacolor

L6-1 No. 1 10
Rel 12/13/46 STR 11/16/46

L6-2 Swedish Glass Makers.....10
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L6-3 G. I. Hobbies 11
Rel 3/14/47

L6-4 Stunt Girl 11
Rel 5/2/47 STR 7/19/47

L6-5 Arctic Artisan 11
Rel 7/4/47

L6-6 Film Tot Fairyland.....11
Rel 9/5/46

SPEAKING OF ANIMALS (6)

Y6-1 Stork Crazy 9
Rel 10/18/46 STR 1/25/47

Y6-2 Pooch Parade 9
Rel 12/27/46 STR 1/25/47

Y6-3 Country Life 10
Rel 2/21/47

Y6-4 They're Not So Dumb..... 9
Rel 3/28/47

Y6-5 In Love 10
Rel 5/30/47 STR 7/26/47

Y6-6 As Our Friends.....10
Rel 6/27/47

MUSICAL PARADES (6)

FF6-1 Sweet and Low.....18
Rel 3/28/47

FF6-2 Champagne for Two.....20
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FF6-3 Smooth Sailing 20
Rel 8/8/47

FF6-4 Paris in the Spring.....19
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FF6-5 Midnight Serenade 18
Rel 11/21/47

FF6-6 Jingle Jangle Jingle.....20
Rel 1/2/48 STR 1/17/48

GEORGE PAL PUPPETOONS (6)

Technicolor

U6-1 Wilbur the Lion.....10
Rel 4/18/47 STR 5/8/47

U6-2 Tuby the Tuba.....10
Rel 7/11/47

U6-3 Date With Duke..... 8
Rel 10/31/47

U6-4 Rhapsody in Wood..... 9
Rel 12/19/47 STR 11/22/47

POPEYE (6)

E6-1 Abusement Park 8
Rel 4/25/47

E6-2 I'll Be Ski-ing Ya..... 8
Rel 6/13/47 STR 8/30/47

E6-3 Popeye and the Pirates... 8
Rel 9/12/47

E6-4 Royal Four Flusher..... 7
Rel 9/12/47 STR 11/22/47

E6-5 Wotta Knight 7
Rel 10/24/47 STR 11/22/47

E6-6 Safari So Good 7
Rel 11/7/47 STR 11/22/47

TWO REEL SPECIAL

37 Two Decades of History...22½

LITTLE LULU

D6-1 Loose in the Caboose..... 8
Rel 5/23/47 STR 5/10/47

D6-2 Cad and Caddy 8
Rel 7/18/47

D6-3 A Bout With a Trout..... 8
Rel 10/10/47

D6-4 Super Lulu 7
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D6-5 The Baby Sitter..... 7
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D6-6 Dog Show-Off 7
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RKO RADIO

EDGAR KENNEDY

73401 I'll Build It Myself.....15
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73402 Do Or Diet 18
Rel 2/7/47 STR 8/15/47

73403 Social Terrors 18
Rel 4/11/47

73404 Heading for Trouble.....18
Rel 6/20/47

73405 Host to a Ghost.....17
Rel 7/18/47

73406 Television Turmoil 18
Rel 8/15/47

FLICKER FLASHBACKS

74201 No. 1 9
Rel 9/13/46 STR 10/25/46

74202 No. 2 9
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74203 No. 3 8
Rel 12/6/46

74204 No. 4 10
Rel 1/17/47

74205 No. 5 8
Rel 2/28/47 STR 5/10/47

74206 No. 6 9
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74207 No. 7 9
Rel 5/23/47

RAY WHITLEY RE-ISSUES

73501 Bar Buckaroo 16
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73502 Cupid Rides The Range...18
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73503 Bandits and Ballads 17
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73504 Buckaroo Broadcast 18
Rel 12/20/46

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74301 Skating Lady 8
Rel 9/20/46 STR 10/26/46

74302 Hail Notre Dame..... 9
Rel 10/18/46

74303 Bowling Fever 8
Rel 11/15/46 STR 12/16/46

74304 Kentucky Basketeers 8
Rel 12/13/46 STR 1/25/47

74305 College Climbers 8
Rel 1/10/47
74306 Ski Champion 8
Rel 2/7/47 STR 3/15/47
74307 Ice Skippers 8
Rel 3/7/47
74308 Wild Turkey 8
Rel 4/4/47
74309 Racing Sleuth 8
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74310 Summer's Tale 8
Rel 5/30/47
74311 Ski Belles 8
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74312 Chasing Rainbows 8
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74313 Reading and Riding..... 8
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73101 Beauty For Sale.....17
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73103 A Nation is Born.....20
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73104 Campus Boom 16
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73105 San Francisco—Pacific Gateway 16
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73106 Forgotten Island 18
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73107 Big Party 17
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73108 I Am An Alcoholic.....18
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73109 Passport to Nowhere.....19
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73110 Whistle in the Night.....17
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73111 Treasure House 15
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73112 49th State 16
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73113 Smoke Eaters 17
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73201 Melody Time 18
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Very Good
73202 Follow That Music 18
Rel 1/31/47
73203 Let's Make Rhythm.....20
Rel 5/23/47
73204 Carle Comes Calling.....16
Rel 9/12/47

SPECIAL

73901 Football Highlights of 1946 20
Rel 12/9/46

LEON ERROL

73701 Borrowed Blonde 15
Rel 3/7/47 STR 3/28/47
73702 Wife Tames Wolf.....17
Rel 3/28/47 STR 5/10/47
73703 In Room 303.....17
Rel 4/25/47 STR
73704 Hired Husband 19
Rel 5/9/47
73705 Blondes Away 17
Rel 7/11/47
73706 The Spook Speaks.....19
Rel 12/5/47

WALT DISNEY CARTOONS

(Technicolor)

74101 Figaro and Frankie..... 7
Rel 5/30/47
74102 Clown of the Jungle.... 6
Rel 6/20/47
74103 Donald's Dilemma..... 7
Rel 7/11/47
74104 Crazy With the Heat..... 6
Rel 8/1/47
74105 Bootle Beetle 7
Rel 8/22/47
74106 Wide Open Spaces..... 7
Rel 9/12/47
74107 Mickey's Delayed Date... 7
Rel 10/3/47
74108 Foul Hunting 6
Rel 10/31/47
74109 Mail Dog 6
Rel 11/14/47 STR 12/20/47
74110 Chip An Dale 7
Rel 11/28/47 STR 12/20/47
74111 Pluto's Blue Note..... 7
Rel 12/26/47 STR 1/17/48
74112 They're Off 7
Rel 1/23/48
74113 The Big Wash..... 7
Rel 2/6/48 STR 4/3/48
74114 Drip Dippy Donald..... 7
Rel 3/5/48
74115 Mickey Down Under..... 7
Rel 3/19/48
74116 Daddy Duck 7
Rel 4/16/48

REPUBLIC

SERIALS

692 Jungle Girl (15 Chapters)
Rel 4/19/47—Re-Issue
691 Son of Zorro (13 Chapters)
Rel 1/18/47
693 Jesse James Rides Again (13 Chapters)
Rel 8/2/47
694 The Black Widow (13 Chapters)
Rel 11/1/47

20th CENTURY-FOX

TERRYTOONS

Technicolor

7501 Winning the West 7
Rel 8/16/46 STR 9/14/46
7502 The Tortoise Wins Again. 7
Rel 8/30/46 STR 8/17/46
7503 The Electronic Mouse Trap 7
Rel 9/6/46 STR 2/8/47
7504 The Jail Break..... 7
Rel 9/20/46 STR 10/5/46
7505 The Snow Man 7
Rel 10/11/46
7506 The Housing Problem.... 7
Rel 10/25/46 STR 9/21/46
7507 The Crackpot King..... 7
Rel 11/15/46 STR 1/25/47
7508 The Uninvited Pests..... 7
Rel 11/29/46
7509 Mighty Mouse and the Hep Cat 7
Rel 12/6/46 STR 1/25/47
7510 Beanstalk Jack 7
Rel 12/37/46
7511 Crying Wolf 7
Rel 1/10/47
7512 McDougal's Rest Farm.... 7
Rel 1/31/47 STR 3/28/47
7513 The Dead End Cats..... 7
Rel 2/14/47 STR 8/30/47
7514 Happy Go Lucky 7
Rel 2/28/47 STR 8/30/47
7515 Mexican Baseball 7
Rel 3/14/47
7516 Aladdin's Lamp 7
Rel 3/28/47
7517 Cat Trouble 7
Rel 4/11/47
7518 Sky is Falling 7
Rel 4/25/47
7519 The Intruder 7
Rel 5/9/47
7520 Mighty Mouse Meets Deadeye Dick 7
Rel 5/30/47

MOVIETONE ADVENTURES

7201 Fantasy of Siam 8
Rel 1/3/47 STR 2/8/47
7202 Royalty of the Range.... 8
Rel 3/7/47 STR 3/28/47
7203 Harvest of the Sea..... 8
Rel 7/4/47 STR 3/28/47

Following in Color

7251 Sons of Courage 8
Rel 8/2/46
7252 Jamaica 8
Rel 9/13/46 STR 10/26/46
7253 Historic Capetown 8
Rel 10/18/46 STR 9/21/46
7254 Girls and Gags 8
Rel 11/22/46
7255 The Cape of Good Hope.. 8
Rel 4/4/47 STR 5/10/47
7256 Zululand 8
Rel 6/6/47 STR 3/29/47
7257 Gardens of the Sea..... 8
Rel 6/20/47
7258 Romance of Fjords 8
Rel 6/27/47

SPORTS REVIEWS

7301 Football Fanfare 9
Rel 8/23/46 STR 3/14/47
7302 Style of the Stars 10
Rel 2/7/47 STR 3/29/47
7303 Tanbark Champion 8
Rel 5/23/47
7304 Wings of the Wind..... 8
Rel 7/18/47

Technicolor

7351 Winter Holiday 8
Rel 9/27/46 STR 9/21/46
7352 Summer Trails 8
Rel 11/8/46 STR 1/25/47
7353 Playtime Journey 8
Rel 12/13/46

MARCH OF TIME

1 Is Everybody Happy 17
Rel 9/6/46
2 World Food Problem.....17
Rel 10/4/46 Excellent
3 The Soviet's Neighbor....17
Rel 11/1/46 STR 11/2/46
4 The American Cop.....18
Rel 11/29/47 STR 12/8/46
5 Nobody's Children 17
Rel 12/27/46 STR 12/28/46
6 Germany—Handle With Care 18
Rel 1/24/47 STR 2/8/47
7 Fashion Means Business..17
Rel 2/21/47 STR 3/1/47
8 The Teachers' Crisis.....16
Rel 3/21/47
9 Storm Over Britain.....18
Rel 4/18/47
10 The Russians Nobody Knows 19
Rel 5/16/47
11 Your Doctors—1947 19
Rel 6/13/47
12 New Trains for Old.....18
Rel 7/11/47 STR 7/12/47
13 Turkey's 100 Million.....18
Rel 8/8/47 STR 8/16/47

DRIBBLE PUSS PARADE

7901 Monkey-Tone News 9
Rel 1/17/47 STR 2/8/47
7951 Fisherman's Nightmare .. 8
Rel 5/2/47 STR 3/15/47

UNITED ARTISTS

DAFFY DITTIES

Choo Choo Amigo..... 8
Rel..... STR 8/7/46
The Lady Said No 8
Rel.....
Pepito's Serenade 8
Rel.....

MUSICOLORS

Fingal's Cave 10
Rel.....
Toccata and Fugue.....10
Rel..... STR 10/28/46
Engulfed Cathedral 7
Rel.....
Moonlight 7
Rel.....
Enchanted Lake 7
Rel Nov. 47 STR 1/17/48

WORLD TODAY

Wonder Eye 10
Rel..... STR 7/27/47

UNIVERSAL

NAME BAND MUSICALS

2301 Frontier Frolic 15
Rel 10/9/46 STR 12/28/46
2302 Champagne Music 15
Rel 11/20/46 STR 1/25/47
2303 Tumbleweed Tempos 15
Rel 12/4/46 STR 12/28/47
2304 Moonlight Melodies 15
Rel 12/18/46 STR 12/28/46
2305 Tex Beneke & Glenn Miller Orch. 15
Rel 3/26/47
2306 Melody Maestro 15
Rel 4/2/47
2307 Tommy Tucket & Orch....15
Rel 4/9/47
2308 Charlie Barnet & Orch....15
Rel 4/16/47
2309 Charlie Spivac & Orch....15
Rel 5/14/47 STR 7/26/47
2310 Jitterumba 15
Rel 6/25/47
2311 Record Party 15
Rel 7/2/47
2312 Tony Pastor & Orch.....15
Rel 8/27/47
2313 Tex Williams & His Western Caravan 15
Rel 8/27/47 STR 11/22/47

SING AND BE HAPPY SERIES

2381 Bit of Blarney.....10
Rel 9/30/46 STR 10/12/46
2382 The Singing Barbers 10
Rel 2/17/47
2383 Let's Sing A College Song.10
Rel 4/14/47
2384 Let's Sing A Western Song 10
Rel 5/19/47
2385 Let's Go Latin 10
Rel 7/21/47
2386 Kernels of Korn 10
Rel 8/18/47
2387 Manhattan Memories.....10
Rel 8/25/47 STR 11/22/47
2388 Lamp Posts Favorites.....10
Rel 2/2/48

TECHNICOLOR CARTUNES

2321 Fair Weather Fiends..... 7
Rel 11/18/46 STR 12/28/46
2322 Wacky Weed 7
Rel 12/16/47 STR 12/28/46
2323 Musical Moments 7
Rel 2/24/47
2324 Smoked Hams 7
Rel 4/28/47 STR 5/10/47
2325 Coo-Coo Bird 7
Rel 6/9/47
2326 Overture to William Tell. 7
Rel 6/16/47
2327 Well Oiled 7
Rel 6/30/47 Funny
2328 Solid Ivory 7
Rel 8/25/47 STR 11/22/47
2329 Woody the Giant Killer.. 7
Rel 12/15/47

THE ANSWER MAN

2391 Answer Man No. 1.....10
Rel 10/21/46 STR 10/26/46
2392 Nature's Atom Bomb.....10
Rel 12/30/46 STR 12/28/46
2393 The Jungle Gangster 10
Rel 3/3/47 STR 5/10/47
2394 Red Fury 10
Rel 3/24/47 STR 5/10/47
2395 Storm Warning 10
Rel 6/9/47
2396 Here's Your Answer.....10
Rel 7/28/47
2397 Lights of Broadway.....10
Rel 8/18/47
2398 Hoop Skirt, Bustle & Skin.10
Rel 8/25/47

VARIETY VIEWS

2341 Bear Facts 9
Rel 2/24/47
2342 Pelican Pranks 9
Rel 2/24/47
2343 Wild West Chimp..... 9
Rel 3/17/47 STR 5/10/47
2344 Rhumba Holiday 9
Rel 4/21/47 STR 5/10/47
2345 Patio Museum 9
Rel 6/2/47
2346 Bronco Babes 9
Rel 6/23/47
2347 Brooklyn U.S.A. 9
Rel 8/4/47
2348 Play and Plenty 9
Rel 8/11/47

JUVENILE JURY SERIES

2361 Juvenile Jury No. 1.....11
Rel 12/16/46
2362 Juvenile Jury No. 2.....11
Rel 3/31/47 STR 5/10/47
2363 Juvenile Jury No. 3.....11
Rel 5/26/47
2364 Juvenile Jury No. 4.....11
Rel 6/2/47

SERIALS (13 Episodes)

2581 Mysterious Mr. M.....

SPECIALS

Harnessed Lightning.....
2201 Fight of the Wild Stallions

WARNER BROS.

BLUE RIBBON CARTOONS

3301 Fox Pop 7
Rel 9/28/46
3302 Wacky Worm 7
Rel 10/12/46
3303 You're an Education..... 7
Rel 10/26/46
3304 Have You Got Any Castles 7
Rel 2/1/47
3305 Pigs Is Pigs 7
Rel 2/22/47
3306 Cat's Tale 7
Rel 3/29/47 STR 8/16/47
3307 Goofy Groceries 7
Rel 4/19/47
3308 Doggone Modern 7
Rel 6/14/47
3308 The Sneezing Weasel..... 7
Rel 8/16/47
3310 Rhapsody In Rivets..... 7
Rel 8/16/47
3311 Sniffles Bells the Cat..... 7
Rel 9/20/47
3312 Cagey Canary 7
Rel 10/11/47
3313 Now That Summer Is Gone 7
Rel 11/22/47

FEATURETTES

3101 Okay for Sound 20
Rel 9/7/46
3102 Minstrel Days 20
Rel 11/30/46
3103 Alice in Movieland.....20
Rel 12/21/46
3104 Dog in the Orchard 20
Rel 11/11/47
3105 Keystone Hotel 20
Rel 2/8/47
3106 Remember When 20
Rel 4/5/47

MELODY MASTERS

3601 Desi Arnaz & Band.....10
Rel 10/12/46
3602 Melody of Youth.....10
Rel 12/14/46 STR 3/1/47
3603 Big Time Revue.....10
Rel 1/25/47 STR 3/29/47
3604 Stan Kenton & Orch.....10
Rel 2/22/47 STR 4/5/47
3605 Vaudeville Revue.....10
Rel 4/12/47 STR 8/16/47
3606 Zero Girl 10
Rel 7/19/47

MERRIE MELODIES

3701 Inki at the Circus..... 7
3701 Inki at the Circus (T)..... 7
Rel 6/21/47
3702 Crowing Pains (T)..... 7
Rel 7/12/47
3703 Pest in the House (T)..... 7
Rel 8/2/47
3704 Foxy Duckling (T)..... 7
Rel 8/23/47
3705 House Hunting Mice (T).. 7
Rel 9/6/47
3706 Little Orphan Airedale (T) 7
Rel 10/4/47
3707 Doggone Sats (T)..... 7
Rel 10/25/47
3708 Mexisan Joy Ride (T)..... 7
Rel 11/29/47 STR 12/20/47
3709 Catch as Cats Can (T)... 7
Rel 12/6/47
3710 Horse Fly Fleas (C)..... 7
Rel 12/13/47

BUGS BUNNY SPECIALS

3719 Easter Yeggs 7
Rel 6/28/47
3720 Slick Hare (T)..... 7
Rel 11/1/47 STR 12/20/47

THE SPORTS PARADE

3501 King of the Everglades...10
Rel 9/14/46
3502 Lazy Hunter 10
Rel 10/26/46 STR 11/16/46
3503 Battle of Champs 10
Rel 1/18/47 STR 5/3/47
3504 American Sports Album..10
Rel 3/8/47 STR 4/5/47
3505 Let's Go Swimming.....10
Rel 1/4/47 STR 3/1/47
3506 Arrow Magic 10
Rel 3/22/47 STR 8/23/47
3507 Harness Racing 10
Rel 5/3/47
3508 Flying Sportsman in Jamaica 10
Rel 5/24/47
3509 A Day in Hollywood Park.10
Rel 6/7/47
3510 Tennis Town 10
Rel 6/21/47
3511 Sportsman's Playground..10
Rel 7/5/47
3512 Carnival of Sports.....10
Rel 8/23/47
3513 Fishing the Florida Keys..10
Rel 9/27/47

ADVENTURE SPECIALS
Technicolor

3801 Star Spangled City.....10
Rel 10/19/46 STR 11/16/46
3802 Rubber River 10
Rel 11/16/46 STR 12/28/46
3803 Kingdom of the Wild....10
Rel 3/11/47
3804 Circus Horse 10
Rel 6/28/47 Fair
3805 Glamour Town 10
Rel 8/2/47
3806 Branding Irons 10
Rel 8/16/47

TECHNICOLOR SPECIALS
3001 Cinderella's Feller 20
Rel 9/21/46
3002 The Last Bomb.....20
Rel 11/2/46 STR 9/21/46
3003 A Boy and His Dog.....20
Rel 4/26/47
3004 Saddle Up 20
Rel 3/1/47
3005 Song of a Nation.....20
Rel 5/31/47
3006 Hollywood Wonderland...20
Rel 8/9/47
3007 Romance and Dance.....20
Rel 8/30/47
3008 Sunset in the Pacific.....20
Rel 11/8/47 STR 12/20/47

JOE McDOAKES COMEDIES
3401 So You Want to Keep Your Hair 10
Rel 12/7/46 STR 12/28/46
3402 So You Want to Play the Horses 10
Rel 10/5/46 STR 11/2/46
3403 So You Think You're A Nervous Wreck 10
Rel 12/28/46 STR 3/29/46
3404 So You're Going to be a Father 10
Rel 5/10/47
3405 So You Want to be in Pictures 10
Rel 6/7/47 Good
3406 So You're Going on a Vacation 10
Rel 7/5/47

1947-1948 RELEASES

ASTOR PICTURES
Jimmie Fidler's Personality Parade 20
Rel 12/20/47
Boss Comes to Dinner....10
Rel 4/1/48

COLUMBIA

SPECIAL MUSICAL FEATURETTE
9451 A Voice is Born.....20½
Rel 1/15/48

THREE STOOGES COMEDIES
9401 Brideless Groom.....16½
Rel 9/11/47
9402 Sing a Song of Six Pants.17
Rel 10/30/47 STR 12/20/47
9403 All Gummed Up.....18
Rel 12/11/47 STR 12/20/47
9404 Shivering Sherlocks 17
Rel 1/8/48
9405 Pardon My Clutch.....15
Rel 2/26/48
9406 Squareheads of the Round Table 18
Rel 3/4/48
9407 Fiddlers Three 17
Rel 5/6/48

ASSORTED & ALL-STAR COMEDIES
9431 Rolling Down to Reno....16½
Rel 9/4/47
9432 Hectic Honeymoon 17
Rel 9/18/47
9421 Wedding Belle 17
Rel 10/9/47 STR 1/17/48
9422 Should Husbands Marry?.17
Rel 11/13/47 STR 12/20/47
9423 Silly Billy 18
Rel 1/29/48
9424 Two Nuts in a Rut.....18
Rel 2/19/48
9425 Tall, Dark and Gruesome.16
Rel 4/15/48
9426 Crabbin' in the Cabin....18
Rel 5/13/48
9433 Wife to Spare.....16
Rel 11/20/47 STR 12/20/47
9434 Wedlock Deadlock 16
Rel 12/18/47 STR 2/14/48
9435 Radio Romeo 17½
Rel 12/25/47
9436 Man or Mouse.....18
Rel 1/15/48
9437 Eight-Ball Andy 17½
Rel 3/11/48
9438 Jitter Bughouse .....
Rel 4/29/48

COLOR RHAPSODIES
9501 Swiss Tease 6
Rel 9/11/47
9502 Boston Beany 6
Rel 12/4/47 STR 12/20/47
9503 Flora 7
Rel 3/18/48

COLOR PHANTASIES
9701 Kitty Caddy 6
Rel 11/6/47 STR 12/20/47
9702 Topsy Turkey 6½
Rel 2/5/48

COLOR FAVORITES
(Re-Issues)
9601 Dreams on Ice..... 6½
Rel 10/30/47
9602 Novelty Shop 6½
Rel 11/20/47
9603 Dr. Bluebird 8
Rel 12/18/47
9604 In My Gondola..... 7½
Rel 1/22/48
9605 Animal Cracker Circus.... 7
Rel 2/19/48
9606 Bon Bon Parade 8½
Rel 4/8/48
9607 House that Jack Built..... 7
Rel 5/6/48

THRILLS OF MUSIC
9951 Boyd Raeburn & Orch....11
Rel 9/18/47
9952 Claude Thornhill & Orch..11
Rel 10/30/47
9953 Lecuona Cuban Boys.....10½
Rel 11/13/47 STR 12/20/47
9954 Skitch Henderson Orch..10
Rel 12/11/47 STR 2/14/48
9955 Charlie Barnet & Orch....10½
Rel 1/15/48
9956 Ted Weems & Orchestra..10½
Rel 3/25/48

SCREEN SNAPSHOTS
9851 Hollywood Cowboys 9½
Rel 9/4/47
9852 Laguna, U.S.A. 9½
Rel 10/9/47 STR 12/20/47
9853 Out of this World Series.. 9
Rel 11/27/47 STR 12/20/47
9854 Off the Air 10
Rel 12/18/47 STR 12/20/47
9855 Hawaii in Hollywood.....10
Rel 1/22/48
9856 Photoplay's Gold Medal Awards 9½
Rel 3/18/48
9857 Smiles and Styles.....10
Hersholt 8
Rel 4/1/48
9858 Hollywood Honors
Rel 5/6/48

WORLD OF SPORTS
9801 Cinderella Cagers 9½
Rel 9/25/47
9802 Ski Demons 9
Rel 10/23/47 STR 12/20/47
9803 Bowling Kings 10
Rel 11/13/47 STR 12/20/47
9804 Navy Crew Champions...10
Rel 12/25/47 STR 2/14/48
9805 Rodeo Thrills and Spills.. 9½
Rel 1/29/48
9806 Net Marvels 9
Rel 3/11/48
9807 Champions in the Making
Rel 5/13/48

FILM NOVELTIES
9901 Aren't We All?.....10½
Rel 11/27/47

COMMUNITY SINGS
9651 No. 1—Linda 10
Rel 9/4/47 STR .....
9652 No. 2—April Showers..... 9
Rel 10/2/47
9653 No. 3—Peg O' My Heart.. 9
Rel 11/6/47 STR 12/20/47
9654 No. 4—When You Were Sweet 16 ..... 9½
Rel 12/4/47 STR 12/20/47
9655 Feudin' and Fightin'.....10½
Rel 1/8/48
9656 Civilization .....
Rel 2/12/48
9657 I'm Looking Over a Four-Leaf Clover 9½
Rel 4/8/48

SERIALS (15 Chapters)
9120 The Sea Hound .....
Rel 9/4/47
9140 Brick Bradford .....
Rel 12/18/47 STR 1/17/48
9160 Tex Granger .....
Rel 4/1/48

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS
W-931 Slap Happy Lion 7
Rel 9/20/47
W-932 The Invisible Mouse 7
Rel 9/27/47 STR 11/22/47
W-933 King Size Canary.....
Rel 12/6/47 STR 2/14/48
W-934 The Bear and The Bean. 7
Rel 1/31/48 STR 4/3/48
W-935 What Price Fleadom? ... 6
Rel 3/20/48
W-936 Make Mine Freedom.....10
Rel 4/24/48
W-937 Kitty Foiled .....
Rel

TRAVELTALKS
T-911 Visiting Virginia 9
Rel 11/29/47 STR 11/22/47
T-912 Cradle of a Nation..... 9
Rel 12/13/47 STR 3/6/48

THE PASSING PARADE
K-971 Miracle in a Corn Field.. 8
Rel 12/20/47 STR 3/6/48
K-972 It Can't Be Done.....10
Rel 1/10/48 STR 4/3/48
K-973 Goodbye Miss Turlock...10
Rel 1/24/48 STR 4/3/48
K-974 My Old Town..... 9
Rel 2/7/48 STR 4/3/48

GOLD MEDAL CARTOONS
(Reissues)
W-921 Goldilocks and the Three Bears 11
Rel 11/22/47
W-922 The Fishing Bear..... 8
Rel 12/20/47
W1923 The Milky Way..... 8
Rel 2/14/48
W-924 The Midnight Snack 9
Rel 3/27/48
W-925 Puss'N'Toots .....
Rel

PETE SMITH SPECIALTIES
S-951 Football Thrills No. 10... 8
Rel 9/6/47
S-952 Surfboard Rhythm..... 8
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Know?..... 9
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered? 9
Rel
S-955 Bowling Tricks 10
Rel 1/10/48 STR 4/3/48
S-956 I Love My Mother-In-Law But 8
Rel 2/7/48
S-957 Now You See It (Tech.).. 9
Rel 3/20/48

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND
M-981 Freddy Martin, Keenan Wynn 10
Rel 2/14/48
M-982 Tex Beneke .....
Rel 2/13/48

TWO REEL SPECIALS
A-901 Drunk Driving 21
Rel 3/27/48
A-902 Going to Blazes.....
Rel

PARAMOUNT

PACEMAKERS
K7-1 It Could Happen to You..11
Rel 10/3/47
K7-2 Babies, They're Wonderful.11
Rel 11/14/47 STR 11/22/47
K7-3 Bundle From Brazil.....11
Rel 1/2/48 STR 1/17/48
K7-4 Musical Miracle .....
Rel 3/12/48
K7-5 .....
Rel 5/14/48

POPULAR SCIENCE
J7-1 Radar Fisherman 10
Rel 10/17/47 STR 11/22/47
J7-2 Desert Destroyers 11
Rel 12/26/47 STR 12/20/47
J7-3 Streamlined Luxury 10
Rel 2/20/48 STR 3/6/48
J7-4 Fog Fighters 10
Rel 4/2/48
J7-5 The Big Eye.....
Rel 5/21/48

SPORTLIGHTS
R7-1 Riding the Waves.....10
Rel 10/3/47 STR 11/22/47
R7-2 Running the Hounds.....11
Rel 10/31/47 STR 11/22/47
R7-3 Five Fathoms of Fun.....10
Rel 11/28/47 STR 1/17/48
R7-4 Stop, Look and Guess 'Em.10
Rel 12/5/47 STR 1/17/48
R7-5 All American Swing Stars.10
Rel 1/16/48 STR 4/3/48
R7-6 Double Barrelled Sport....10
Rel 2/20/48 STR 4/3/48
R7-7 Big Game Angling.....10
Rel 3/26/48
R7-8 Riding Habits 10
Rel 4/30/48
R7-9 .....
Rel 6/11/48

UNUSUAL OCCUPATIONS
L7-1 Hula Magic 11
Rel 11/7/47 STR 11/22/47
L7-2 Bagpipe Lassies 11
Rel 1/2/48 STR 3/6/48
L7-3 Modern Pioneers 11
Rel 2/13/48
L7-4 Nimrod Artist 10
Rel 4/16/48
L7-5 Feather Finery .....
Rel 5/4/48

SPEAKING OF ANIMALS
Y7-1 Dog Crazy 11
Rel 10/3/47
Y7-2 Ain't Nature Grand 10
Rel 11/14/47 STR 11/22/47
Y7-3 Monkey Shines 9
Rel 12/12/47 STR 1/17/48
Y7-4 Home Sweet Home.....10
Rel 2/6/48 STR 3/6/48
Y7-5 'Tain't So and 'Tain't True 10
Rel 4/16/48
Y7-6 Headliners .....
Rel 7/2/48

NOVELTOONS
Technicolor
P7-1 Santa's Surprise 9
Rel 12/5/47 STR 1/17/48
P7-2 Cat O'Nine Ails..... 8
Rel 1/9/48 STR 1/17/48
P7-3 Flip Flap 8
Rel 2/23/48
P7-4 We're in the Honey..... 8
Rel 3/19/48
P7-5 The Bored Cuckoo..... 8
Rel 4/9/48
P7-6 There's Good Boo's Tonite. 9
Rel 4/23/48
P7-7 Land of the Lost .....
Rel 5/7/48
P7-8 Butterscotch & Soda .....
Rel 5/4/48

LITTLE LULU
D6-6 Dog Show Off..... 7
Rel 1/30/48 STR 1/17/48

POPEYE
E7-1 All's Fair at the Fair..... 8
Rel 12/19/47 STR 12/20/47
E7-2 Olive Oyl for President.... 7
Rel 1/30/48 STR 1/17/48
E7-3 Wigwam Whoopee 3
Rel 2/27/48
E7-4 Pre-Hysterical Man 9
Rel 3/26/48

SCREEN SONG
X7-1 The Circus Comes to Clown 7
Rel 12/26/47 STR 1/17/48
X7-2 Base Brawl 7
Rel 1/23/48 STR 4/3/48
X7-3 Little Brown Jug..... 8
Rel 2/20/48 STR 4/3/48
X7-4 The Golden State..... 8
Rel 3/12/48
X7-5 Winter Draws On..... 7
Rel 3/ 19/ 48

MUSICAL PARADES
FF7-1 Samba-Mania 18
Rel 2/27/48 STR 4/3/48
FF7-2 Footlight Rhythm 19
Rel 4/9/48
FF7-3 Gypsy Holiday .....
Rel 5/25/48

RKO RADIO

FLICKER FLASHBACKS
84201 No. 1 10
Rel 10/24/47 STR 12/20/47
84202 No. 2 9
Rel 12/5/47 STR 1/17/48
84203 No. 3 9
Rel 1/16/48 STR 4/3/48
84204 No. 4 9
Rel 2/27/48
84205 No. 5 8
Rel 4/9/48

THIS IS AMERICA
83101 Border Without Bayonets.
Rel 11/14/47 STR 12/20/47
83102 Switzerland Today 18
Rel 12/12/47 STR 1/17/48
83103 Children's Village 19
Rel 1/9/48 STR 3/6/48
83104 Operation White Tower...18
Rel 3/6/48 STR 3/6/48
83105 Photo Frenzy 16
Rel 3/5/48
83106 Funny Business 18
Rel 4/2/48

SPORTSCOPES
84301 Ski Holiday 8
Rel 9/19/47
84302 Golf Doctor 8
Rel 10/17/47
84303 Quail Pointers 8
Rel 11/14/47 STR 12/20/47
84304 Pin Games 8
Rel 12/12/47 STR 1/17/48
84305 Racing Day 8
Rel 1/9/48 STR 3/6/48
84306 Sports Coverage 8
Rel 2/6/48 STR 3/6/48
84307 Teen Age Tars 9
Rel 3/5/48
84308 Doggone Clever 8
Rel 4/2/48

MUSICAL JAMBOREES
(Revivals)
84401 Enric Madriguera & Orch. 8
Rel 9/5/47
84402 Tommy Tucker Time 8
Rel 10/3/47
84403 Johnny Long & Orch..... 8
Rel 10/31/47
84404 Duke Ellington 9
Rel 11/28/47
84405 Jerry Wald & Orchestra.. 9
Rel 12/26/47
84406 Ray McKinley & Orch..... 8
Rel 1/23/48
84407 Dick Stabile & Orchestra.. 8
Rel 2/20/48

LEON ERROL
83701 Bet Your Life.....14
Rel 1/16/48 STR 4/3/48
83702 Don't Fool Your Wife....18
Rel 3/5/48
83703 Secretary Trouble 17
Rel 4/9/48

EDGAR KENNEDY
83401 Mind Over Mouse.....17
Rel 11/21/47 STR 1/17/48
83402 Brother Knows Best.....17
Rel 1/2/48 STR 4/3/48
83403 No More Relatives.....18
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RAY WHITLEY REVIVALS
83501 Molly Cures a Cowboy....19
Rel 9/5/47
83502 Musical Bandit 16
Rel 10/10/47
83503 Corralling a School Marm.14
Rel 11/14/47
83504 Prairie Spooners 13
Rel 12/19/47

SPECIAL
83601 20 Years of Academy Awards 19
Rel 4/2/48
83901 Football Highlights of 1947.20
Rel 12/12/47

WALT DISNEY CARTOONS
Relssues
84701 Hawaiian Holiday 8
Rel 10/17/47
84702 Clock Cleaners 8
Rel 12/12/47 STR 2/14/48
84703 Little Hiawatha 9
Rel 2/20/48
84704 Alpine Climbers 10
Rel 4/2/48

84705 Woodland Cafe .....
Rel.....
84706 Three Little Pigs .....
Rel.....

REPUBLIC

SERIALS

791 G-Men Never Forget (12 Chapters) .....
Rel 1/31/48
792 Dangers of the Canadian Mounted .....
Rel 4/24/48

CARTOON

Trucolor
761 It's A Grand Old Nag....8
Rel 12/20/47 STR 12/20/47

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MOVIETONE ADVENTURES

8201 Horizons of Tomorrow.... 8
Rel 9/12/47 STR 12/20/47
8202 The 3 R's Go Modern.... 9
Rel 11/7/47
8203 Sky Thrills 9
Rel Mar. '48
8251 Holiday in South Africa.. 8
Rel 8/22/47
8252 Home of the Danes..... 8
Rel 10/17/47
8253 Jungle Closeups 8
Rel 12/12/47
8254 Copenhagen Pageantry (T) 8
Rel Jan. '48

SPORTS REVIEW

8301 Gridiron Greatness 9
Rel 8/1/47
8302 Olympic Class 10
Rel Feb. '48
8351 Vacation Magic 8
Rel 9/26/47
8352 Aqua Capers (T)..... 8
Rel Jan. '48
8353 Playtime in Scandinavia (T) 8
Rel Apr. '48

TERRYTOONS

Technicolor
8501 One Note Tony..... 7
Rel Feb. '48
8502 Talking Magpies in Flying South 7
Rel 8/15/47
8503 Mighty Mouse in a Date for Dinner 7
Rel 8/29/47
8504 Talking Magpies in Fishing by the Sea 7
Rel 9/19/47 STR 1/17/48
8505 Mighty Mouse in the First Snow 7
Rel 10/10/47 STR 1/17/48
8506 Talking Magpies in the Super Salesman 7
Rel 10/24/47 STR 1/17/48
8507 Mighty Mouse in a Fight to the Finish 7
Rel 11/14/47 STR 1/17/48
8508 The Wolf's Pardon.....
Rel 12/5/47 STR 1/17/48
8509 Mighty Mouse in Swiss Cheese Family Robinson. 7
Rel 12/19/47
8510 Talking Magpies in Hitch Hikers 7
Rel 12/12/47
8511 Mighty Mouse in Lazy Little Beavers 7
Rel 12/26/47
8512 Felix the Fox..... 7
Rel Jan. '48
8513 The Talking Magpies in Taming the Cat..... 7
Rel Jan. '48
8514 Mighty Mouse and the Magician 7
Rel Mar. '48
8515 Gandy Goose and the Chipper Chipmunk 7
Rel Mar. '48
8516 Hounding the Hares..... 7
Rel Apr. '48
8517 Mighty Mouse in the Feudin' Hillbillies 7
Rel Apr. '48

DRIBBLE PUSS PARADE

8901 Album of Animals..... 8
Rel 11/21/47

FEMININE WORLD

8601 Something Old—Something New 8
Rel Feb. '48
8602 Fashioned for Action..... 8
Rel Apr. '48

MARCH OF TIME

1 Is Everybody Listening?..19
Rel 9/5/47 STR 9/6/47
2 T-Men in Action.....18
Rel 10/3/47 STR 10/4/47
3 End of an Empire.....18
Rel 10/31/47 STR 11/1/47
4 Public Relations . . . This Means You! .....
Rel 11/28/47 STR 12/20/47
5 The Presidential Year.....
Rel 12/26/47 STR 12/20/47
6 The Cold War.....
Rel Jan. 48
7 Marriage and Divorce....
Rel 2/20/48 STR 3/6/48
8 Crisis in Italy.....
Rel Mar. '48
9 Life With Junior.....
Rel Apr. '48

UNITED ARTISTS

LANTZ CARTUNES

The Bandmaster 7
Rel Dec. 1947 STR 1/17/48
The Mad Hatter..... 7
Rel Feb. 1948
Banquet Busters 7
Rel.....
Kiddie Koncert 7
Rel .....

UNIVERSAL-INTERNATIONAL

NAME BAND MUSICALS

3301 Alvino Rey and Orchestra.15
Rel 10/22/47 STR 2/14/48
3302 Drummer Man 15
Rel 12/3/47 STR 2/14/48
3303 Carlos Molina & His Orchestra 15
Rel 12/13/47 STR 2/14/48
3304 Tex Beneke & Orchestra..15
Rel 3/3/48
3305 Woody Herman & His Orch. 15
Rel 3/31/48

TECHNICOLOR CARTUNES

3321 Woody the Giant Killer.... 7
Rel 12/15/47 STR 2/14/48

THE ANSWER MAN

3391 Wind, Curves and Trapped Doors 10
Rel 12/22/47 STR 2/14/48
3392 Hall of Fame.....10
Rel 1/19/48
3393 Men, Women & Motion...10
Rel 3/15/48

VARIETY VIEWS

3341 Tropical Harmony 9
Rel 9/29/47 STR 11/22/47
3342 Chimp Aviator 9
Rel 11/17/47 STR 11/22/47
3343 Brooklyn Makes Capital.. 9
Rel 2/9/48

SING AND BE HAPPY SERIES

3381 Spotlight Serenade 10
Rel 3/29/48

MUSICAL WESTERNS

3351 Hidden Valley Days.....27
Rel 2/5/48
3352 Powder River Gunfire....24
Rel 2/26/48
3353 Echo Ranch 25
Rel 4/1/48

SPECIALS

3201 Snow Capers 19
Rel 2/18/48

WARNER BROS.

TECHNICOLOR SPECIALS

4001 Celebration Days 20
Rel 1/31/48 STR 2/14/48
4002 Soap Box Derby..... 20
Rel 10/18/47
4003 Teddy, The Roughrider...20
Rel 2/21/48
4004 King of the Carnival.....20
Rel 4/3/48
4005 Calgary Stampede 20
Rel 5/29/48

MEMORIES FROM MELODY LANE

4201 Let's Sing a Song of the West 10
Rel 9/27/47
4202 Let's Sing An Old Time Song 10
Rel 12/27/47
4203 Let's Sing a Song About the Moonlight 10
Rel 1/24/48 STR 3/6/48
4204 Let's Sing Grandfather's Favorites 10
Rel 3/13/48
4205 Let's Sing a Stephen Foster Song 10
Rel 5/8/48

BLUE RIBBON HIT PARADE

(Revivals)
Technicolor
4301 Dangerous Dan McFoo... 7
Rel 12/20/47
4302 Hobo Gadget Band..... 7
Rel 1/17/48
4303 Little Pancho Vanilla..... 7
Rel 3/20/48
4304 Don't Look Now..... 7
Rel 4/10/48
4305 Curious Puppy 7
Rel 4/24/48
4306 Circus Today 7
Rel 5/22/48
4307 Little Blabber Mouse..... 7
Rel 6/12/48

JOE McDOAKES COMEDIES

4401 So You Want to Be a Salesman 10
Rel 9/13/47
4402 So You Want to Hold Your Wife 10
Rel 11/22/47 STR 12/20/47
4403 So You Want an Apartment 10
Rel 1/3/48 STR 3/6/48
4404 So You Want to Be a Gambler 10
Rel 2/14/48
4405 So You Want to Build a House 10
Rel 5/15/48
4406 So You Want to Be a Detective 10
Rel 6/26/48

SPORTS PARADE

Technicolor
4501 Las Vegas, Frontier Town.10
Rel 11/1/47
4502 Action in Sports.....10
Rel 12/13/47
4504 Sun Valley Fun.....10
Rel 2/14/48
4505 Trip to Sportland.....10
Rel 3/6/48
4506 Ride, Ranchero, Ride.....10
Rel 3/20/48
4507 Holiday for Sports.....10
Rel 4/17/48
4508 Built for Speed.....10
Rel 6/5/48
4509 Fighting Athletes 10
Rel 5/1/48
4510 The Race Rider.....10
Rel 6/19/48

MELODY MASTERS BANDS

4601 Freddy Martin & His Orch. 10
Rel 9/13/47
4602 Swing Styles 10
Rel 10/25/47
4603 Borrah Minevitch & Har. Sch. 10
Rel 12/6/47
4604 Rubinoff and His Violin...10
Rel 1/10/48
4605 Artie Shaw & His Orch...10
Rel 2/7/48
4606 Henry Busse & His Orch..10
Rel 5/15/48
4607 The Saturday Night Swing Club 10
Rel 6/19/48

MERRIE MELODIES

Cinecolor
3711 Two Gophers From Texas
Rel 1/17/48 STR 2/14/48
3714 What Makes Daffy Duck...
Rel 2/14/48
3716 A Hick, A Slick, and a Chick .....
Rel 3/13/48
4702 Bone Sweet Bone..... 7
Rel 5/22/48

MERRIE MELODIES

Technicolor
3712 Back Alley Oproar..... 7
Rel 3/27/48
3713 What's Brewing, Bruin?.. 7
Rel 2/28/48
3715 Daffy Duck Slept Here.... 7
Rel 3/6/48
3717 I Taw A Putty Tat..... 7
Rel 4/3/48
3718 Hop, Look and Listen..... 7
Rel 4/17/48
4701 Nothing But the Tooth... 7
Rel 5/1/48
4703 The Shell-Shocked Egg... 7
Rel 6/12/48
4704 The Rattled Rooster 7
Rel 6/26/48

BUGS BUNNY SPECIALS

Technicolor
3721 Gorilla My Dreams..... 7
Rel 1/3/48 STR 2/14/48
3722 A Feather in His Hare.... 7
Rel 2/7/48
3723 Rabbit Punch 7
Rel 4/10/48
3724 Buccaneer Bunny 7
Rel 5/8/48

ADVENTURE SPECIALS

Technicolor
4801 Land of Romance.....10
Rel 9/6/47
4802 Beautiful Bali 10
Rel 11/15/47 STR 12/20/47
4803 Dad Minds the Baby.....10
Rel 12/20/47
4804 What's Hatchin? 10
Rel 2/28/48
4805 Rhythm of a Big City....10
Rel 3/27/48
4806 Living with Lions.....10
Rel 6/5/48

VIEWS ON NEW SHORT SUBJECTS

THEY'RE OFF (RKO Radio—74,112) Walt Disney in Technicolor. 7 mins. The Goof goes to the races and backs a 100-to-1 shot which wins. Release date, 1/23/48.

NO MORE RELATIVES (RKO Radio—83,403) Edgar Kennedy Comedy. 18 mins. His wife's in-laws leave, so Edgar and his spouse make a pact about "No More Relatives." The mother and brother return, find out about the agreement and start wheels moving to circumvent it. Release date, 2/6/48.

I LOVE MY MOTHER-IN-LAW BUT . . . (MGM—S-956) Pete Smith Specialty. 8 mins. Pete Smith continues his search into domestic difficulties with a few choice items about the mothers-in-law. Release date, 2/7/48.

SWISS CHEESE FAMILY ROBINSON (20th-Fox—8509) Mighty Mouse Terrytoon in Technicolor, 7 mins. The Swiss Cheese Family Robinson, victims of a shipwreck off Miami are aided by the valiant Mighty Mouse. Release date, 12/19/47.

JUNGLE CLOSEUPS (20th-Fox—8253) Ed Thorgersen Movietone Adventure in Technicolor. 8 mins. Animals in the wild life sanctuary in the 5-million acre Kruger National Park in South Africa are shown with Thorgersen narrating. Release date, 12/12/47.

AQUA CAPERS (20th-Fox—8352) Mel Allen Sports in Technicolor. 8 mins. Seven girl swimmers cut a few capers in Lake Eloise amid Florida's Cypress Gardens, followed by a description of aqua-skiing. Release date, Jan., 1948.

COPENHAGEN PAGEANTRY (20th-Fox—8254) Lowell Thomas Movietone Adventure in Technicolor. 8 mins. The customs and skills of the Danish people amid the middle age atmosphere of Copenhagen are shown and described by Lowell Thomas. Release date, Jan., 1948.

EVERGLADES ADVENTURE (20th-Fox—8303) Mel Allen Sports. 9 mins. A trip to the Everglades by aquaplane for a bit of fishing and alligator hunting is described and shown by Mel Allen.

SKY THRILLS (20th-Fox—8203) Ed Thorgersen Movietone Adventure. 9 mins. Thorgersen describes the designers and engineers' models of the airplanes of tomorrow and uses, as an example, the model for the XB36 on the drawing board, during manufacture and testing, then as it it takes to the air for the first time. Release date, March, 1948.

SOMETHING OLD SOMETHING NEW (20th-Fox—8601) Movietone's Feminine World. 9 mins. A fashion show depicts the styles from the 1860s to the present. Ilka Chase narrates. Release date, Feb. 1948.

OLYMPIC CLASS (20th-Fox—8302) Mel Allen Sports. 10 mins. Feminine Olympic stars, male field and track experts from the various colleges and clubs, many of whom will represent America at the Olympic games are shown going through their paces. Release date, Feb., 1948.

DOG SHOW-OFF (Para.—D-6-6) Little Lulu Cartoon. 7 mins. Little Lulu contrives to get her boy friend's mutt a gold cup at the dog show. Release date, 1/30/48.

PHOTO FRENZY (RKO—83,105) This Is America. 16 mins. The current hobby of more than 20 million people—photography—is dealt with in this subject, and some outstanding examples that made Page 1 news events are shown. Release date, 3/5/48.

TEEN AGE TARS (RKO—84,307) Sportscope. 9 mins. Subject covers the annual yacht race competition between the "Teen Age Tars" on Long Island Sound. Release date, 3/5/48.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL
Atlantis, The Lost Continent	UA

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Gold	Allied
Blackmail	Rep.
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blood on the Moon	RKO
Blue Lady	Rep.
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Broken Journey	EL
Bride Goes Wild, The	MGM
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	FC
Challenge, The	20th-Fox
Charming Matt Saxon, The	U-I
Checkered Coat, The	20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
1	It Happened on Fifth Avenue (C)F	Gale Storm-Don DeFore	115	4/19/47	b2/8/47
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8	Dude Goes West, The	E. Albert-G. Storm-B. Barnes	86	5/30/48	
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
White Stallion	Dean-Maynard	57	5/1/47	New Release

Westerns (Coming)

Battling Marshal	Sunset Carson-Pat Starling	64	4/15/48	New Release
Deadline	Sunset Carson-Pat Starling			
Six-Shooter	Sunset Carson-Pat Starling			
Sunset Carson Rides Again	Sunset Carson-Pat Starling			
Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

CURRENT

	Adventures in Silverado (O-A)	W. Bishop-G. Henry-F. Tucker	75	3/25/48	a1/10/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
838	Gunfighters *C (W)F	Randolph Scott-Dorothy Hart	87	July '47	b6/14/47
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
803	Keeper of the Bees (D)F	Gloria Henry-Michael Duane	67	7/10/47	b10/18/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	67	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	95	July '47	
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
853	Swing the Western Way	J. Leonard-M. Dugan-Hoosier Hot Shots	66	6/26/47	
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827	When a Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47

COMING

	Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray		5/6/48	a3/13/48
	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			a2/21/48
	Coroner Creek (W)	Randolph Scott-Marguerite Chapman			a11/8/47
	Eternal Melody	Janis Carter-Marc Platt			
	Fuller Brush Man, The (C-D)	Red Skelton-Janet Blair			a2/28/48
	Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
	I Surrender Dear	Gloria Jean-D. Street-D. McGuire			
	Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
	Lady from Shanghai, The (My-D)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			
	Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	Port Said (D)	W. Bishop-G. Henry-S. Geray	69	4/15/48	a2/28/48
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Strawberry Roan *C (W)	Gene Autry-Gloria Henry			a7/26/47
	Strawberry Roan, The *C (W) F	G. Autry-G. Henry-J. Holt	76		b4/24/48
	Thunderhoof	Preston Foster-William Bishop			
	Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette	55	10/14/47	
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48	
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47	b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette			
	Singin' Spurs	Hoosier Hot Shots-Patricia White			
	Texas Sandman	H. Hot Shots-G. Henry-S. Hart			
	Trail to Laredo	Charles Starrett-Smiley Burnette			
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
820	Cobra Strikes, The (My)	S. Ryan-L. Brooks-R. Fraser	62	4/24/48	a4/17/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/6/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48	b4/3/48
816	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	95	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	2/14/48	b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
710	Railroaded (D)A	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47	b10/11/47
707	Red Stallion *C (D)F	T. Donaldson-R. Paige-J. Darwell	82	8/16/47	b7/26/47
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
818	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	104	11/15/47	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-M. Anderson-P. Lukas	98	3/27/48	b11/15/47

COMING

	Assigned to Danger (My)	Gene Raymond-Noreen Nash			a4/17/48
	Born to Fight	Scott Brady-Anabel Shaw			
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89		b4/24/48
	Canon City	S. Brady-C. Russell-S. Clements			
	Closeup	A. Baxter-P. Huston-J. Carradine			
	Courage of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Hollow Triumph	Paul Henreid-Joan Bennett			
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel			
	Let's Live a Little	Hedy Lamarr-Robert Cummings			
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mickey *C(D)	L. Butler-B. Goodwin-I. Hervey			a2/21/48
	Mystic, The	T. Bey-C. O'Connell-L. Bari			
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
	Northwest Stampede *C (D)	J. Leslie-J. Craig-J. Oakie			a12/20/47
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames			b1/25/47
	Raw Deal	Dennis O'Keefe-Claire Trevor	104		
	Shed No Tears	W. Ford-J. Vincent-F. Albertson			
	29 Clues	Richard-Basehart-Scott Brady			

Westerns (Current)

853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48	b3/27/48
	Prairie Outlaw	E. Dean-R. Ates-J. Holt			
	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54		b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice	L. Brooks-R. Paige-R. Vincent	73	May '48	
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48	b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian	73	8/8/45	
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey			
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		June '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47	b2/15/47
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48	b11/8/47
726	Cynthia (C-D)F	E. Taylor-G. Murphy-M. Astor	98	July '47	b5/17/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47	b7/5/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. 47	b7/26/47
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47	b8/2/48

Title	Company
Cheyenne	WB
Child of Divorce	RKO
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Corridor of Mirrors	U-I
Courage of Gallant Bess	EL
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB
Cynthia	MGM

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Eternal Melody	Col.
Exile, The	U-I
Exposed	Rep.
Eyes of Texas	Rep.

F

Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentlemen's Agreement	20th-Fox
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Good News	MGM
Good Sam	RKO
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Gunfighters	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox

Title	Company
Hat Box Mystery	SG
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied
I	
I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Summer	RKO
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Stand Accused	U-I
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
It Happened on Fifth Avenue	Allied
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
Jungle Flight	Para.
K	
Keeper of the Bees	Col.
Key Largo	WB
Key Witness	Col.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48		
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48		
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48		b2/21/48
	Big City	M. O'Brien-R. Preston-D. Thomas	111	June '48		b3/27/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48		b2/28/48
	Command Decision	Clark Gable-John Hodiak				
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48		
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh				a11/15/47
	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48		b4/10/48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48		
	Kissing Bandit, The *T	F. Sinatra-K. Grayson				a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell				a11/15/47
	On an Island With You *T (C-M)	E. Williams-P. Lawford		June '48		a8/23/47
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88			b8/31/47
	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102			b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105			b3/27/48
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48		b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77			b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	Apr. '48		b3/13/48
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie				
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson				
	Words and Music *T	J. Garland-M. Rooney-T. Drake				

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48		b1/31/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47		b12/27/47
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48		b2/21/48
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47		b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48		b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47		b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47		
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47		b8/9/47
622	News Hounds (C)F	Leo Gorcey-H. Hall-B. Jordan	68	9/13/47		b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48		a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47		b8/16/47
4705	Rocky (D)	Roddy McDowall-Gale Sherwood	76	3/7/48		a10/25/47
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48		
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48		b3/6/46

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox				
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48		a2/14/48
4712	Docks of New Orleans (M)	R. Winters-V. Sen Young	70	4/4/48		a2/7/48
4714	French Leave	Jackie Cooper-Jackie Coogan	64	4/25/48		
4716	I Wouldn't Be in Your Shoes	Don Castle-Elyse Knox		5/23/48		
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay				
	Michael O'Halloran	Allene Roberts-Scotty Beckett				
	Mystery of the Golden Eye	R. Winters-M. Moreland		4/19/48		
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin				
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48		
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell				
4715	Stage Struck	Audrey Long-Kane Richmond				

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48		
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47		b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47		b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48		
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48		
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48		

Westerns (Coming)

4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor				
	Range Renegades	J. Wakely-C. Taylor-C. Larson		5/9/48		
	Triggerman	Johnny Mack Brown-Raymond Hatton				

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47		b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48		b1/24/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47		b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48		b2/14/48
4617	Desert Fury *T (D)F	Lizabeth Scott-John Hodiak	98	8/15/47		b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47		b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48		b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47		b3/1/47
4707	Road to Rio (C)F	B. Crosby-B. Hope-D. Lamour	92	7/4/47		b5/31/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48		b2/7/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48		b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47		b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107			b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47		b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47		b8/9/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming				a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey				
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund		8/20/48		a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48		a1/10/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
4722	Big Town Scandal	Philip Reed-Hillary Brooks	62	7/30/48		
	Dark Circle	R. Milland-T. Mitchell-A. Totter				
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams				
4721	Dream Girl (C-D)	B. Hutton-M. Carey-V. Field	86	7/23/48		a6/7/47
	Dynamite	William Gargan-Leslie Brooks				
4720	Emperor Waltz, The *T	Bing Crosby-Joan Fontaine	106	7/2/48		a7/13/46
	Great Gatsby, The	Ladd-Field-Carey-Hussey				
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman				
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48		b2/28/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas				a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund				a8/9/47
	Now and Forever	Rains-Carey-Hendrix-King				
	Paleface, The *T	Bob Hope-Jane Russell				a9/13/47
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
	Sealed Verdict (D)	Ray Milland-Florence Marly				a3/6/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews				
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball				

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards				
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley				
4719	Waterfront at Midnight	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall				a6/14/47

RKO RADIO

CURRENT

					Trade Shown	
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47		b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47		b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47		b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47		b8/10/46
802	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85	Aug. '47		b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48		b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47		b10/4/47
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47		b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47		b8/28/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48		b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48		b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47		b8/27/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48		b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47		b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47		b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47		b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48		b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47		b11/1/47
723	Tarzan and the Huntress (D)F	J. Weissmuller-B. Joyce	70	Apr. '47		b3/22/47
726	They Won't Believe Me (D)A	Robert Young-Susan Hayward	95	May '47		b5/17/47
730	Thunder Mountain (W)F	T. Holt-R. Martin-M. Hyer	60	May '47		b5/17/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47		b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48		b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47		b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63			b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman				a2/7/48
815	Berlin Express (D)A	Oberon-Ryan-Korvin-Lukas	86			b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan				
	Bodyguard	L. Tierney-P. Lane-S. Brodie				
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale				
816	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman				a8/30/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48		b3/13/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan				a2/14/48
	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell				
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias				a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery				a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89			b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams				
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez				a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell				a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum				a12/27/47
817	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys				a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead				a12/13/47
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67			b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy				
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet				a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington				
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll				
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva				a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48		b12/27/47
617	Blackmail (My)F	W. Marshall-A. Mara-S. Bachelor	67	7/24/47		b8/9/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48		b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47		b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47		b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47		b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47		b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48		b1/31/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48		b3/27/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48		b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48		b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48		b1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47		b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47		b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48		b1/24/48
618	Wyoming (W)F	W. Elliott-V. Ralton	84	8/1/47		b7/26/47

COMING

	Blue Lady	Carroll-Mara-Gomez-Bedoya				
	Daredevils of the Sky	Robert Livingston-Mae Clark				
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett				
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers				
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth				
707	Heart of Virginia (D)	R. Lowery-J. Martin-F. Darro	60	4/25/48		a3/13/48
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85			a3/13/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	4/26/48		
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60	5/10/48		a8/23/47
	Moonrise	D. Clark-G. Russell-E. Barrymore				
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48		a1/17/48
	Out of the Storm	Jimmy Lydon-Lois Collier				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts				
	Sons of Adventure	Russell Hayden-Lynne Roberts				
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine		5/1/48		a3/13/48
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin				

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47		b12/13/47
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48		b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47		b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47		b10/11/47

Westerns (Coming)

754	Bold Frontiersman, The	Allan Lane-Eddy Waller	60	4/15/48		
654	California Firebrand *U	Monte Hale-Adrian Booth	63	4/1/48		
755	Carson City Raiders	A. Lane-E. Waller-B. Jons	60	5/13/48		
	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller				
	Nighttime in Nevada *T	Roy Rogers-Andy Devine				
656	Timber Trail *U	Monte Hale-Lynne Roberts	67			

Title	Company
M	
Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Man Wanted	EL
Marauders, The	UA
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Mine Own Executioner	20th-Fox
Miracle of the Bells	RKO
Miracle on 34th St	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Dog Rusty	Col.
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
Mystery of the Golden Eye	Mono.
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL
N	
Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.
O	
Odd Man Out	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outpost in Morocco	UA
P	
Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Possessed	WB
Prairie, The	SG
Pretender, The	Rep.
Prince of Thieves	Col.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Road to Rio	Para.
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Ruthless	EL
S	
Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
Stairway to Heaven	U-I
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Swordsman	Col.
T	
Take My Life	EL
Tap Roots	U-I
Tarzan and the Huntress	RKO
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
They Won't Believe Me	RKO
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunder Mountain	RKO
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

X-2	Boy, What a Girl	Negro Cast	69	9/20/47		
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47		b5/17/47
X-3	Miracle in Harlem	Stepin Fetchit	71	3/27/48		
	Police Reporter	Wade-MacDonald-Blackley-Barnett	70			
4705	Prairie, The (D)	L. Aubert-A. Baxter	76	4/30/48		a12/27/47
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M)A	Negro Cast	70	10/18/47		b7/26/47
4704	They Ride By Night (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48		
4707	Where the North Begins (D)F	R. Hayden-J. Holt-T. Coffin	40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION

CURRENT

	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47

COMING

	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94	July '48		b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48
	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX

CURRENT 1947-'48

805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
731	Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
732	Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
723	I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104	Aug. '47		b6/14/47
725	Kiss of Death (D)A	Victor Mature-Brian Donlevy	99	Sept. '47		b8/16/47
724	Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107	Sept. '47		b8/23/47
730	Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
726	Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47		b7/26/47
803	Tender Years, The (D)F	Joe E. Brown-R. Lyon-N. Nash	81	Jan. '48		b12/6/47
720	Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

	A Man About the House	M. Johnson-D. Gray-K. Moore	94			b6/28/47
809	An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	139	May '48		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				
	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May 48		b4/10/48
	Big Dan	C. Russell-V. Christine-G. Gray				
	Burlesque *T	Grable-Dailey-Oakie-Havoc				
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield				
	Counterfeiters, The	J. Sutton-D. Merrick-L. Chaney		May '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
	Deep Waters (D)	Andrews-Peters-Romero-Revere				a2/14/48
	Escape (D)A	R. Harrison-P. Cummins-W. Hartnell	79			b4/3/48
	Fighting Back	Paul Langont-Jean Rogers				
	Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray	88	May '48		b4/10/48
	Gay Intruders	John Emery-Tamara Geva				
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
	Give My Regards to Broadway *T	N. Guild-D. Daily-C. Winninger				a5/17/47
	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89			b4/24/48
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
	Iron Curtain, The	Andrews-Tierney-Havoc-Cobb		May '48		
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
	Martin Rome	Victor Mature-Richard Conte				
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
	Mine Own Executioner	B. Meredith-K. Moore	108			b12/6/47
	Road House	Lupino-Wilde-Holm-Widmark				
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway				
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens				a10/11/47
	Street With No Name	Mark Stevens-Richard Widmark				
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner				
814	Thirteen Lead Soldiers (My)	T. Conway-M. Palmer-H. Westcott	66	Apr. '48		a4/17/48
	This Was a Woman (D)A	Sonia Dresdel-Barbara White				a1/24/48
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108			b3/13/48
	Walls of Jericho (WD)	L. Darnell-C. Wilde-A. Baxter				
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47

UNITED ARTISTS

CURRENT

	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Atlantis, The Lost Continent	Maria Montez-Jean Pierre Aumont	90	Mar. '48		b4/5/47
	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47		b8/30/47
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/46
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. '47		b7/19/47
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47		b8/2/47
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47		b7/19/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Four Faces West (D)	J. McCrea-F. Dee-C. Bickford		May '48		a1/24/48
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	Outpost in Morocco	George Raft-Akim Tamiroff				
	Pitfall, The	D. Powell-L. Scott-J. Wyatt				
	Red River	John Wayne-Walter Brennan				

	Sinister Journey	Wm. Boyd-Andy Clyde			
	So This Is New York	H. Morgan-V. Grey-R. Vallee			
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13/47
	Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn			
	Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney			
	Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/47
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47	b5/3/47
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47	b6/21/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/47
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/47
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47	b6/28/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48	b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47	b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/47
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47	b8/16/47
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47	b7/19/47
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47	b7/26/47
611	Stairway to Heaven *T (D)A	David Niven-R. Massey	103	Mar. '47	b11/16/48
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47	b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47	b10/4/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113		b10/12/48
	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
	Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48	b4/17/48
	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
653	Black Bart *T (WD)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
	Blanche Fury	V. Hobson-S. Granger	95		b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi			
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	b3/6/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler			
	Corridor of Mirrors	E. Portman-E. Romney	105		b3/27/48
	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48	b6/7/47
	Fame Is the Spur	M. Redgrave-R. Johns	112	Sept. '48	b10/4/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109		b9/6/47
	I Stand Accused	F. March-E. O'Brien-F. Eldridge			
	Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton			
	Larceny	J. Payne-J. Caulfield-D. Duryea			
	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	70	June '48	b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106		b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	W. Powell-A. Blyth			
	My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120		b9/7/46
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	Oh Say Can You Sing	Sheila Ryan-Fred Brady			a5/25/46
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			
	River Lady *T	Y. DeCarlo-D. Duryea		June '48	a9/13/47
	Rogues' Regiment	D. Powell-M. Toren-V. Price			
	Saxon Charm	R. Montgomery-S. Hayward-J. Payne			
	Snowbound	R. Newton-D. Price	86		
	Tap Roots (D)	Van Heflin-Susan Hayward			a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
	Up in Central Park (M)	D. Durbin-D. Haymes-V. Price			a12/20/47
	Washington Girl	Durbin-O'Brien-Taylor-Lynn			
	White Unicorn	M. Lockwood-I. Hunter	97	June '48	b12/6/47
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87		b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert			

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
703	Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47	b9/6/47
701	Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47	b8/2/47
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47	b8/16/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
624	Possessed (D)A	J. Crawford-Van Heflin-R. Massey	108	7/28/47	b5/31/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47	b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48	b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
723	Unfaithful, The (D)A	A. Sheridan-Z. Scott-L. Ayers	110	7/5/47	b5/31/47
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
	Big Punch, The	W. Morris-L. Maxwell-G. MacRae			
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas			a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	Key Largo	Humphrey Bogart-Lauren Bacall			
	Kiss in the Dark	Jane Wyman-David Niven			
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou			
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus			
	One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore			a11/15/47
	Romance on the High Seas	Jack Carson-Doris Day-Janis Paige			
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae			
725	Silver River	E. Flynn-A. Sheridan-T. Mitchell	110	5/29/48	
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			
	Smart Money	Z. Scott-V. Mayo-D. Kennedy			
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone			
	Wallflower (C-D)	Robert Hutton-Joyce Reynolds			a7/12/47
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall			a11/1/47
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

SHOWMEN'S TRADE REVIEW

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble With Women	Para.
29 Clues	EL
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Unfaithful	WB
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Girl	Para.
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono.
Voice of the Turtle	WB

W

Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Washington Girl	U-I
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
Western Heritage	RKO
When a Girl's Beautiful	Col.
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
White Unicorn	U-I
Wild Harvest	Para.
Winner's Circle	Ind.
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Wyoming	Rep.

Y

Years Between	U-I
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

ZERO FOR CONDUCT (France-Cine-Class.) J. Daste-R. LeFlon. 44. b10/25/47

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

MY BROTHER JONATHAN (Pathe). M. Denison-D. Gray. 105. b3/13/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Cobler, Jr.	59	4/25/48	1935
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
COLUMBIA PICTURES					
9079	Daring Young Man, The	J. E. Brown-M. Chapman			1935
9076	Doctor Takes a Wife, The	L. Young-R. Milland			1935
9073	Golden Boy	B. Stanwyck-A. Menjou			1938
9074	Good Girls Go to Paris	J. Blondell-M. Douglas			1939
9077	Let Us Live	M. O'Sullivan-H. Fonda			1939
9075	More Than a Secretary	J. Arthur-G. Brent			1936
	She Couldn't Take It	G. Raft-J. Bennett			1935
9080	Shut My Big Mouth	J. E. Brown-A. Mara			1942
9071	Texas	W. Holden-C. Trevor			1941
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	Hangmen Also Die	B. Donlevy-D. O'Keefe	110	Oct. '47	1943
	Hell Ship Morgan	G. Bancroft-V. Jory	67	Oct. '47	1936
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Murder Mob	B. Cabot-M. Churchill	64	Oct. '47	1936
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Revolt of the Zombies	D. Jagger-D. Stone	71	Oct. '47	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	112	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1129	Black Cat, The	A. Ladd-B. Rathbone	72	Oct. '47	1941
1046	Black Friday	B. Karloff-B. Lugosi	71	Oct. '47	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
1029	Invisible Man Returns, The	V. Price-C. Hardwicke	81	Dec. '47	1940
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
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	Intermezzo	I. Bergman-L. Howard		Nov. '47	1939
20th-FOX					
741	Drums Along the Mohawk	C. Colbert-H. Fonda	103	10/10/47	1939
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
740	Mark of Zorro, The	T. Power-L. Darnell	93	10/10/47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	85	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
704	Bad Men of Missouri	D. Morgan-J. Wyman	71	10/4/47	1941
705	Each Dawn I Die	J. Cagney-G. Raft	84	10/4/47	1939
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

POWERFUL!

In Stars!...Story!...Box Office!

"A solid entry! Names that can be relied on for steady draw. Punchy story!" —Daily Variety

"Lushly produced photoplay . . . engrossing, vibrant and convincing. Stellar qualities of cast should materially enhance the film's commercial possibilities. Skillfully directed!" —Boxoffice

"Interesting melodrama . . . rare taste in its background and settings, and casting is first rate down the line!" —Hollywood Reporter

"Boxoffice in its cast names . . . exhibitor should be able to capitalize with ease in exploiting!" —Motion Picture Daily

"Fascinating drama . . . unusual story. Gallery of stars." —Motion Picture Herald

"Top drawer production . . . good collection of names to provide audience lure. Imaginative screenplay!" —Film Daily

"Different...should please drama-hungry audiences, especially the women!" —The Exhibitor

"Fine performances, strong cast . . . good entertainment!" —Showmen's Trade Review



ZACHARY SCOTT ★ LOUIS HAYWARD

DIANA LYNN ★ SYDNEY GREENSTREET

LUCILLE BREMER ★ MARTHA VICKERS

RUTHLESS

with Dennis Hoey · Edith Barrett · Raymond Burr

Produced by **ARTHUR S. LYONS**

Directed by Edgar G. Ulmer • Screenplay by S. K. Lauren, Gordon Kahn

Based on the Novel "Prelude to Night" by Dayton Stoddart

Presented by PRODUCING ARTISTS, Inc.

An EAGLE LION FILMS Release

SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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Vol. 48 No. 19

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

HIGH COURT KILLS AUCTION BIDDING, ALLOWS FRANCHISE DEALS, OPENS WAY TO MORE U. S. vs. MAJORS LITIGATION

SUPREME COURT DECREE OPINION

(Text Begins on Page 41)

POINTERS ON DRIVE-IN CONSTRUCTION

(See Jack Jackson on Page 26)

"Oh boy! At press time! 'HOMECOMING' breaks every M-G-M Capitol, N.Y. record and 'STATE OF THE UNION' terrific in 3rd Music Hall week!"



IT'S A SHOT-IN-THE-ARM FOR THE ENTIRE INDUSTRY!

The first TWO on M-G-M's Parade of Spring and Summer Hits are Sensational! They are Frank Capra's "State of the Union" and "Homecoming." It's just the start!

(PLEASE SEE PAGE 6
for M-G-M's complete release line-up!)

THE EDITORIAL PAGE

More of Same

Well, the Supreme Court opinion in the long-pending anti-trust case and more specifically the decree written by the Statutory Court last year, has come at long last. And, as this page has been remarking at various times when enthusiasm for a "new deal" under this litigation process developed in certain quarters, there are still more tomorrows.

How much longer the broader issues involved for the industry—in terms of individual trade practices as they affect the exhibitor—will remain in abeyance while more litigation goes through the court calendars, nobody seems willing to estimate. But be it months or years, the fact remains that the show must go on.

Competitive bidding is out the window under the Supreme Court opinion rendered this week. Franchises may be held in effect—until such time as the District Court may change that situation in connection with other decisions. But, otherwise, as to the immediate present at least, things are as they were and have been since the Statutory Court rendered its decree—so far as the practical affairs of the average theatre is concerned.

We invite the rank and file of exhibitors to study the Opinion and try to figure out how and in what way they immediately are benefited one iota. And we'd appreciate it if all making such findings will send the information to us. For these may be of great value to your brother exhibitors.

▲ ▲ ▲

This Is Every Exhibitor's Job

Under an impetus that is gaining force, action by exhibitors for a public relations job at the center of contact with the public—the theatres themselves—is gaining force and stature.

Plans for the participation of theatres in the program to combat juvenile delinquency, sponsored by the Department of Justice and with the active interest of leaders of industry, the arts and professions, have progressed to the point of concrete action with the month of September set as the time for an all-out campaign. This latter phase has been developed by the Theatre Owners of America with Charles Skouras as chairman.

The whole plan is so big in its goal, so vital as a public service, that it is bigger than any one organization. Therefore, it is sincerely to be hoped that there will be no disposition to regard the movement as only for exhibitors who are members of TOA. Indeed, TOA's Ted Gamble has said, and repeated, that the whole idea is non-partisan, is not for the glorification of any one organization or any one or group of individuals—that all exhibitors are welcome and are urged to participate in what is aimed to be an industry-wide event.

The realization of success in this will reflect not on any organization, not on any one theatreman, but on theatremen generally. We can see in this only the widespread good for theatres as local institutions working successfully for a national as well as a community cause of profound importance to the welfare of the whole United States. For there can be no doubt that juvenile delinquency is a pressing social as well as economic problem whose solution or neglect now will importantly influence the future welfare of our country.

So there will be glory enough for all. If some credit goes to TOA—and much should—even more credit will go to theatres generally if this is made a success.

Here is the first really solid all-theatre movement since the war in which the theatre branch of the industry is leader and worker accomplishing the desired and most desirable result.

With Charles Skouras at the head of the campaign, you can count upon good, practical, usable material and tools with which to work in making a swell job of this September drive right at your theatre. The program calls for a film, now in production, which can be shown at your theatre to groups of business, professional, educational and religious leaders in your community. This film will convey the advice and information on juvenile delinquency and methods for attacking the problem as worked out under the study made by the Department of Justice. It will put your theatre in a higher place of standing in your community by impressing on these people who are leaders that you are seriously and effectively working with and for them to safeguard the youth of your community. You will be guiding these leaders in such work, and when the campaign in September comes along your theatre will reach higher stature as a community institution, concerned with the welfare of the community and safeguarding of its youth.

▲ ▲ ▲

Boost Your Friends

The Kentucky Association of Theatre Owners, having made a most intelligent and successful fight to kill an unfair admission tax proposal while supporting with equal vigor constructive legislation to aid the State, has issued to all members a roll call showing the votes for and against the proposed tax. This is for theatre display.

It is good practice to thus give prominence to those who proved themselves friends of theatre patrons.

—CHICK LEWIS

WHAT'S NEWS
In the Film Industry This Week

LITIGATION—The U. S. Supreme Court Monday gave the industry something to think about and its lawyers plenty to read. In the appeals on the Government anti-trust suit decree, it killed competitive bidding which the lower court had approved, reopened the entire subject of theatre divorce, cross-licensing and franchises and upheld the lower court on the bulk of its trade practice rulings. (P. 5.) All justices, but Justice Jackson, who was absent, and Justice Frankfurter, who dissented only on a point of law and not the findings, concurred with the opinion written by Justice Douglas.

In the Griffith appeal, the court overruled the Oklahoma City federal court which had freed Griffith of monopoly and ordered it to study the case further. Justice Frankfurter dissented.

In the Schine appeal, the court upheld the monopoly findings of the Buffalo court but ordered the lower court judge to restudy his divestiture order. Justice Frankfurter did not dissent.

The court also, by refusing to view an appeal by the majors against a $375,000 damage judgment awarded Exhibitor William Goldman in Philadelphia, upheld that judgment. However, in Buffalo, the majors scored a victory as a federal jury returned a no-cause-for-action verdict in a suit filed by the Rivoli Theatre charging conspiracy against it to benefit the Shea circuit Roosevelt.

* * *

EXHIBITION—The Supreme Court decision in the Government anti-trust suit found comment promptly forthcoming.

Theatre Owners of America General Counsel Herman Levy warned exhibitors that while competitive bidding was dead, the high court had given the lower court wide leeway in devising other sales methods if it so desired and that exhibitors should be alert in event a new sales plan might not be as bad for them as the defunct bid system.

National Allied General Counsel Abram F. Myers viewed the court opinion as dooming the Paramount and 20th Century-Fox theatre empires but told his client exhibitors not to expect quick action since the majors were already planning delays.

And Joseph M. Schenck, who is expected to quit production for exhibition, declared he was waiting to get the final word on what the court would do before making any statement as to his future plans.

Theatre Owners of America tried out a novel stunt in its public relations program to correct the public impression that movies were suffering from economy by having managers of six Detroit houses get on their stages and talk for three minutes on facts about Hollywood product to come. The idea clicked.

American Theatres Association and Motion Picture Theatre Owners of America which merged to form Theatre Owners of America, but remained active as separate units to fight competitive bidding in the decree from different approaches, quietly passed out of existence with the Supreme Court ruling. Spokesmen said the job had been done and since the associations were unincorporated they could dissolve quickly.

The Kentucky Theatre Owners Association, smarting under censor bills and taxes, decided to give the politicians a run for their money and are sending photographed copies of the way the solons voted and asking members to post them where the audiences can see them.

Audience Research reports that if all between the ages of 31 and 65 went to the movies weekly the box-office take, exclusive of taxes, would be $800,000,000 a year. In Dormont, Pa. the South Hills is passing back to Harris Amusement as the Warner pool dissolves. In Dallas, N. C., the Evon has found a way to build goodwill on Sundays when it is closed by holding "community sings" of religious songs for the public, and in Kansas City Rev. A. C. MacKinney is quitting the pulpit to manage a drive-in.

* * *

DISTRIBUTION—Screen Guild will have 25 new pictures and 18 reissues, President John Jones announced. Universal-International is launching a 26-week sales drive. RKO will reissue "The Three Little Pigs." The British customs, holding American motion pictures under bond, refused to release them May 1 as agreed on the grounds that the American company signatories of the Anglo-American tax accord had not been received. The MPAA said that would be immediately corrected.

* * *

TELEVISION—That James C. Petrillo was planning to crack down on use of music recorded for films over television was reported from the West Coast this week. Petrillo has a clause in the last contract he signed with producers prohibiting this and pictures shown over video which had music up to now have either been those made before the ban, importations, or have been shown in violation of this contract.

* * *

GENERAL—Howard Hughes was reported to have closed an oral deal with Floyd Odlum to buy his control of RKO and the lawyers were said to be working on the final contract. The MPAA revised its ad code procedure to allow appeals and to provide fines for violations not to exceed $25,000. Paramount net for 1947 was $31,668,709 or $4.46 a share (1946—$44,042,106, or $5.92). Screen Writer Dalton Trumbo was convicted of contempt of Congress in Washington by a federal jury. Conviction which follows refusal to answer political questions put by the un-American Activities Committee is the second. Society of Independent Motion Picture Producers announced that west coast bankers had assured them there was money available for independent production for producers who could produce.

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Hughes, Odlum Agree Orally on RKO Deal

Howard Hughes and Floyd Odlum were reported Thursday to have reached an oral agreement whereby Hughes would acquire control of RKO through purchase of Odlum's stock.

The deal, a studio spokesman said, was now awaiting a formal draft which lawyers for both sides were preparing and it would be several weeks before the written contract covering it was concluded. The spokesman did not state whether the agreement was tentative or whether a last minute disagreement might scuttle it.

But Hollywood watched with speculative eye the unpredictable Hughes, who has pyramided pictures like "The Outlaw" into a sensation and whose "Hell's Angels" and "Scarface" reportedly have never been off the screen a single week since their first release.

The town remembered that Hughes has determined ideas and if things do not shape out the way he wants them, he is willing to sit and wait until they do. The Odlum deal reportedly had bogged down at one point over the method of reimbursing Odlum for the RKO inventory of pictures on the shelf and in production. Presumably Odlum wanted a sliding scale which would enable him to share in grosses beyond a certain amount, and that this sliding scale involved keeping Odlum representatives in the RKO organization.

Wants Clear Deck

Hollywood also reported that Hughes wanted to enter the organization clear of any contracts which might compel him to retain men other than those of his choice in the key spots of production, distribution and theatre operation.

The town also speculated what Hughes would do with RKO's membership in the Motion Picture Association of America if he controlled the picture company. Hughes feuded with MPAA over "The Outlaw" advertising, finally taking the latter to federal court in a suit which is pending.

United Artists President Grad Sears arrived in Hollywood Wednesday reportedly to talk release details with Hughes for three pictures which UA expects to get from Hughes.

Ontario Exhibitors To Take Tax to People

Ontario's Motion Picture Theatres Association has decided to fight the provincial 20 per cent admission tax on grounds that it is discriminatory and originally was a war measure, it was reported from Toronto this week by Vice-President H. C. C. Main and Secretary Arch H. Jolley. The exhibitors will take the fight to the June 7 elections, pointing out that it is a nuisance tax which tends toward inflation and that the $5,000,000 it is intended to raise for hospital subsidies is not needed in view of the $25,000,000 surplus which the province reported at the close of the fiscal year.

Code Appeal Set Up

The Motion Picture Association of America this week amended the administration procedure of its Advertising Code to permit appeals against the Code decisions to be made either directly to President Eric Johnston or to a subcommittee consisting of three members of the Executive Committee. It also provided for an increase in fine violations to $100 a violation with a maximum total of $25,000.

Supreme Court Kills Competitive Bidding, Revives Divestiture and Cross-Licensing

Franchises and Theatre Expansion Allowed While Lower Court Reconsiders

(*See Text on Page* 41)

The U. S. Supreme Court Monday in a 7-1 opinion (Justice Frankfurter dissenting in part; Justice Jackson abstaining) killed competitive bidding and reopened the questions of theatre divorce, cross-licensing and franchises for the lower court to study and act upon.

The opinion, which came as a result of appeals taken by all parties in the suit against the decree issued Dec. 31, 1946, in the 10-year Government anti-trust suit against Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., Columbia, Universal and United Artists, was even more stringent in describing the activities of the defendants than the lower court.

It supports the lower court in the majority of its trade practice rulings and it orders the lower court to study theatre divorce, cross-licensing and franchises, upon which it had already ruled. It also suggests voluntary arbitration but leaves that to the discretion of the lower court.

Justice Frankfurter's dissent was not based on any of his colleagues' findings, but on the question whether the framing of decrees was in this instance within the high tribunal's province. He quoted a past rule that "the framing of decrees should take place in the district rather than in Appellate Courts." The justice is in agreement with his colleagues on all other points excepting one—he believes the lower court had the right to set up arbitration machinery and he wants it to do so.

Opinion

The Supreme Court opinion, written by Justice Douglas, in brief covers:

Competitive bidding—Over-ruled the lower court, describing the process and unwieldy and unworkable and requiring constant attention of the court. ". . . the provisions," the court declares, "for competitive bidding in these cases promise little in the way of relief against the real evils of the conspiracy. They implicate the judiciary heavily in the details of business management if supervision is to be effective. They vest powerful control in the exhibitor-defendants over their competitors if close supervision by the court is not undertaken."

Franchises—Permitted on the grounds that they are not illegal in themselves if available to both large and small exhibitors. The Supreme Court in setting it aside remarks that

(*Continued on Page* 29)

On Franchises

"But we cannot say on this record that franchises are illegal per se when extended to any theatre or circuit no matter how small. . . . Hence we set aside the findings (of the lower court) on franchises so that the court may examine the problem in the light of elimination from the decree of competitive bidding."—U. S. Supreme Court.

Supreme Court Decision

IN THE GOVERNMENT ANTI-TRUST SUIT—Kills competitive bidding and allows theatre expansion while lower court studies substitute for the defunct bid clause; reopens consideration of divestiture, cross-licensing and franchises. Supports lower court in its ruling on admission price-fixing, clearance, pools, master agreements, formula deals, conditioning sale of one picture upon purchase of another or others, and in its findings on discrimination. Suggests that defendants owning theatres jointly with independents which were "innocent investments," not the result of monopoly or not creative of monopoly, might be allowed to buy out the independent provided the lower court does not order divestiture; suggests voluntary arbitration but leaves it to the lower court.

IN THE SCHINE, GRIFFITH, GOLDMAN SUITS—Returned Schine suit to Buffalo federal court with order to restudy the divestiture order but upheld monopoly findings; overruled Oklahoma City federal court in not finding monopoly in the Griffith circuit suit; refused to review the Goldman suit in which Philadelphia Exhibitor William Goldman was awarded $375,000 damages in an anti-trust suit.

By Way of Explanation

Long-Drawn Court Battle Seen As Decree Suit Is Reopened

By BILL SPECHT (News Editor)

Monday's decision by the U. S. Supreme Court on the appeal in the Government anti-trust suit has opened up a wide new battleground.

Though the high court's opinion was expected to be the last word and to end a suit which has already extended over a decade, its action in reopening the questions of theatre divestiture and cross-licensing by referring them back to the lower court for study after that body had disposed of them, and its plainly blunt language with regard to the practices of the defendants, has lined up a legal situation which may become famous in litigative history both for its complexity and its length. One lawyer involved even said that he believed the litigation which would arise out of it would extend over another 20 years.

Another attorney who represented one of the Big 5 seemed to think that the high court, by referring the question of divestiture to the lower court with a ruling prohibiting competitive bidding, had practically made theatre divorcement a certainty. He reasoned that with bidding forbidden the lower court was left without its only reason for not ordering divestiture in view of its other findings and though the high court had not ordered divestiture in fact, it had ordered it in principle.

Not Sad

Probably the only two attorneys who seemed not altogether sad over the decision were Harry Turner Cooke, representing Universal and Lou Frohlich, representing Columbia.

Cooke said ruefully that he would have liked to see Universal freed from all restraints of the decree. He declared he was "thankful" that he had at least won in his fight against the ban on franchises and that his client could now con-

(*Continued on Page* 8)

High Court Schine, Griffith Decisions Uphold Gov't; Goldman Wins Damages

The U. S. Supreme Court Monday upheld the Buffalo federal court in its anti-trust rulings against the Schine Circuit, overruled the Oklahoma City federal court which had not found monopoly in the Griffith circuit, and by refusing to review the Goldman suit upheld a verdict of $375,000 damages in favor of Exhibitor William Goldman against Warner theatre interests and the majors.

Goldman was awarded the damages for which he had sued the Warner Theatres, Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., Columbia, United Artists and Universal on the grounds that the Erlanger, which he had leased, had been shut out of product by conspiracy. The damages represent triple the amount he claimed as loss for one year and he now has the opportunity to go back and sue for three subsequent years which were not accounted for. If he wins again, and defendants' lawyers are not optimistic, whatever losses the court finds he sustained will be tripled under the punitive provisions of the anti-trust laws.

In the Schine case, the high tribunal upheld the Buffalo federal court, but ordered the lower court to restudy its divestiture order by which Schine was ordered to give up theatres in towns where it had more than one house

(*Continued on Page* 10)

Free as the Press

"We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment. That issue would be focussed here if we had any question concerning monopoly in the production of motion pictures."—U. S. Supreme Court.

"SUN SHINES ON M-G-M"
— says FILM BULLETIN



"Everything is on the upswing at M-G-M!" — says HOLLYWOOD REPORTER

VARIETY says:

"M-G-M IS LEADING!

Pix Stars for B.O. Fireworks!

M-G-M PACES LIST OF TOP-NAMERS!

Paced by Metro, studios are rushing to aid the sagging b.o. with the biggest array of star-studded pix in Hollywood history. Metro is leading!"





VERY M·G·M CAPITOL RECORD BROKEN!!!

"Homecoming" will soon electrify all America!





Sensation across the nation! 3rd smash week at Music Hall!

VITAMIN M-G-M PEPS UP THE INDUSTRY!

Oh! What a Line-up!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" *in Technicolor.* MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" *in Technicolor.* Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" *in Technicolor.* ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" *in Technicolor.* Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" *in Technicolor.* WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" *in Technicolor.* LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

★

M-G-M GREAT IN '48!

By Way of Explanation

(*Continued from Page 5*)

tinue to sell by franchise. The subject of franchises was sent back to the lower court for further study.

Frohlich almost literally kicked his heels together and did a dance.

"It's the first time in the 10 years of this trial," he said, "that I've got a break. I'm satisfied with the decree. We won." He referred to the court's ruling that block-booking unless it was accompanied by forced-selling, was legal.

"Now Columbia," he continued, "can sell its pictures in blocks. We never intended to force an exhibitor to buy product, but it was necessary for us, economically, to be able to sell more than one picture at a time, to pick our customers and not have to go through bidding."

Unsound

Columbia, and other companies had argued that bidding and a ban on selling more than one picture at a time, would be economically unsound and even ruinous.

It must be noted that competitive bidding is the key to a great deal of what the lower court did. As Justice Douglas pointed out in his decision, the bid system devised by the lower court was the "central arch" of the decree it designed. The Supreme Court knocked bidding out because of various objections, including impracticability. But it felt that when it had eliminated it, it had also affected basically other sections of the decree.

For this reason it reopened the question of franchises, theatre divestiture and cross-licensing for the lower court to study. It also killed the lower court's prohibition against the defendants' expanding their theatre holdings. However, this is only temporary until the lower court has studied the matter and ruled again. Significantly the Supreme Court, which approved divestiture in the Schine case, made it plain that its removal of the expansion rule in the Government suit was to allow the lower court "to make an entirely fresh start on the whole problem." The court added:

"We in no way intimate, however, that the District Court erred in prohibiting further theatre expansion by the five majors."

See Gov't Victory

By far most legal circles interpreted the court's decision, along with the accompanying decision it rendered in the Schine and Griffith suits, as more or less a victory for the government. Some reasoned that time might prove the best ally the defendants had. In lay circles there was heard the frequent statement that thinking changes with the years and that the will of the people, expressing itself in its elected representatives, surged up into the reasoning of the Supreme Court.

While there would appear to be historical evidence for this, the plain history of the Government's fight against the motion picture industry doesn't make much of an argument for either time or political administrations.

Though the present suit is spoken of as 10-years old to date, actually the history of Government action against film companies is over twice that long—nearer 27 years.

Long Time

Over all this span of time one Government agency or the other has been trying, with more failure than success, to pin the tag of monopoly on motion pictures and make it stick.

Actually the fight didn't start with the present case. According to Special Assistant to the Attorney General Robert L. Wright, "the initial attempt of the Government to protect independent exhibitors was made in 1921."

And strangely enough this "initial attempt" did not spring from Wright's Justice Department, but from the Federal Trade Commission.

It was in that year—1921—that the FTC, which incidentally is still after some film practices, started an action against the Famous Players Lasky Corporation — predecessor of Paramount. Also named in the action were Jesse Lasky, industry veteran, now producing for another company; Adolph Zukor, another industry veteran, and several regional chains then associated with Famous Players.

Enjoins Practices

The result of the action was an order entered some six years later—July, 1927—which sought to enjoin a number of trade practices as in restraint of trade. The order also banned block-booking and tended to prevent expansion of the circuits named in the case where such expansion was designed to extend the use of Famous Players product.

The block-booking ban was voided by the U. S. Circuit Court of Appeals in New York and other governmental contentions were either ignored or thought by the defendants not to apply to Paramount when that company came into being.

Meanwhile in May, 1925, the FTC brought the restraint of trade charges against the West Coast Theatres, Inc. In May, 1929, the West Coast Theatres were found to be a monopoly in restraint of trade and were ordered to desist.

But one year prior to this order—1928, the Department of Justice entered the arena with an anti-trust suit against West Coast and against Balaban and Katz, the Paramount bastion in Chicago. The charges were similar to those the FTC had previously alleged in the West Coast case.

First Consent Decree

The Department worked out a consent decree in the West Coast case and in 1939 came back against the theatre chain with charges of contempt of court but got nowhere.

In the Chicago case, contempt charges were brought against B. & K. and Paramount which entered a plea of nolo contendere and were fined. (Nolo contendere is a nice legal phrase which apparently allows a defendant to be penalized without admitting guilt and still allows him the privilege of denying the truth of the charges in a collateral proceeding.)

Nineteen twenty-eight proved to be a legal year. The Justice Department brought suits against the distribution setups of Paramount-Famous Lasky and First National Pictures, charging the defendants had agreed to crack down on independents and hold them in line by an arbitration system which the Department claimed the defendants dominated. The Government won.

Interstate Suit

In December, 1936, up popped another suit. A subsequent-run circuit in Texas claimed that it was being told what prices to charge as admissions by the several major distributors, among which was Paramount. The complaint charged that this was being done at the behest of the Interstate circuit and that as a result of this Interstate-disributor agreement, second-run houses in Texas had to run pictures at 25 cents or more admissions while Interstate played first-run at 40 cents.

This practice was enjoined by the Dallas federal court and the injunction issued was upheld by the Supreme Court.

In the meantime the NRA's Blue Eagle had been flying in fairly puzzled circles over the industry and trying through a code of trade practices and industry hearings before regional boards to regulate industry practices. The spirit was willing, but the flesh was weak and the general result was failure.

Files Big Suit

Finally on July 30, 1938, the Department of Justice, which had been probing around the fringes of the industry, entered the federal court in New York with a suit charging violation of the anti-trust laws against Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM)—to become known as the Big 5, and Columbia, Universal and United Artists—to be christened the Little 3.

An amended and supplementary complaint was filed on November 14, 1940, and six days later the Big 5 entered into a consent decree for a three-year period. The Little 3 refused to be any party to this decree which cut block-booking down to blocks of five and other trade practices were set up.

The Government found the consent decree unsatisfactory and after failing to negotiate a new one in 1943 entered court once more.

On June 13, 1945, under federal procedure, an expediting court consisting of three judges, frequently referred to as a statutory court, was set up. Courts of this type were created under federal procedure to speed up action and their decisions are appealed directly to the Supreme Court, by-passing circuit courts of appeal.

Clear Production

In this new move the government steered clear of involving production in any monopoly and trained its guns on distribution and exhibition.

The expediting court gave its decision on

(*Continued on Page 10*)

On Block-Booking

"We do not suggest that films may not be sold in blocks or groups, when there is no requirement, express or implied for the purchase of more than one film. All we hold to be illegal is a refusal to license one or more copyrights unless another copyright is accepted."—U. S. Supreme Court.

They Own

Theatre holdings which the Big 5 own independently of each other, according to a footnote of the Supreme Court decision in the appeal on the Government anti-trust suit are: Paramount 1,395; Warner 501; Loew's 135; 20th-Fox 636; RKO 190. In addition two or more of the five defendants, the footnote says, own about two per cent in 361 other theatres jointly. The court found that the Big 5 had about 17 per cent of the theatres in United States or some 3,137 out of 18,076.

Talks By Managers Used In Detroit TOA Campaign

Theatre Owners of America put an experimental foot forward last week in its public relations campaign to overcome the thought that motion pictures are being ruined by economies by having managers of six Detroit houses tell their audience facts about Hollywood and forthcoming product.

The trial by Earl Hudson, chairman of the TOA special committee in this phase of public relations, proved a success and as a result TOA is preparing a series of speeches running from two to two and a half minutes which will be made available to exhibitors everywhere who may want them.

Tried in Detroit

Hudson, who returned to New York Tuesday, declared that the speech plan had been tried in the Detroit first-run Detroit (4000 seats), the Palm State (3000-seat), the deluxe Fisher (first-run neighborhood), the Cinderella (1800-seat neighborhood), the Ramona (located in a foreign population area), the Mel at Melvindale, Detroit suburb.

"In not one instance did anyone leave their seat while the manager was talking and at the end of the speech each manager was given a good round of applause."

Hudson worked the trial by having the house lights come up at some part of each program, the manager step on the stage and tell the people that Hollywood, which had to meet a wartime reconversion and battle war-swollen costs, had done this and that future product that would come to Detroit, not necessarily in that particular theatre, was strong. The manager then reeled off titles.

At the end of the show the manager, under instructions, stood in the lobby and Hudson claims that each manager was addressed by some "six to 30" persons who complimented him and expressed cordial feelings to the industry.

While the Hudson experiment is not precisely a kickoff in the TOA program (newspaper stories, radio breaks, etc., have been already reported) it is the first reported instance of using the theatre as a medium of correcting bad public relations in the campaign.

Skouras Host

The Hudson experiment was first reported at a luncheon last Friday where Charles Skouras, chairman of the overall committee, pleaded for assistance in the Youth Month, a separate TOA public relations activity which is being conducted at the request of U. S. Attorney General Tom Clark to combat juvenile delinquency. TOA President Ted R. Gamble told the luncheon that 1100 communities and 5000 persons are already scheduled to participate. TOA Executive Director Robert W. Coyne also discussed phases of the overall program.

Technicolor Estimates Net

Technicolor's consolidated net after deduction of income tax for the quarter ending March 31, 1948 is estimated at $402,750 or 44 cents a share, the company announced this week. Similar quarter net last year was $254,786 or 28 cents a share.

Warners' Hold Meet

Warner Bros. Distribution Vice-President Ben Kalmenson Friday wound up a two-day company district managers sales meet.

Lit Up Like . . .

Mr. and Mrs. Jack DeMarco provided another "freak" in electronics while attending the show at the Maywood drive-in, Maywood, Ind., in their car. The DeMarcos were watching the show when lightning struck their car's radio aerial and sent a blinding flash of light through the auto.

"It scared us to death, but didn't hurt either of us," Mrs. DeMarco said, afterward adding that she wouldn't care to see a second performance of the natural phenomena.

Too Much Luxury, Liquor In Movies, Says Mrs. Bader

Motion pictures showing luxury and excessive drinking were again the target of criticism this week as Mrs. Jesse M. Bader, Protestant Motion Picture Council chairman, addressed the Pennsylvania Council of Church Women's Conference at Harrisburg.

From drinking scenes young people get the idea that they are not socially acceptable unless they drink, Mrs. Bader declared. She also said young people developed the idea from lavish movie settings that they cannot be happy unless they have several cars and luxurious homes.

Mrs. Bader suggested that the council conduct a survey of movies, radio programs and comic books to determine if they were causes of juvenile delinquency.

RKO to Reissue Disney's 'Pigs' June 18

RKO will reissue Walt Disney's "Three Little Pigs" on June 18, reports from Hollywood declared this week. The short was phenomenally successful during its first release.

Calendar

MAY

10, 11, convention, Allied Theatre Owners of Iowa and Nebraska, Omaha, Neb.

11-12, meeting, board of trustees, Motion Picture Foundation, Hotel Astor, New York City.

12-13, first convention, Allied Theatre Owners of Kansas-Missouri, Muehlebach Hotel, Kansas City, Mo.

13, membership luncheon, Cleveland Motion Picture Exhibitors Ass'n, association rooms, Cleveland.

15-17, meeting of board of directors, Allied States Ass'n, Cosmopolitan Hotel, Denver.

17-21, semi-annual convention, Society of Motion Picture Engineers, Ambassador Hotel, Santa Monica, Calif.

18-19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.

18-22, convention, National Screen Service, Ritz Carlton Hotel, Atlantic City, N. J.

21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.

24-26, sales meeting, Paramount Central division exchanges, Knickerbocker Hotel, Chicago.

24-27, first Washington Film Festival, campus of American University.

25, "command performance" for American Overseas Aid and United Nations Appeal for children, Madison Square Garden, New York City.

JUNE

16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.

20-22, convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.

28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

3 Coast Banks Assure Funds for Independents

Independent producers have been assured that they can get money to produce by executives of three banks, the Society of Independent Motion Picture Producers declared in Hollywood Wednesday after conferring with west coast bankers.

The bankers, according to SIMPP, said they had heard reports that banks were tightening up on loans to independents but said that such statements had not originated from responsible bank officials who were familiar with the motion picture industry. They reportedly assured SIMPP that banks have more money invested in independent production today than ever before and that there were funds for producing for any producer who had proved his worth in the past.

Banks represented in the conference, which was called by SIMPP to break up rumors about independent producers and the money market, were Bank of America, Security-First National Bank and the California Bank.

Trumbo Found Guilty of Contempt of Congress

Screen Writer Dalton Trumbo ("Thirty Seconds Over Tokyo," "Our Vines Have Tender Grapes") Wednesday was found guilty of contempt of Congress by a federal jury in Washington, D. C., after two hours of deliberation. Trumbo is the second such conviction of one of the reported "hostile 10" witnesses who refused to answer questions as to their political affiliations. First conviction was that of John Howard Lawson. Next trial is set for Albert Maltz.

Petrillo Will Tighten On Film Music for Video

That James C. Petrillo, president of the American Federation of Musicians, would tighten up on music over television when the music originally was recorded for films only, was expected in Hollywood Wednesday. Petrillo's west coast representative, J. W. Gillette, declared he expected to hear from the AFM chief momentarily on the subject. The last agreement the AFM signed with producers embodied prohibitions against using sound tracks or photos of musicians playing over television.

Ark. Showmen Elect

E. W. Savage was elected president of the Independent Theatre Owners of Arkansas at their Little Rock Convention Wednesday. Other officers are Vice-President B. F. Busby, Secretary-Treasurer Sam B. Kirby. Directors are Henry Haven, W. S. Sumpter, Walter Lee, Terry Axley, W. D. Mitchell, Sidney Wharton, O. J. Wren.

Burch Directs Council

Glen Burch has been appointed executive director of the Film Council of America, that organization announced this week.

No Storm, Etc.

Waters which flooded from a broken main into the basement of the Pathe Building in New York did not stop Warner Pathe News which set up temporary headquarters in a hotel across the street and continued to operate.

In Explanation

(*Continued from Page 8*)

June 11, 1946, and announced its now famous decree late on the afternoon of Dec. 31, 1946.

On Jan. 22, 1947, defendants moved for a stay of competitive bidding and other parts of the decree.

During February all parties, including the Government, filed appeals to the Supreme Court which in March was asked to stay the decree pending the appeal hearing, a petition which the court granted April 7, 1947. On Feb. 9, 1948, the high court heard oral arguments in the case and on May 3, 1948, it handed down the present decision.

Rehearing?

The next litigative step could be an appeal to the Supreme Court for a rehearing on its decision. While some defendant lawyers were reported considering this, the attorney for one of the principal defendants declared privately that he thought this course unlikely. Rehearings by the Supreme Court are unusual and furthermore, this decision was a solid majority since Justice Frankfurter alone dissented and Justice Jackson did not sit.

Justice Frankfurter's dissent seems to boil down to the declaration that he wanted the entire matter returned to the lower court and that he wanted arbitration restored. He has no dissenting voice on his colleagues' conclusions about monopoly and other practices.

Actually the next step which would seem to count will come from Attorney General Tom Clark or his special assistant Robert L. Wright, the latter of whom fought the case up to the high court where Clark took over. Either of these or their representatives will probably ask the lower court to reconvene as a three-bench expediting court.

Before this can happen two of the justices—Circuit Court of Appeals Judge Augustus N. Hand and Federal Judge Henry W. Goddard—will have to select a third judge to replace Federal Judge John Bright who died while the appeal on that court's decree was before the Supreme Court.

After the court is organized, the Attorney General can ask for a hearing in the case at which time both sides will come before it and what amounts to a continuation of the 10-year-old suit will get under way.

How Long?

It is impossible to say how long the trial will last, but past performances may be an indication. Furthermore, whatever is finally decided by this court is again appealable to the Supreme Court.

And if divestiture is finally ordered, it is reasonable to believe that the courts will allow the defendants ample time to get rid of their properties.

Ample time, of course, can mean anything, since it would undoubtedly be predicated on the conditions existing when the decision is made.

More Truth Than . . .

On the marquees of Vancouver, B. C., suburban theatres there appeared "The Bachelor and the Bobby-Soxer"—"Dangerous Years," while the Odeon Marpole proclaims: "Something in the Wind"—"The Corpse Came C.O.D."

No Answer

Officials of the Motion Picture Association this week were unable to say whether any rentals J. Arthur Rank received in the United States for the television rights on his films would be included in the remittable sums which the American motion picture industry might keep for itself. Under the Anglo-American tax accord, the American industry can keep up to $17,000,000 a year of British film rentals earned in the United States and its possessions. Whether video rentals are the same as film rentals was a question which MPAA was unable to answer. The question was raised by Showmen's Trade Review as a result of reports that Rank and NBC were considering a video deal. NBC would not comment on the reports.

Supreme Court Rules On Exhibitior Appeals

(*Continued from Page 5*)

but allowed to retain them in towns where it had only one.

It is possible that Schine may find it has to give up fewer theatres as a result of this reconsideration on divestiture. It is also possible that it may be ordered to give up more. Justice Douglas, who wrote the decision, told the lower court that it had made no findings on what theatres Schine had acquired as a result of the conspiracy with the major distributors and that anti-trust decrees were intended to deprive the defendants of "the full dividends of their monopolistic practices." He pointed out further that though "deprived of the fruits of its conspiracy the Schine circuit might still constitute a monopoly power of the kind which the law condemns."

Upholds Dissolution

The high court upheld the Buffalo court in dissolving Schine pools, preventing Schine from buying or booking houses in which the circuit had no financial interest, and from acquiring additional theatres.

In the Griffith appeal, which the Government had lost, the high court ruled in a 6-1 decision (Justice Frankfurter dissenting, Justice Jackson abstaining) to send the case back to the Oklahoma City court for further "findings" and to write "a decree which will undo as near as may be the wrongs that were done and prevent their recurrence in the future."

"It cannot be doubted," Justice Douglas wrote, "that the monopoly power of the appellees had some effect on their competitors and on the growth of the Griffith circuit. Its extent must be determined on a remand of the case."

Pointing to the fact that the lower court had found no conspiracy or monopoly, Justice Douglas continued:

"It is however not always necessary to find a specific intent to restrain trade or build a monopoly in order to find that the anti-trust laws have been violated. It is sufficient that restraint of trade or monopoly results as the consequence of the defendant's conduct or business arrangements. To require a greater showing would cripple the (Sherman) Act."

Para. Net $31,668,709

Paramount's net earnings after deduction of income taxes for the 52-week period ending Jan. 3, 1948 were $31,668,709 or $4.46 a share of common, compared to the same period in 1946 when the net was $44,042,106 or $5.92 a share.

Majors Win Buffalo Rivoli Anti-trust Suit

Buffalo's Rivoli Theatre last Friday lost its $3,600,000 anti-trust action against Paramount, Warner Bros., RKO, 20th Century-Fox, Loew's (MGM), United Artists, Buffalo (Shea) Theatres and the Broadrose Corporation when a federal jury returned a no-cause-for-action verdict after less than an hour's deliberation.

This is the second such suit to be lost by an exhibitor in a mass of litigation which with these exceptions has resulted either in exhibitor victories or out-of-court settlements. The first exhibitor defeat was the McClendon case in Dallas.

When the trial first opened Judge Harold P. Burke dismissed the suit against Columbia and Universal, which had also been named, after they had testified they had sold pictures to the Rivoli excepting when they could not agree upon price. The Rivoli, through President Stanley Kozanowski, claimed that the defendants had conspired to deprive it of neighborhood first-runs in favor of the Buffalo-Broadrose Roosevelt.

The Rivoli was represented by Thomas C. McConnell, who won the Jackson Park Theatre suit. New York attorneys representing the defendants were: Edward C. Raftery, George Raftery, C. Stanley Thompson, Richard P. Morgan, Harry M. Pimstein and Morris Ruffman of New York City.

R. S. Wallace, Alliance Exhibitor, Dies at 55

Raymond S. Wallace, 55, of Alliance, O., who last year celebrated his 40th year in show business and who owned and operated the Columbia, Strand, Morrison and Mount Union theatres of Alliance until last week when all four theatres were acquired by Marsch Theatre, Inc., of Cleveland, died April 30 after an illness of less than one week. Cause of his death was complications following a ruptured appendix. Funeral services were held Monday, May 3, at the Cassidy, Turkle Mortuary.

Surviving are his widow and 10-year-old son.

Wallace started in show business at the age of 14 as program boy at the Craven Opera House where he later became usher and ticket seller.

Dore Schary's Mother Dies in Hollywood

Belle Schary, 73, mother of RKO executive vice-president in charge of production, Dore Schary, died at her home in Los Angeles May 2 after a lengthy illness. She was born in Russia and came to the United States 60 years ago with her late husband, Herman Schary, to reside in Newark. Surviving her besides Dore, is another son, Samuel, of Philadelphia, a daughter, Lillian Small Schary of New York and eight grandchildren.

Let It Be Known

The Kentucky Association of Theatre Owners seems to be an organization which doesn't believe in taking anything lying down. The Association has sent all its members photographic blowups of attested copies on how the Kenucky Legislature voted on the censorship bill and the vote to repeal the state admission tax. With the blowups was sent the advice that they be posted in conspicuous places about the theatre so the public could see how the solons stood.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

20th-Fox Sets Plans For 2 World Premieres

Twentieth Century-Fox completed plans this week for the world premieres of two of its important pictures—"Green Grass of Wyoming" and "The Street With No Name."

"Green Grass of Wyoming," which makes its bow in Lancaster, Ohio on May 25, will be followed with a saturation run throughout the entire eastern territory. All key cities coordinated under the Cincinnati, Cleveland, Indianapolis, Pittsburgh, Philadelphia and Washington branches will open the picture for a day-and-date run over the Decoration Day holiday. The film will also open a saturation run in the Salt Lake City, Denver, Seattle, Portland, Kansas City and St. Louis areas, as well as in the Los Angeles and San Francisco territories, two days later.

The premiere of "The Street With No Name" in Philadelphia on June 16 at the Fox Theatre will coincide with the start of the Republican National Convention in that city, and there will be simultaneous dates at the Strand and Apollo theatres in Atlantic Ciy. General openings in the Philadelphia and Washington territory will follow the premiere.

Both pictures will be given special handling for their premieres by 20th-Fox's advertising and publicity department under Charles Schlaifer's direction. The "Green Grass" opening in Lancaster will be effected in typical Hollywood style with stars, parades and city-wide celebrations. The "Street" premiere will be tied in with the national attention focused on Philadelphia during the political conventions.

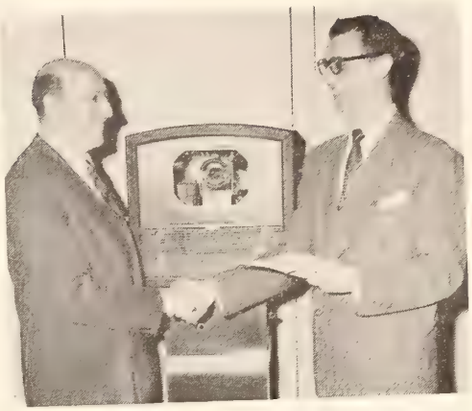
Showmen to Advise on 'Salem Frigate' Selling

Leading theatre operators, including Harry C. Arthur, Jr. of the Fanchon & Marco circuit; Charles Kurtzman of the Loew circuit in the Boston and Canadian area, Frank L. Newman of the Evergreen circuit, and others, will serve as an exploitation advisory board on "The Salem Frigate," which Maxwell Shane will direct and produce as a Geffen-Shane production for Universal-International.

Shane, himself a former theatreman, is currently in contact with the group of leading exhibitors for exploitation suggestions and comments that will be incorporated during the shooting, "thus making the selling campaign more practical from the exhibitors' standpoint." Copies of the John Jennings best-seller have been sent to the advsory group.

Pa-Ma 'Bachelor' Plug

In England RKO's "The Bachelor and the Bobby-Soxer" is called "Bachelor Knight," and Odeon pulled an exploitation "scoop" when it tied up with Pa-Ma Products, Inc., which took advertising space in 10 newspapers covering the whole of the country's four northern counties. In addition, its delivery trucks were bannered with posters that carried similar copy for a week prior to showings and during the week of screening.



CONTEST WINNER. Norman Gluck (left) managing director of the Park Avenue Theatre, New York, congratulates Charles R. A. Hartig for his winning letter in the theatre's contest for the best letter about the entertainment value of Allied Artists' "Song of My Heart." Hartig received an RCA television set as his award.

'Time of Life' Benefit Premiere Set for May 25

Scheduled as the opening gun of a three-year campaign to raise $1 million for the Wiltwyck School for delinquent boys at Esopus, N. Y., the benefit world premiere of Cagney Productions' "The Time of Your Life" will be held May 25 at New York's Mayfair Theatre, with Hollywood, sports, social and other celebrities in attendance. Plans for the gala opening are now being formulated by Harry Brandt, owner of the theatre, and United Artists.

Mrs. Franklin D. Roosevelt, whose late husband was intensely interested in Wiltwyck, will act as honorary chairman of the opening and will address the audience prior to the showing of the picture. She will be introduced by Brandt, who is co-chairman.

Alfred Gwynne Vanderbilt, chairman of the drive for funds for the school, was expected to appoint chairmen of the theatre and sports committees some time this week. The women heading the premiere night committee are Mrs. Marshall Field and Mrs. Edward Warburg.

Invitational 'Sneak'

A "sneak" preview was used as a means of focusing popular attention on 20th Century-Fox's "Sitting Pretty" by Manager Paul Slayer of the Durfee Theatre, Fall River, Mass. He invited a goodly number of the city's notables to attend, with plenty of excellent word-of-mouth publicity resulting.—HFD.

EL, Nash Set Tieup

In a publicity tieup concluded between Eagle Lion and the Nash Motors division of Nash Kelvinator, the manufacturing company will feature EL pictures and personalities in advertising and publicizing its cars. The studio, in turn, will use Nash cars wherever possible.

RKO, Stephens College In 'Mama' Study Project

Through a joint project between RKO Radio and Stephens Junior College (for girls) at Columbia, Mo., the use of a Hollywood feature picture as a supplement to classroom study was tried out recently for the first time. The film chosen was "I Remember Mama," because of its many aspects of family life, and George Stevens, who directed the picture was executive producer in association with Producer Harriet Parsons, made a personal appearance at the college to help carry out the project.

Recognized as a leader in the field of marriage education, Stephens College held special screenings of the picture at the Uptown Theatre in connection with studies in the Home and Family division, with 2,200 students, faculty members and Dr. Homer P. Rainey, president, in attendance.

Stevens appeared at the theatre during the screenings and later attended classes of Dr. Henry Bowman on marriage problems. He spoke on the value of motion pictures in teaching young girls how to prepare for marriage and how to maintain ideal married life, quite well portrayed in "I Remember Mama," according to a consensus after study of the film. A series of questions about the picture was devised by the faculty and debated and answered by the students.

Stevens also appeared in drama and radio classes and took part in roundtable discussions on picture-making.

The project, which was seen as establishing a new relationship between colleges and the motion picture industry in the field of visual education, may become an annual affair at Stephens College.—KAN.

Santa Fe Prepares for '4 Faces West' Premiere

Preparations were under way in Santa Fe, N. M., this week for the arrival of Hollywood stars Joel McCrea, Frances Dee, Charles Bickford and Producer Harry Sherman in connection with the world premiere of Sherman's Enterprise production, "Four Faces West" at the Lensic and Burro Alley theatres in that city on May 15.

Final details of the premiere celebration were completed this week at a meeting attended by Charles Gilmour of the Gibraltar Theatres, E. John Greer, Santa Fe exhibitor, and state and city officials.

The celebration is scheduled to begin the morning of May 15 and continue throughout the day, climaxing in the personal appearances of the stars at premiere that evening. Plans are under way for a costume dance to follow.

New Look Contest

RKO's "Out of the Past" gave Manager James O'Keefe of the Orpheum, Spokane, Wash., an opportunity for a letter-writing contest in the Chronicle on the subject: "Do you like the new look from 'Out of the Past'?"

A Leading Showmanship Campaign of 1948

BILL AND COO

(Republic)

Republic's Screening Pattern Proves Potent 'Bill and Coo' Buildup in Early Campaigns

The word-of-mouth buildup prescribed by Republic Pictures for Ken Murray's novel all-bird feature, "Bill and Coo," and put into effect with a series of projection room screenings for representatives of national organizations, sprinkled with a liberal number of youngsters, formed a selling pattern that is being duplicated in first-run situations and creating much box-office activity.

This well-planned advance buildup would, in itself, have done credit to the promotional abilities of Producer Murray and executives of Republic's advertising and publicity department, for it has proved the logic of their thinking and planning on a scale to produce the best results. But additional word-of-mouth not provided for on the overall Murray-Republic Pictures promotion plan has been occasioned by the special Academy Award bestowed on the picture for Outstanding Achievement, as well as the *Parents' Magazine* Special Medal of Honor award.

Built Substantial Grosses

These awards, as well as screenings, radio tieups and the national Mercury Record promotion have built substantial grosses for "Bill and Coo" in such first-run situations as Louisville, Indianapolis, Oklahoma City and Seattle.

In Louisville the Strand held screenings for local record dealers in connection with the "Bill and Coo" Mercury Record abum, thus netting many valuable window displays. Another screening for 50 local Boy Scout leaders got intensive publicity for the younger element. Radio promotion included a bird quiz on a children's quiz program on WAVE, the playing of the records on WINN, and a tiein with the "Name the Tune" contest, with tickets for listeners who identified the tunes played. In its lobby the Strand featured the *Parents' Magazine* award, as well as Bing Crosby and Bob Hope "rave" notices.

Informed Principals

Local representatives of the Parent-Teachers Association and its Visual Education Department, the Legion of Decency, the Junior League and other organizations were guests at a special screening held by the Lyric Theatre in Indianapolis. As a direct result, the Visual Education department informed the principals of 80 schools in the Greater Indianapolis area about the picture, with the recommendation that it be brought to the attention of all pupils. Here, as in Louisville, a screening was held for record dealers, which resulted in cooperative ads by the Mercury distributor in the Indianapolis *Times* and *Star*.

Besides extensive coverage on Easy Gwynn's WIBC "Easy Rabbit Club" program for children, and a tiein with the 3 Vee's Birdseed Company for a contest on the Lyric stage in which lucky children received a pair of love birds, a singer and other prizes, the picture was also accorded a special front display of tree branches, leaves and flowers built under the marquee and around the display panels and box-office. Two live love birds in a cage were mounted in the cut-out center of a still display around the box-office, while a concealed record player reproduced bird calls alternated with "Bill and Coo" records.

The Victoria Theatre in Oklahoma City also held advance screenings. The first, for newspapers, garnered extensive space with favorable comment. The second and third screenings were for audiences of educational officials, teachers, church leaders, civic organization heads, and others. Those attending filled out comment cards, which were later displayed in the lobby. Recordings of several audience opinions were also made and used effectively in radio spot announcements.

Of the numerous store tieups, the most extensive were those with the H. L. Green Company and Veazey's 20 home-owned drug stores. The Green store donated window space and a display in its pet shop department, while Veazey's publicized "Bill and Coo" Sundaes, with guest tickets to fountain employes who sold the most each day. A large Army-type searchlight was used at the opening and during the run of the picture.



TWO YOUNGSTERS are attracted to this display for Ken Murray's "Bill and Coo" at the Chief Theatre in Colorado Springs, Colo., where Republic's full-length Trucolor novelty attracted capacity crowds.

Orphans See Screening

In Seattle, Wash., children of orphanages were transported by bus, through the cooperation of the bus companies and their drivers, to a special screening. More than 1,100 invitations for a grade-school teacher screening were also sent out. Spot announcements on four local radio stations were promoted, and a spot following the Charlie McCarthy Sunday radio show was bought. An elaborate theatre front and newspaper advertising highlighted the fact that "Bill and Coo" had received the special Academy Award.

The campaign for Louisville was set by Manager A. B. McCoy of the Strand. Exploitation plans for the Lyric in Indianapolis were handled by Manager Frank Paul. Manager James C. Adams of the Victoria in Oklahoma City, and Jack Engerman, advertising manager of Sterling Theatres, Inc., which owns the Palomar in Seattle, were responsible for the campaigns for their respective houses.



OUTSTANDING TIEUPS on Ken Murray's "Bill and Coo" in Oklahoma City were made by Manager James C. Adams of the Victoria Theatre with the 20 Veazey home-owned drug stores and the H. L. Green department store. Photo at left shows fountain girl displaying menu which promoted tthe "Bill and Coo" Sundae, while at the right may be seen the display in the pet department of the Green store.

National Tiein Boosts 'Ram' Providence Date

Material offered by the nationwide General Foods-Bantam Book tieup for the release of Columbia's "The Sign of the Ram" presented Edward Reed with great opportunities for outstanding publicity for his Providence engagement at the Strand Theatre.

The General Foods distribution of 250 Bantam Book editions of "Ram," along with streamers carrying engagement news, all over the city was well executed and did much for the success of the campaign. In the same vein, the four delivery trucks of the Silverstein Magazine Distributing Company were bannered with one sheets, General Foods lithographed posters and date strips. The store windows carried the theme on with the Double Scott Super Market's General Foods-Bantam Book window done to fullest advantage, and the theatre lobby display further accentuated the tiein with litho posters and the General Foods-Bantam Book offer.

A series of clever tack cards were placed on newsstands, each tieing-in *Astrology-Horoscope* magazines with the local engagement. Kaplan's, Gerber's, and Krasnow's, all jewelers, carried 11x14 cards with stills and picture credits, using the copy "If your birthday comes under 'The Sign of the Ram,' come in and see our rings."

"The Sign of the Ram" came to the State Theatre in New York on a well laid foundation, planned by Publicity Man Carl Fishman, of excellent newspaper breaks, radio tieups and window displays. Although similar to the Providence campaign it had its own novel interpretation. The *World-Telegram, Sun, Journal American,* and *Mirror* each gave abundant space to the sweet pea corsage giveaway arranged for opening day.

Besides the radio phase of the campaign, which was extensive, there were also novel and well planned window displays. Eighteen Davega stores throughout the city used displays plugging the MGM recording of I'll Never Say I Love You, and the local playdate. There were also displays in Woolworth's, the I. & Y. cigar store, and the Williams and Radio Center flower shops.

Florida Officials Request '16 Fathoms' Premiere

Gov. Millard F. Caldwell of Florida, and Mayor-Commissioner Fred H. Howard of Tarpon Springs, have officially requested Irving Allen that "16 Fathoms Deep" be premiered at Tarpon Springs, where it was filmed.

Allen, who directed the picture and produced it with Arthur Lake and James S. Burkett for Monogram, expressed the possibility that the film will be given a first showing at Tarpon Springs simultaneously with 15 key-city openings.

Radio Disc Stars to Plug 'High Seas' Tunes

Leading radio and recording stars set to plug the tunes in Michael Curtiz Productions' "Romance on the High Seas," which Warners will release, include Gordon MacRae, Bob Crosby, Andrews Sisters, Margaret Whiting, Jack Smith, Dick Haymes, Tony Martin, Doris Day, Vic Damone, Hoagy Carmichael, King Cole Trio, Hal McIntyre, Page Cavanaugh Trio and Eddie Howard. Film will be nationally released July 3.



'RAM' TIEUP DISPLAY. If you're a real showman, you'll take your eyes off those two gals and concentrate on the display used by Manager Edward Reed of the Strand, Providence, for Columbia's "The Sign of the Ram." The General Foods-Bantam Book-Columbia Pictures national tiein served as the nucleus.

Gable's Voice from Old Films to Exploit the New

MGM has hit upon a novel medium for exploiting its new Clark Gable film, "Homecoming," which should hold a nostalgic appeal to confirmed Gable fans and introduce some of the vocal high points of his previous pictures to the new crop of moviegoers.

The studio has pieced together sound track excerpts from several of Gable's old pictures to form a 15-minute recording which will be sent to radio stations for use by disc jockeys and other announcers as a part of their regular programs.

Lionel Barrymore is the narrator, introducing the familiar Gable voice in the selected sequences.

Apple Institute Tied Up By Disney for 'Melody'

Walt Disney pulled a "rabbit" out of a plug hat in behalf of his forthcoming RKO Radio release, "Melody Time," when he tied up with the National Apple Institute and its many affiliates. Its participation in "Melody Time" exploitation was primed by a Disney allocation of $650,000 for promotion of the film in trade publications, national magazines, Sunday comics and newspaper advertising, to which RKO will add a heavy budget of its own.

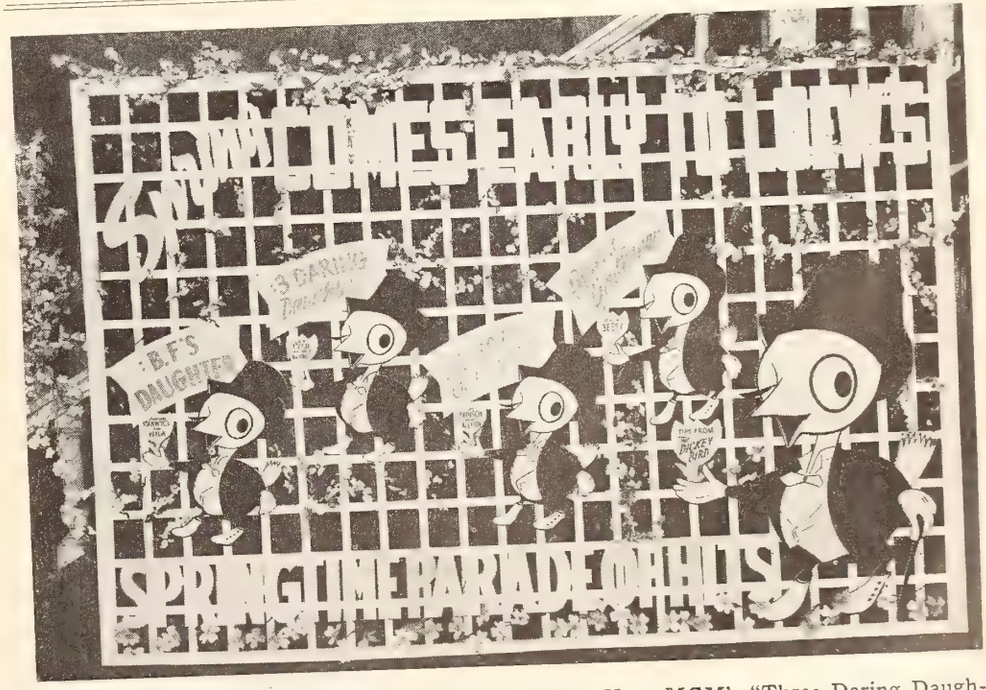
The scope of the Apple Institute cooperation is immense, including cross-advertising with the country's apple growers, packers, processors, apple trade publications, merchandisers, agricultural organizations and educational institutions, all of which are based upon the introduction of the film of the famous Johnny Appleseed, patron saint of orchardists, who is reported to have traversed much of the country planting apple seeds.

Included in the promotional plans is the RCA-Victor recording of Dennis Day singing these songs which are included in the Johnny Appleseed sequence: Apple Song, The Pioneer Song, and The Lord Is Good to Me. These recordings, in a children's album of three double-faced spinners, will be on sale in 14,000 shops which will back them with their own promotion ideas. RKO has a heavy schedule of radio recordings to help the good promotion work along.

Short Teaser Trailers Issued by RKO Radio

Short teaser trailers averaging 75 feet in length and incorporating special shots made during actual production are being issued by RKO Radio to supplement the company's regular trailers.

First to receive the special treatment will be Independent Artists' "The Velvet Touch," Leo McCarey's "Good Sam," and RKO's own "Rachel and the Stranger" and "Station West."



INSPIRATION FOR THIS EFFECTIVE DISPLAY on MGM's "Three Daring Daughters" was The Dickeybird Song from the film. Sam Gilman, manager of Loew's Regent, Harrisburg, dreamed up the decor for his "springtime parade of hits," with this as the main piece. Lobby doors were similarly postered.

The TRADE CRITICS say...

ANOTHER PART IS ANOTHER HIT

VARIETY:

"'Another Part of the Forest' is sparked with list of top names headed by Fredric March who make this a field day for superb characterization, and from a production standpoint film is outstanding on all counts. *It's a cinch to clean up,* the type of film audiences will leave theatre talking about it. Never a dull moment!"

FILM DAILY:

"Striking dramatic pattern of the Lillian Hellman play has been translated into a powerful film drama superbly performed. The picture should easily occupy *long-time space on hold-over lists.*"

SHOWMEN'S TRADE REVIEW:

"On the strength of its dramatic entertainment values as well as its marquee names and the importance of the Lillian Hellman name, 'Another Part of the Forest' *should do excellent business.*"

EXHIBITOR:

"The picturization of the play by Lillian Hellman should cash in on its popularity, backed by the star calibre of the cast. The appeal should manifest itself in *any situation.*"

OF THE FOREST

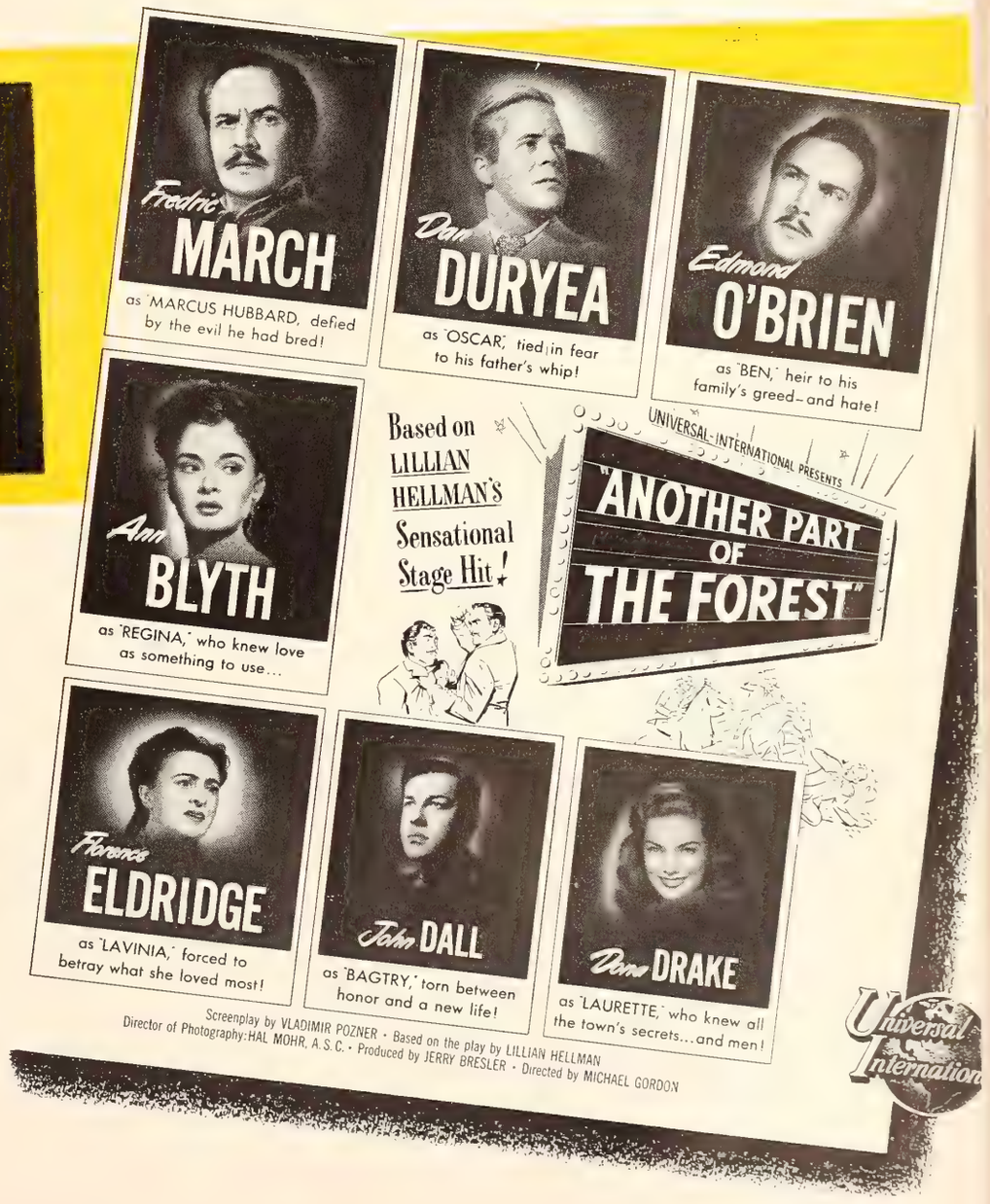
from U-I

BOXOFFICE:

"The story has ***tremendous emotional impact,*** forcefully portrayed by an outstanding name cast. Fredric March is superb!"

MOTION PICTURE DAILY:

"Brilliant production and performances characterize this picturization of Lillian Hellman's stage success. ***A marquee magnetism cast*** presupposes strong opening business."



An STR Showmanalysis

REG. U. S. PAT. OFF.

Campaign Material for UNITED ARTISTS' "Arch of Triumph"

GENERAL APPROACH: A romantic and often dramatic love story of two refugees in Paris just before the outbreak of World War II, which is aimed, in production, in advertising, publicity and exploitation, at feminine patrons. There is a large waiting audience for the picture, prepared by the novel's serialization in Collier's, its large circulation in book form, and the national ad campaign in big circulation magazines started by Enterprise Studios in the latter months of 1947.

DISPLAY MATERIAL: The posters are colorful and simple. In the striking 24-sheet the stars' names dominate the upper half. A symbolic arch appears at the left of the title which is in white letters against a dark background, leading to large heads of the two stars. A cut of the book appears under the word "Arch" in the 24- three- and one-sheets, with other cast names and credits underneath the title. The accessories have a similar format, with stars' heads dominating the two 22x28 lobby cards, the 14x36 insert card, window card, announcement slide and cover and inside of the herald. The set of eight 11x14 lobby cards are illustrated with stills and carry the symbolic arch. Souvenir book for lobby sale, flags, banners, marquee valance, a giant book, an arch to go over the box-office, a layout of the national magazine ads are also provided and illustrated with cuts.

NATIONAL PROMOTION: Fifteen tieups were made by Enterprise with firms that back their film cooperative deals with strong advertising campaigns. While these appeared mostly in the latter part of 1947, dealers in the companies' products remain a fertile field for the exhibitor. Among the tieups were the following: Helbros watch, featuring Charles Laughton; Hair Fashion Council, tieing in on Miss Bergman's "Arch" hairdo; Butterick, playing up the costumes worn by Miss Bergman in the film; Grossett & Dunlap, advertising the reprint of the novel in 3,000 outlets at playdate time; Chesterfield, which has plugged Boyer in the tieup through every ad and publicity channel; five record companies which made recording of the song, Long After Tonight, sung in the production by Miss Bergman; Florist Telegraph Delivery Ass'n, Book of the Month Club, Royal Crown Cola, Deltah Pearls, Arpad and Magnavox.

EXPLOITATION: Pressbook for "Arch of Triumph" lists a plethora of exploitation stunts, plenty of them adaptable to any situation. Many veterans met or at least saw Miss Bergman in her entertainment for overseas troops; this can be made a press or radio search for such veterans to see her again on the screen. For any community considering a memorial to its sons in the war, the contest to decide what form the memorial should take—arch, community center, recreation park—is one that will get press, radio, civic and club support. Suggestions include: menus of French dishes (and recipes) for the home and cafes; fashion displays for dealer tieups and women's pages; banners for Collier's delivery trucks; street lamp sign; radio transcription; cooperative "arch" mat for tieup with merchants in any line; postcard copy (with cuts) for the mailing list; tieups with local French societies or groups; and others. All are worth careful study.

$100 Prize Contest Boon To 'B.F.'s Daughter'

The identification contest apparently never loses its "draw" with the public, a fact that was proven anew by Manager Howard Busey of the Orpheum Theatre, Wichita, Kan., in his exploitation of MGM's "B.F.'s Daughter."

Tieup was made with the Wichita *Eagle*, which shared with the theatre in the $100 prize offered to the citizen of Wichita who could discover the identity of a young woman (actually one of the theatre's usherettes) who went about the city masquerading as "B.F.'s Daughter." Contestant was required to carry a copy of the *Eagle* in plain view, and the masquerader to own up when properly accosted.

The *Eagle* gave full cooperation, running front-page stories of the contest and pictures of the usherette with her face blanked out. Contest ran for three days before the girl was properly identified. The following day the newspaper ran a front-page picture of the winner.

Public interest in the stunt was high, and by the third day nearly every woman on the city's streets, in shops, etc., was asked if she were "B.F.'s Daughter."

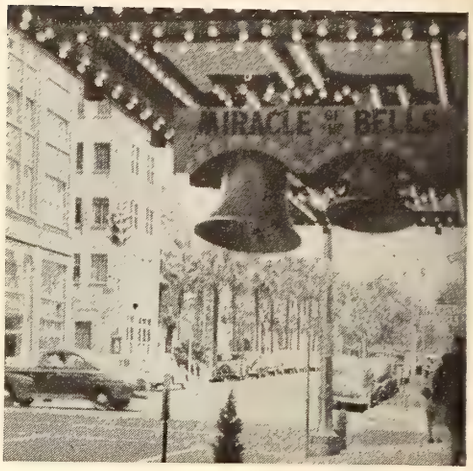
MGM Field Exploiteer Bernie Evens aided Manager Busey in the campaign.—KC.

Amateur Boxing Bouts Kohler Stunt for 'McCoy'

Sports fans in Plainfield, N. J., were attracted to Reade's Oxford Theatre there through three amateur boxing bouts held on the theatre's stage the opening night of MGM's "Killer McCoy."

Manager John Kohler arranged with the Plainfield YMCA to provide the boxers, ring officials and equipment for the sports events. He placed cards plugging the bouts and Mickey Rooney's film in the windows of the YM and of the various stores handling sports goods.

Announcement of the bouts were picked up by the sports editor of the Plainfield *Courier-News*, which helped the picture to bring in excellent box-office returns.



GOLDEN EXAMPLE of box-office lure and showmanship was provided recently in the above gold-painted, papier mache bells used by Robert Heekin, manager, Florida Theatre, Jacksonville, Fla., to pack this largest motion picture house in the city. Smooth-running gears, an electric motor and loud chimes were effectively hidden within the contraption, providing constant movement, flashing color, and ear-arresting sound effects. The citizens of Jacksonville had no doubt that "The Miracle of the Bells" was playing at the Florida.

Plugs Radio Announcer

Stephen Dunne, starred in Columbia's "Woman from Tangiers," was formerly a radio announcer in Worcester, Mass., a fact which Manager Nate Goldberg of E. M. Loew's Plymouth in that city discovered and took to the newspapers, with much valuable resulting publicity.—HFD.

Anniversary Window

The twentieth anniversary of the Paramount Theatre, Seattle got a window splurge, along with blowups of the stars of Paramount's "Saigon" in a prominent spot in that city.

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Boston Benefit Heads Series of RKO Premieres

With "Berlin Express" opening in 375 New England theatres this week, spearheaded by the gala benefit premiere at Keith's Memorial Theatre in Boston on Wednesday night, RKO Radio inaugurated a series of six top area premieres across the country that will continue through June.

The Boston premiere, which had the full backing of Hearst newspapers, benefited the Damon Runyon Cancer Fund. Widely exploited and publicized in advance, and attracting thousands of people who filled the streets in the vicinity to witness the ceremonies and glimpse the visiting celebrities, the Boston opening was a gala and colorful affair. Stars present for the occasion included Dorothy Lamour, Robert Ryan and Paul Lukas.

Next on the RKO schedule is the world premiere of "Fighting Father Dunne" in St. Louis at the Fox Theatre on May 11, with Pat O'Brien, star of the picture, doing a week of consecutive appearances, plus campaign fireworks, including a civic parade augmented by army, navy and fraternal groups.

Following the St. Louis engagement, the picture will head for a big Southern premiere at the Paramount, Atlanta, on May 13, with O'Brien again on hand for personal appearances both at the theatre and at the local Musical Festival, sponsored by the Atlanta *Constitution*, to be held May 15 at Grant Park.

Walt Disney's "Melody Time," in Technicolor, is scheduled to have its world premiere some time this month at the Astor Theatre on Broadway, following the current run of "Mr. Blandings Builds His Dream House."

The Jesse L. Lasky-Walter MacEwen production, "The Miracle of the Bells," which had its world premiere at the Rivoli Theatre in New York several weeks ago, will invade the midwest territory on May 18 when a gala territorial premiere will be held at the RKO Palace, Chicago, in connection with the local Damon Runyon Cancer Fund, headed by Maurice Goldblatt.

Cincinnati will get the area premiere of the reissue of Frank Buck's "Bring 'Em Back Alive" (originally released in 1932), set for the Grand Theatre on June 19, with backing from station WLW and the Cincinnati *Enquirer*.

'Ruthless' Premiere Is Promoted in Chicago

A campaign covering every promotion outlet in and around the Windy City, with newspapers devoting considerable space to feature art and stories and local radio stations helping to plug the engagement, preceded the world premiere of Eagle Lion's "Ruthless" last week at the State Lake Theatre in Chicago.

Exploitation Manager Arthur Jeffrey worked out final stages of the campaign with William Hollander, advertising director of Balaban & Katz, and Field Exploitation Representative Leon Brandt.

Special Screenings

Special screenings for juvenile delinquency authorities will be held in key cities as part of the publicity campaign for Monogram's "Stage Struck," which deals with the problems encountered by young girls who leave home to seek a theatrical career.

Money Dates For June

June is a lean month for money dates, but there are two good ones—Flag Day and Father's Day—and three others should be given consideration by the exhibitor. They mean extra business if they are gone after with ingenuity and hard work. There will be many hot days in the month, though summer does not officially begin till the 21st, and advertising of the theatre's summer comfort and coolness should not be overlooked.

National Observances

JUNE 10—NATIONAL FLOWER SHUT-IN DAY. While the day may not mean much in the way of extra coin, it affords the manager an excellent chance to increase his goodwill standing through community service. In all cities and towns there are some persons who are confined to their homes through illness and injury, the majority of whom would appreciate the attention of flowers on this date. Tie in with a leading florist in return for a display of his wares in your lobby, to donate inexpensive bouquets to the town's shut-ins, whose identities can be learned from visiting nurses or physicians.

JUNE 14—FLAG DAY. Patriotism should be the theme of the day and of the theatre's observance. The salute to the flag and pledge of allegiance by Boy or Girl Scouts, or a veterans' organization, taking place on the stage, is important. Run in advance a trailer on Flag Day. MGM's old two-reel Technicolor, "The Flag Speaks," may still be obtainable. If so, run it.

Decorate stage and lobby with flags and bunting in national colors, with (promoted from florist) red, white and blue flowers. Display a large flag atop the theatre or on the marquee. At sundown have it taken down with appropriate ceremonies—a color guard with bugle from some veterans organization, or failing that, with Boy and Girl Scouts. See that it is lowered properly. Some women's club or D.A.R. might make a replica of the original flag of 13 stars for display alongside the present-day flag; it can be kept and used year after year. Cards with souvenir flags for patrons would be an appreciated attention. Place U. S. flag at right of the stage, the state flag at the left. A United Nations flag may be obtainable.

A newspaper editor might be interested in a contest for children to color an outline of the original flag, with the 13 stars to be placed in the correct position; or in having children both draw and color the 13-star flag. Don't overlook the singing of patriotic songs—by the audience or by an organization or by well-known individual singers. At close of performance all should unite in singing The Star Spangled Banner. The day marks the 172nd anniversary of the adoption of the flag. It is well to have speakers give brief talks on patriotism and peace—by the mayor, an army officer, superintendent or principal of schools. An angle that may appeal to an editor or radio station manager is an essay contest on historical incidents in connection with the flag—Francis Scott Key's writing of our national anthem, Betsy Ross's making of the flag, etc.

Good copy for a Flag Day trailer, or to be spoken from the stage, is that used by Fox West Coast Theatres a number of years ago—also titled "The Flag Speaks." The message follows:

"Born during the Nation's infancy, I have grown with it, my stars increasing in number as the country has grown in size; the domain over which I wave expanding until the sun on my flying folds now never sets. Filled with significance are my colors, red, white and blue, into which have been woven the strength and courage of American manhood, the love and loyalty of American womanhood. Stirring are the stories of my stars and stripes. I represent the Declaration of Independence. I stand for the Constitution of the United States. I reflect the wealth and grandeur of the great land of Opportunity. I signify the Law of the Land. I tell the achievements and progress of the American people in art and science, culture and literature, invention and commerce, transportation and industry. I stand for peace and goodwill among the nations of the world. I am the badge of the Nation's greatness and the emblem of its Destiny. Threaten me and millions will spring to my defence. I am the American Flag!"

JUNE 15—INFANTRY DAY. The infantry is the principal arm of denfense and offense, and it is fitting that theatres should honor it on this day. The army recruiting service is a "natural" for a tieup. Plug it and the recruiting service will reciprocate with banners and posters and in other ways. Play up at the theatre some slogan boosting the infantry, "Join the infantry and learn a trade; develop a strong and healthy body," and the like. Ask book stores and libraries to display books and pictures on the infantry and furnish them with a decorative theatre card. Offer special rates for a party of World War II veterans who served in the infantry. Any local veterans or patriotic organization will help arrange for it, and newspapers will mention it. Book a feature in which the infantry plays an important role. Invite some veteran or army officer to talk on the timely subject of universal military training.

JUNE 20—FATHER'S DAY. This day offers the exhibitor the opportunity to give a program for the Man Who Pays the Bills. A Father's Day program, with a good feature comedy ("Life With Father," almost any Hardy Family picture, "Welcome, Stranger," "Indian Summer," "Mr. Blandings Builds His Dream House," "The Late George Apley," etc.) with comedy shorts and cartoons, would prove a good drawing card. Seek a newspaper or radio tieup for a search for the oldest and youngest fathers in town. Have them as theatre guests; promote a before-show dinner or after-show snack for them and their wives; and promote merchant prizes for them. Submit photos of winners to newspapers; promote enlarged photos of them for lobby diplay. Promote cigars or cigarettes for fathers attending the theatre on that day. Newspaper advertising manager will help in getting merchants to take a co-op ad playing up various gifts for Father's Day. Have record player in lobby to render old and new songs about father.

Seek a newspaper-theatre-furniture dealer tieup for an easy chair for father as prize for some contest —perhaps on "What I Owe My Father," "What My Father Means to Me" or "Why I Love My Father," in return for good theatre credit, and display chair in lobby. Other merchant prizes can be promoted. Get the loan of an easy chair and have a man in house coat and slippers sit in it, cat on his lap, reading newspaper or listening to radio and taking his ease, with a theatre card reading: "Waiting in this comfortable seat for the good comedy show for fathers which starts at ....P.M." Ask Western Union manager to play up the slogan, "Send a telegram to father on Father's Day," with theatre card in W.U. windows and on messengers' bicycles and caps. Display in lobby photographs of notable fathers in the community's history. Newspaper editor or ad manager could be interested in a contest for the best Father's Day campaign by a local merchant. Might admit fathers free if accompanied by a daughter. Merchants will display gifts for father, with theatre card, in windows.

JUNE 21-26 — NATIONAL SWIM-FOR-HEALTH WEEK. Theatre, or theatre-newspaper-gym, should sponsor a swimming contest for boys and girls with such promoted prizes as swimming togs, lessons in swimming and diving. Prizes might be offered for the best exponents of various swimming strokes. YM or YWCA gym instructors could be tied in, or made contest judges. Book a feature and shorts on swimming—Esther Williams or other swimming film star—and advertise it: "Get in the swim; see Esther Williams," etc., "Get in the swim; join the swimming contest for boys and girls." A separate swimming contest for Boy and Girl Scouts might pay off. Get department stores and shops dealing in swimming togs to make window displays, take a co-op ad. Decorate lobby and marquee with large cutouts of bathing girls, noted swimmers. These may be cut out of old posters, with pictures of old-fashioned bathing suits for contrast. If oldtime bathing suits can be found, a stage show contrasting the old and new would provoke interest and could be played up for comedy. If there are any well-known swimmers in the community, have them as theatre guests to talk briefly on the advantages to health, figure and posture to be derived from swimming. A local life saver or gym instructor should be invited to give a short talk on the need for everyone to know how to swim.

Sectional Observances.

June 1—Kentucky entered the Union, 1792; Tennessee joined, 1796.

June 3—Confederate Memorial Day (also observance of Jefferson Davis's birthday) in Alabama, Arkansas, Florida, Georgia, Mississippi, South Carolina, Texas and Virginia.

June 15—Arkansas joined the Union, 1836.

June 17—Bunker Hill Day in Boston.

June 20—West Virginia entered the Union, 1863.

June 21—New Hampshire entered the Union, 1788.

June 25—Virginia joined the Union, 1788.

Anniversaries.

June 6—Nathan Hale, patriot, born 1755.

June 7—Richard H. Lee introduced resolution for independence, 1776.

June 9—John Howard Payne, author of Home, Sweet Home, born 1791.

June 12—New York City incorporated, 1655.

June 14—Harriet Beecher Stowe, author of "Uncle Tom's Cabin," born 1811.

June 21—France fell to Hitler, 1940.

June 22—G. I. bill of rights signed 1944.

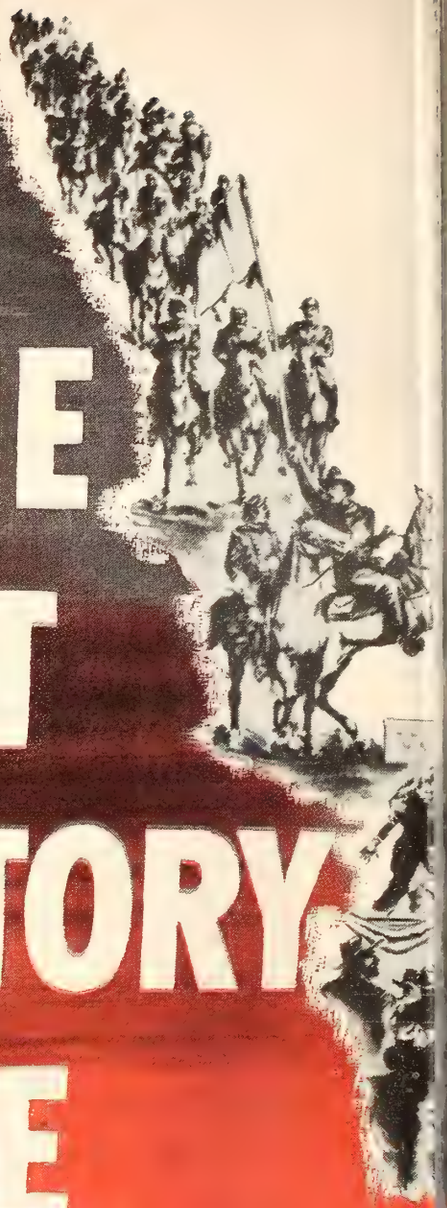
June 22—Germany struck Russia, 1941.

June 23—C. L. Sholes patented typewriter, 1869.

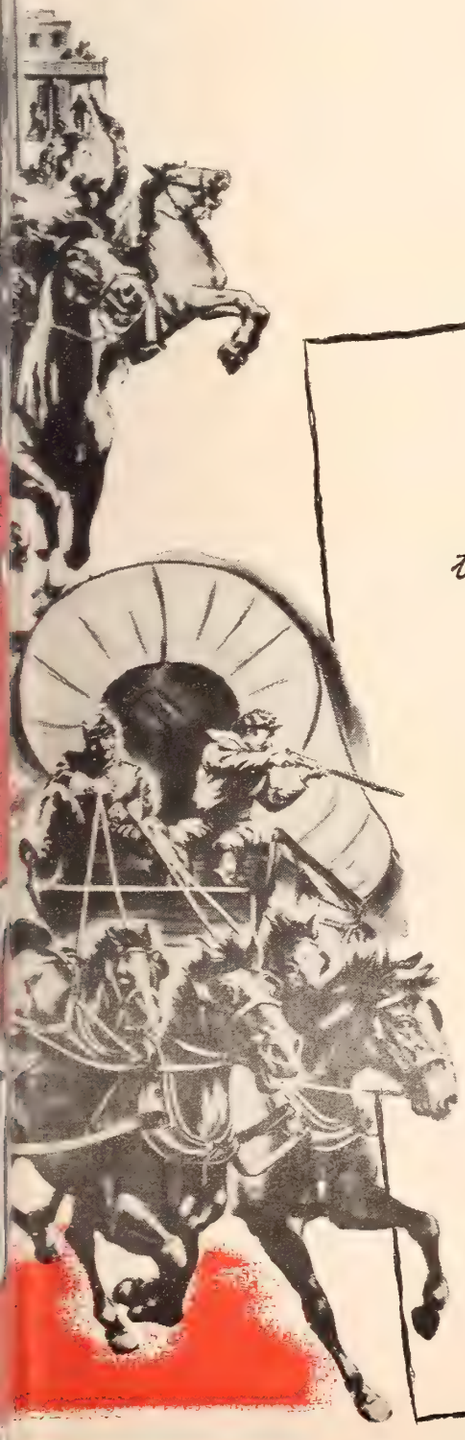
June 25—Postal Savings Banks established, 1910.

June 26—American troops landed in France, 1917.

150-THEATRE JUBILEE IN THE WEST'S GREAT SILVER TERRITORY WILL HAIL THE START OF WARNERS'



"SILVER RIVER"



All Showmen are invited to watch the magic of Warners' Showmanship





At the 150-Theatre JUBILEE *Celebration with*

ERROL FLYNN in ANN SHERIDAN

"SILVER RIVER"

with THOMAS MITCHELL · BRUCE BENNETT · directed by RAOUL WALSH · produced by OWEN CRUMP

Screen Play by Stephen Longstreet and Harriet Frank, Jr. • From a Novel by Stephen Longstreet • Music by Max Steiner

WB

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Silver River

Warner Bros. Western Drama 107 mins.

AUDIENCE SLANT: (Adult) A romantic outdoor drama with special appeal for the women, with Errol Flynn playing a new type of role: a ruthless heel who stops at nothing to gain his ends. Strong dramatic fare for general adult audiences.

BOX-OFFICE SLANT: Being a western drama and having the draw of the Errol Flynn and Ann Sheridan names, this looks like a box-office winner.

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Bruce Bennett, Tom D'Andrea, Barton MacLane, Monte Blue, Jonathan Hale, Alan Bridge, Arthur Space, Art Baker, Joe Crehan. Credits: Directed by Raoul Walsh. Screenplay by Stephen Longstreet and Harriet Frank, Jr. From a novel by Stephen Longstreet. Photography, Sid Hickox. Produced by Owen Crump.

Plot: After being court-martialed and thrown out of the Army for burning a million dollars in currency, a northern soldier and his pal set themselves up in a gambling establishment. His ruthless ways win him all the riches he can handle, but he cannot get the woman he loves, for she has a husband. He finally wins her, and then ends up by losing all his ill-gotten gains.

Comment: With the type of excellent production values one would expect to find in an Errol Flynn-Ann Sheridan picture, plus a story with strong feminine appeal, "Silver River" looks like a box-office winner right from the start. It is an outdoor drama with such ingredients as unrequited love, sex and good, old-fashioned action which though known and anticipated as the story unfolds, are no bar to the film's entertainment for most adults. Few among the Errol Flynn fans will resist his interpretation of the ruthless heel who stops at nothing to gain his ends, including the woman he loves. And few will be able to find Ann Sheridan other than capable, attractive and a fine performer. Among the large supporting cast are such outstanding players as Thomas Mitchell, Bruce Bennett, Tom D'Andrea and many others too numerous to mention. The picture has been splendidly directed by Raoul Walsh, who seems to have given it all the ingredients that make for box-office worth.

The Fuller Brush Man

Columbia Comedy 93 mins.

AUDIENCE SLANT: (Family) Audiences will howl at the rib-tickling antics of Red Skelton in his efforts to become a successful Fuller Brush salesman. Hilarious entertainment for the entire family.

BOX-OFFICE SLANT: With the national exploitation backing of The Fuller Brush Company, plus the smart showman's own selling ingenuity, this picture should clean up everywhere. It is one of the most exploitable films in many a moon.

Cast: Red Skelton, Janet Blair, Don McGuire, Hillary Brooke, Adele Jergens, Ross Ford, Trudy Marshall, Nicholas Joy, Donald Curtis, Arthur Space, Selmer Jackson, Roger Moore, Stanley Andrews, Bud Wolfe, David Sharpe, Chick Collins, Billy Jones, Jimmy Logan, Jimmy Lloyd, Jimmy Hunt. Credits: Produced and directed by S. Sylvan Simon. Screenplay by Frank Tashlin and Devery Freeman. Based upon a Saturday Evening Post story by Roy Huggins. Photography, Lester White. Art direction, Stephen Goosson and Carl Anderson. Musical score, Heinz Roemheld. An Edward Small Production.

Plot: A pretty girl refuses to marry a street cleaner until he becomes as successful as the Fuller Brush dealer in her office. When the street cleaner loses his job, he becomes a brush salesman on a dare. Before his initial selling efforts are concluded, he is involved in a murder, but all ends well.

Comment: Any exhibitor who doesn't get solidly behind this feature comedy deserves to get the brush-off. From the box-office standpoint alone, it is one of the most exploitable features to come along in many a moon, for it has the full support of The Fuller Brush Company, whose 7,000 salesmen are visiting thousands of American homes and distributing door-hangers, cartoon books (prepared by the Brown & Williamson Tobacco Co., sponsors of Red Skelton's radio show) and matchbooks, all plugging the picture. In addition, the brush company itself is distributing thousands of brushes for free giveaways at theatres, and in other ways is going all-out to help exhibitors reap a rich box-office harvest. From an entertainment standpoint, a rich harvest of laughs will also be reaped, for audiences will howl at the rib-tickling antics of Skelton as he gets into one uproarious situation after another in his efforts to become a successful Fuller Brush salesman. The comedy is fast-paced, thanks to S. Sylvan Simon's direction (he also produced the Edward Small Production), and there are plenty of gags in the inimitable Skelton style. It's nearly all Skelton's show, of course, but he gets adequate support from lovely Janet Blair, Don McGuire, Hillary Brooke, Adele Jergens, Trudy Marshall, Nicholas Joy, Donald Curtis and others. "The Fuller Brush Man" is hilarious entertainment for the entire family, and with the national backing of The Fuller Brush Company, plus the smart showman's own selling ingenuity, it should clean up everywhere.

National Reviewing Committees Audience Classifications

HATTER'S CASTLE (Mono.)
MATURE—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

SHAGGY (Mono.)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 1—Nat'l Legion of Decency.

FIGHTING FATHER DUNNE (RKO)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 1—Nat'l Legion of Decency.

FURY AT FURNACE CREEK (20th-Fox)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 1—Nat'l Legion of Decency.

PAISAN (Mayer-Burstyn)
MATURE—Nat'l Board of Review.
CLASS B—Nat'l Legion of Decency.
(Objection: Suggestive sequences; tends to condone illicit killing.)

FARREBIQUE (Siritzky)
FAMILY—Nat'l Board of Review.
CLASS A—SEC. 2—Nat'l Legion of Decency.

MY DOG RUSTY (Col.)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

GREEN GRASS OF WYOMING (20th-Fox)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

UP IN CENTRAL PARK (U-I)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

JENNY LAMOUR (Vog Film)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.

River Lady

(Color by Technicolor)

Univ.-Int'l Drama 78 mins.

AUDIENCE SLANT: (Adult) A lavishly-set story of timber barons in Technicolor that is a feast for the eye and also has enough excitement to keep everybody happy.

BOX-OFFICE SLANT: This is for the average patron who likes a red-blooded story, a likely cast, beautiful scenery, plenty of fights and love—why go on?—you have plenty of average patrons.

Cast: Yvonne DeCarlo, Dan Duryea, Rod Cameron, Helena Carter, Lloyd Gough, Florence Bates, John McIntire, Jack Lambert, Esther Somers, Anita Turner, Edmund Cobb, Dewey Robinson, Eddy C. Waller, Milton Kibbee, Billy Wayne, Jimmy Ames, Edward Earle. Credits: Screenplay by D. D. Beauchamp and William Bowers. From the novel by Houston Branch and Frank Waters. Produced by Leonard Goldstein. Directed by George Sherman. Photography, Irving Glassberg. Technicolor director, Natalie Kalmus.

Plot: Yvonne DeCarlo, gambling ship owner, buys into John McIntire's lumber company and has Rod Cameron, her sweetheart, placed at its head in order to make him a big man. When he discovers her trick to control his life he marries McIntire's daughter, Helena Carter, in spite. Yvonne tries to ruin the company, but Rod wins out in the end and realizes he loves his wife.

Comment: We're not saying "River Lady" is a classic of the lumber business, nor a great romance either. The story moves jerkily, laboring continuously to avoid falling into cliches, and sometimes not quite succeeding. However, the framework has given Director George Sherman a dramatic palette of which he has taken full advantage both pictorially and histrionically. The Technicolor is just about the best yet, with close-ups of trees being chopped so realistic you can smell the pine tar. Miss DeCarlo, Cameron, Duryea, and Miss Carter look well and act acceptably. The costumes and interior settings are lavish in the Victorian mode, thereby adding appeal for feminine patrons. For masculine enjoyment are several stiff fist fights and a free-for-all staged in the midst of a log jam that is a lulu. A good, rugged entertainment with rugged box-office values.

Dream Girl

Paramount Comedy 85 mins.

AUDIENCE SLANT: (Family) Stunning performances by Betty Hutton and her associates highlight a picture that rates and will receive raves from both audiences and critics.

BOX-OFFICE SLANT: Top billing for this one—and let out all the stops. Looks like a landslide of coin for all situations except horror joints.

Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Walter Abel, Peggy Wood, Carolyn Butler, Lowell Gilmore, Zamah Cunningham, Frank Puglia. Credits: Directed by Mitchell Leisen. Produced by P. J. Wolfson. Screenplay credit not given. From the stage play by Elmer Rice. Photography, Daniel L. Fapp. Special photographic effects. Gordon Jennings. Music by Victor Young (with an assist by Giacomo Puccini.)

Plot: "Dream Girl" is just what the title says—a story about a girl (Betty Hutton) who day dreams so much she has difficulty separating the phantom world from reality.

She imagines she is in love with her sister's husband (Patric Knowles) and thinks she hates the down-to-earth young man (Macdonald Carey) who is trying to make her emerge from this cocoon. Carey rescues her at the last moment just before she takes the fatal step of running away with the husband, who is Reno-bound.

Comment: Here is a wisely-produced entertainment that aims for and achieves complete audience appeal. It is fundamentally a woman's picture in theme, but the men will enjoy it just as thoroughly. The film, with its dream sequences, furnishes an actor's field day for Betty Hutton and the fine cast of troupers in support—and we mean troupers. The dreams offer Betty such varied roles as an opera singer, a pioneer woman, and a fallen cabaret singer in the tropics, with the others following suit according to the dream. Through it all the star plays with a nice delicacy that differentiates the dream stuff from the actual story. Peggy Wood is a standout in the mother role and Walter Abel and Zamah Cunningham provide some delicious moments as the father and the vocal teacher. Macdonald Carey does yeoman work in a role that could easily have led to disaster in lesser hands. The production itself is top drawer, with Mitchell Leisen's screen know-how showing up strongly and the uncredited script handling of the Elmer Rice play a smooth job. You can go to town on this one as real entertainment for all.

Good Time Girl

(Reviewed in London)

Univ.-Int'l **Drama** **92 mins.**

AUDIENCE SLANT: (Adult) As tough as they come, this drama of juvenile delinquency pulls no punches and packs a powerful moral. Finely characterized and well produced, this is sustaining entertainment for all but the squeamish.

BOX-OFFICE SLANT: With exploitation potentialities, this is a strong picture which can equally well be sold as "sensational" or as a warning against juvenile delinquency, according to the location.

Cast: Jean Kent, Dennis Price, Flora Robson, Griffith Jones, Herbert Lom, Bonar Colleano, Hugh McDermott, Jill Balcon and others. **Credits:** Screenplay by Muriel and Sydney Box and Ted Willis. Produced by Sydney Box. Directed by David MacDonald. Presented by J. Arthur Rank. UK Distribution, GFD.

Plot: Sixteen-year-old Jean Kent, frequently beaten by her drunken father, leaves her squalid, overcrowded home and gets work in a West End night club. When she repulses the headwaiter's advances, he frames her on a theft charge and she is sent to an approved school (reformatory) for three years. Defiant, she escapes and finds her former employer now has a club in Brighton, but he will not be involved with her. She becomes a blackmarketeer's girl friend and, drunk while driving his car, kills a policeman. Running away to London, she joins a couple of U. S. Army deserters who commit a number of robberies. Cornered, the deserters murder the only man who has ever been kind to her. Jean goes to prison for fifteen years.

Comment: Told in flashback form, this warning against juvenile delinquency is as tough as they come, and is not for the squeamish. Inspired by the case of the U. S. sergeant and the English girl who killed a taxi driver, it pulls no punches. It is uncompromisingly straightforward and is one of the truest pictures of the London underworld with its blackmarketeers, deserters, crooks, razor-slashers and fellow travelers. Likewise, no efforts are made to smooth over the deficiencies in dealing with juvenile delinquency and the runing of approved schools. The blame is shared equally by easy-going parents and bad housing. David MacDonald has directed with power. At times he has adopted almost a documentary technique, especially in the court and school scenes, and after a somewhat hesitant start puts over a strong warning without giving the impression of preaching. He has been helped by expert casting, with leading artists appearing in minute roles. Jean Kent appears throughout as the headstrong girl who is driven from home by her father's beatings, sets out for the bright lights and learns the answers the hard way. She gains one's sympathy and is always credible. There are incidents which may raise eyebrows, but these have been introduced to stress points. Some showmen may decide to play up the "sensational" angle, while others will present the film as a warning against juvenile deliquency. Either way, "Good Time Girl" is a highly exploitable proposition.

'Dear Murderer'

Produced by Betty Box and adapted from St. John Leigh Clowes' play by Muriel and Sydney Box, this J. Arthur Rank presentation, now being distributed in the U. S. by Universal-International, was originally reviewed in London (STR, June 7, 1947). Wrote STR's London reviewer: "A gripping psychological murder thriller based on the perfect crime theory combines good story values with excellent characterizations. Should please all comers." From the box-office standpoint, the picture was held to be "light on names" and therefore "most likely to be restricted to duals," but it was also declared that it would "send patrons out talking." Running time, 94 mins.

The Emperor Waltz

(Color by Technicolor)

Paramount **Comedy with Songs** **103 mins.**

AUDIENCE SLANT: (Family) A highly imaginative tale with lots of color, comedy, beauty, catchy song numbers and clever "bits of business" that add up to topnotch entertainment for moviegoers of all ages. Fine performances, with Bing Crosby a standout.

BOX-OFFICE SLANT: The Crosby and Joan Fontaine names, the Technicolor photography and the high quality of production make this definitely a box-office picture that should rise far above average business in every situation. Extra playing time seems destined, and this picture has everything necessary to get it.

Cast: Bing Crosby, Joan Fontaine, Roland Culver, Lucille Watson, Richard Haydn, Harold Vermilyea, Sig Ruman, Julia Dean, Bert Prival, Alma Macrorie, Robert Jonay, John Goldsworthy. **Credits:** Directed by Billy Wilder. Written by Charles Brackett and Billy Wilder. Photography, George Barnes. Technicolor Director, Natalie Kalmus. Produced by Charles Brackett. Music score, Victor Young.

Plot: This is the story of an American gramophone salesman who falls in love with a Countess while in Austria trying to sell his merchandise to the Emperor Franz Joseph..

Comment: "Emperor Waltz" is a highly imaginative tale with lots of color, comedy, beauty and catchy song numbers, all combined to make one hundred and three minutes of topnotch entertainment for persons of all ages. The clever premise upon which Brackett and Wilder wrote their screenplay lends itself to much hilarity, with exciting, riotous happenings skillfully blended with romance and song. Bing sings his merry way through the entire proceedings, stealing every scene in which he appears through the realism of his character and the nonchalant way in which he tosses his lines around. Needless to say, the same thing happens whenever he sings a song, something his many fans will no doubt appreciate. Excellent too, is Joan Fontaine, whose beauty registers well under the Technicolor cameras and whose acting ability is another source of pleasurable entertainment. Credit for the fine performances, plus the deft touches of "business" (the use of psychiatry on a French poodle, for example) that have been added to give the picture a warm, human quality go to Wilder, who handled the direction. Add to all this the brilliant portrayal of Richard Haydn as the Emperor and the fine jobs turned in by Roland Culver and Lucile Watson, and "Emperor Waltz" becomes a gem of entertainment that is certain to do much better than average business everywhere. Extra playing time seems destined, and it has everything necessary to get it.

French Leave

Monogram **Comedy-Drama** **64 mins.**

AUDIENCE SLANT: (Family) This is the second picture teaming Jackie Cooper and Jackie Coogan and, like the first, is a good comedy-drama for average audiences. Lots of fights and excitement.

BOX-OFFICE SLANT: Should make a satisfactory second feature.

Cast: Jackie Cooper, Jackie Coogan, Ralph Sanford, Curt Bois, Renee Godfrey, William Dambrosi, Claire DuBrey, John Bleifer, Larry Blake, Robin Raymond, George Lloyd, Frank Scannell, Pedro Regas, Jimmy Cross, Dick Winslow, Alphonse Martell, Billy Snyder, Manuel Paris, Vivian Mason, Robert Coogan, Charles LaTorre. **Credits:** Directed by Frank McDonald. Original story by Jameson Brewer. Screenplay by Jameson Brewer and Jack Rubin. Photography, William Sickner. Produced by Sid Luft.

Plot: Coogan and Cooper get into trouble when they are left to stand watch as their ship lands in a French port. Ship is carrying food for the people, but a black market gang knocks them out and carries off some of the cargo. They eventually catch the gang and clear their names.

Comment: This second film teaming Jackie Cooper and Jackie Coogan is on a par with their first offering. It continues their exploits, and like the other is a comedy-drama that will serve best as supporting fare. Direction by Frank McDonald, from a timely script by Sid Luft, intersperses enough fights and general excitement to hold the interest and keep the picture moving. Cooper and Coogan work well together and Ralph Sanford, as their mater, helps them carry on with their shenanigans. Balance of the cast measures up to requirements too.

Who Killed 'Doc' Robbin!

(Cinecolor)

United Artists **Comedy** **51 mins.**

AUDIENCE SLANT (Family) An old-fashioned scary comedy that will provide plenty of laughs for family audiences in all situations.

BOX-OFFICE SLANT: Should do well booked with its comedy mate, "Here Comes Trouble," in the Roach two-part "Laff-Time" package, or will furnish splendid comedy relief for a dramatic feature.

Cast: Virginia Grey, Don Castle, George Zucco, Whitford Kane, Claire Dubrey, Grant Mitchell, Larry Olsen, Eilene Janssen, Ardda Lynwood, Gerald Perreau, Dale Belding, Renee Beard, Donald King. **Credits:** Directed by Bernard Carr. Screenplay by

(*Continued on Page 30*)

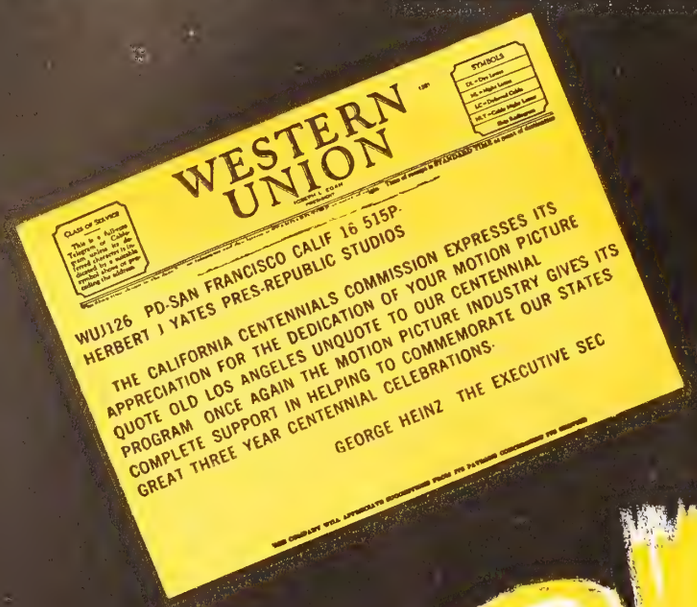
OLD LOS ANGELES

"We dedicate this motion picture to the majestic and colorful state of California and to the California Gold Centennial, which marks 100 years of unparalleled progress in a great land of freedom and opportunity."

REPUBLIC PICTURES



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DAILY VARIETY

"Handsome production, well acted. Full of action. Cinch to make a mint. Excitement generously and skillfully ladled out."
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"Lusty, colorful western."
MOTION PICTURE

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BIG



ance PULSATING WITH WARM, YOUNG, VIBRANT LOVE!



SPECTACLE FABULOUS... COLORFUL... EXCITING!

OLD LOS ANGELES

starring **WILLIAM ELLIOTT · JOHN CARROLL · CATHERINE McLEOD · JOSEPH SCHILDKRAUT**

with **ANDY DEVINE · ESTELITA RODRIGUEZ** and **VIRGINIA BRISSAC · GRANT WITHERS · TITO RENALDO**

Screen Play by Gerald Adams and Clements Ripley · Original Story by Clements Ripley · Associate Producer and Director **JOSEPH KANE**

A REPUBLIC PICTURE

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

by Ann Lewis

Philip N. Krasne, who will produce the newest series of Cisco Kid films for United Artists release, just signed that well-known interpreter of Spanish roles, Leo Carrillo, for the part of Pancho. The search still continues for a new "Cisco" with Krasne being flooded with names of every available actor in Hollywood for the leading role. Krasne's contract with UA calls for a total of twenty-four pictures—eight a year over a three-year period.

* * *

With an okay from his boss, Darryl Zanuck, in his pocket, Otto Preminger, 20th-Fox director, will move from behind the cameras at his studio to face them at Universal-International for an important role in the Douglas Fairbanks picture, "The O'Flynn." Preminger had to adjust his own directing schedule, in order to make the switch.

* * *

At RKO, Don Hartman will make his bow as producer-director on the Cary Grant starrer, "Every Girl Should Be Married," which will introduce the studios' new find, Betsy Drake. And Richard Wallace was handed the directorial assignment on "Baltimore Escapade," which will co-star Shirley Temple and her husband, John Agar.

* * *

If Norman Foster has his way, Dick Powell will go to Mexico City with him to star in "The Underdogs," a Mexican fiction classic to which Foster owns the screen rights. Foster plans to produce and direct the picture in English with a mixed cast of American and Mexican players, but he wants Powell for the starring role.

* * *

For the co-starring role opposite Gregory Peck in 20th-Fox's "Yellow Sky," Producer-Writer Lamar Trotti has borrowed Paulette Goddard from Paramount. Production is scheduled for the middle of this month, with William Wellman directing. At the same time Trotti will start on his latest assignment, the writing and producing job on the George Jessel story "I'm the Star," which appeared in *Esquire* and which will be tentatively titled "Here Come the Stars."

* * *

John Lund, the Broadway actor whom Paramount signed to a contract three years ago, has just had his option renewed for the fourth year. During his stay at the studio, Lund has appeared in five films, all top pictures. Numbered among his leading ladies have been Olivia de Havilland, Betty Hutton and Marlene Dietrich, and he is currently co-starring with Wanda Hendrix in "The Tatlock Millions," which Richard Haydn is directing.

* * *

Groucho Marx is coming back into pictures. That is the announcement made by Lester Cowan, who plans to star Groucho in an untitled comedy-romance he is planning for a late summer starting date. The picture's love-interest will be handled by Dick Haymes and Joan Caulfield. The success of the Groucho Marx airshow is given as the reason for his return.

* * *

Warners' new Swedish discovery, Viveca Lindfors, who made her U. S. film debut in "To the Victor," is going to co-star opposite Joel McCrea in United States Pictures' outdoor adventure drama in Technicolor, "South of St. Louis." Miss Lindfors just finished playing the "Queen" in the Errol Flynn picture, "Adventures of Don Juan."

* * *

With all the hullabaloo in newspapers and magazines about the evils of sleeping pills, Monogram's announcement that Steve Broidy has purchased an original story by Irwin Gielgud, "Pills, Inc.," sounds like a good deal. Broidy plans to rush the story into production, for he has already assigned Jeffrey Bernerd, the man who specializes in exploitation films, to the production reins.

* * *

The Smiths are getting all the honors this week. Particularly Alexis, of Warners. She received two honors; one when she was named "Girl of the Golden West" by the Western Harness Association and the other when she had the title of "Miss World Trade" conferred on her by the Los Angeles Chamber of Commerce. And Marine Corps General Holland M. (Howling Mad) Smith was named "Smith of the Year" by the Organized Smiths of America. Presentation of the General's award will be made by Star Alexis Smith and Larry Smith, head of the national organization.

'Jolson Story' No. 2

Negotiations have been completed between Al Jolson and Columbia Pictures for the production of a motion picture based on further episodes in the life of the famous entertainer which were not included in "The Jolson Story."

Studio Roundup

The era of "think," controversial and psychological films seems to be at an end, or at least in temporary abeyance, if one is to judge by the pictures currently in production. Producers are "weaving" pictorial canvases from bolts of comedy, music and similar "light" materials.

At MGM, Argosy Pictures, which is headed by Merian C. Cooper and John Ford, started "Three Godfathers" on May 3 for that studio's release. Ford is directing. Another "three" film rolling is "The Three Musketeers," which used Pasadena's world-famous Busch Gardens as a location site for dueling sequences. This film is in Technicolor, as is also "Sun in the Morning," which is being filmed in the Santa Cruz mountains.

RKO Shooting 'Bodyguard'

RKO Radio is shooting "Bodyguard," a gangster-type drama, as well as "Weep No More," a carefree opus in which Jeff Donnell (that's a gal, son) was cast last week to share a comedy sequence with Joseph Cotten and Jack Paar.

Eagle Lion's sole entry in the current field is "29 Clues," a documentary based on an actual murder of a Los Angeles policeman last year. Robert Kane produces.

There's a new story twist in Republic's "Drums Along the Amazon," now in its third week. A woman finds (as all women would love to find) that she is unable to grow old! George Brent stars in this picture as his first under his new contract with Republic.

The "escape" trend is evident at United Artists. Kirk Douglas, who has been playing neurotics, has been loaned to Cardinal Pictures for the lead opposite Laraine Day in "My Dear Secretary," a modern romantic comedy which was written and is being directed by Charles Martin for Producer Harry Popkin. Keenan Wynn plays Douglas' pal in the film, which started Monday.

Rampart Productions' "You Gotta Stay Happy" started May 4 at Universal-International with Joan Fontaine and James Stewart co-starred. Willard Parker has been signed fo

Attendance Dip Mere Temporary Setback—Broidy



Steve Broidy

The current attendance drop is "only temporary" said Steve Broidy president of Monogram and Allied Artists, during an interview with your correspondent in which he expressed "complete confidence in the industry's ability to correct that situation."

Broidy pointed out that his organization now has the heaviest production schedule in its history, contrasting with companies which have displayed a disposition "to draw in their horns, and thus contribute to the very condition of which they complain." And, he added, "more than ever we have put our faith in the type of picture classified as 'escapist' Examples are our coming Allied Artists 'The Babe Ruth Story,' a free swinging saga of baseball's greatest star, and 'The Dude Goes West' which I am confident will qualify as the screen's funniest western to date."

Publicity and aggressive exploitation have become more necessary than ever, Broidy believes. "The producer," he continued, "is not fulfilling his responsibility unless he gives comprehensive coverage to his every film. But on the exhibitor rests the obligation of taking advantage of what has been provided along these lines, building up his attendance through the application of old fashioned ballyhoo."—JAY GOLDBERG

PICTURES STARTED LAST WEEK

COLUMBIA. Gentleman from Nowhere—Principals: Warner Baxter, Fay Baker. Director, William Castle.

Loaded Pistols—Principals: Gene Autry, Barbara Britton. Director, John English.

MGM. Three Godfathers (Technicolor)—Principals: John Wayne, Pedro Armendariz, Harry Carey, Jr. Director, John Ford.

MONOGRAM. Saddle Serenade—Principals: Jimmy Wakeley, Cannonball Taylor. Director, Derwin Abrahams.

SCREEN GUILD. Sting of the Lash—Principals: Lash LaRue, Al St. John, Peggy Stewart. Director, Ray Taylor.

UNITED ARTISTS. My Dear Secretary—Principals: Laraine Day, Kirk Douglas, Keenan Wynn. Director, Charles Martin.

WARNER BROS. June Bride—Principals: Bette Davis, Robert Montgomery, Betty Lyon. Director, Bretaigne Windust.

TITLE CHANGES

"Sweetheart of the Blues" (Col.) now
MANHATTAN ANGEL

"The Saxon Charm" (U-I) now
THE CHARMING MATT SAXON

"Texas Sandman" (Col.) now
THE ARKANSAS SWING

a role. Karl Tunberg, who penned the script, also produces.

D. Ross Lederman, associate producer and director of the second unit of Allied Artists' "The Babe Ruth Story," left this week for the east to shoot sequences to be used at the opening and close of the baseball epic. The great Bambino himself visited the set last week. The picture should qualify as a musical, for they're using 12 songs in it. Even the Mitchell Boychoir has been rounded up to do a choral adaptation of Take Me Out to the Ball Game.

After several months of inactivity, Screen Guild bounced back last week by completing its first Lash LaRue western, "Dead Man's Gold" and starting the next in the series, "Sting of the Lash," which is being made by Ron Ormond's Western Adventure Productions.

"Escapism" has invaded Warners. Even Bette Davis has locked up the tear ducts for a comedy she's doing with Robert Montgomery, called "June Bride," which started this week.

Gene Autry started "Loaded Pistols" on location at Lone Pine, Cal., with Barbara Britton co-starring. This is Gene's first picture away from Arizona, where he usually "locates," and it also marks the first time that his leading lady has shared equal billing. The Columbia release will not be in Cinecolor. Sam Katzman's serial, "Congo Bill," with Don McGuire and Cleo Moore, has begun under the co-direction of Spencer Bennett and Thomas Carr.

—Jay M. Goldberg

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Murphy Tested for Lead in 'Bad Boy'

Audie Murphy, most decorated soldier of World War II, was to be tested this week by Producer Paul Short for the leading role in "Bad Boy," Allied Artists production to be filmed in cooperation with Variety Clubs International. The picture will go before the cameras in July.

Story, written by Short, deals with the youth rehabilitation program of the Variety Club of Texas at its Boys' Ranch.

Virginia Bruce Signed

Virginia Bruce has been signed for one of the important leads in Bob Roberts' "Tucker's People," which will star John Garfield. Abraham Polonsky will direct the Enterprise film.

25% of Republic Films To Be Made in Trucolor

More than one-fourth of Republic's product for this year will be filmed in the company's Trucolor process, according to Allen Wilson, vice-president in charge of studio production.

Of the 20 pictures which will have been completed by June 30, 1948, six in Trucolor will include "The Far Outpost," "Eyes of Texas," "Nighttime in Nevada," "Grand Canyon Serenade," "The Timber Trail" and "Son of God's Country."

According to the production slate being lined up for the last six months of 1948, the studio plans to put another half-dozen Trucolor pictures before the cameras.

McCallister Gets Lead

Lon McCallister has been signed by Producer William Moss, wealthy Texan and husband of Jane Withers, to star in Moss's first film for Eagle Lion, "The Big Cat," which will be made in Technicolor.

11 Greenlighted for Early Starts at Warners

Eleven pictures are scheduled for production at Warner Bros. during the next two months, including United States Pictures' "South of St. Louis," which Warners will release.

Others greenlighted for early starts are "June Bride," "The Girl From Jones Beach," "Fighter Squadron," "Miss O'Brien," "Happy Times," "The Fountainhead," "Two Guys of the '90s," "There's Something About the Irish," "Night Beat" and "The Younger Brothers."

'Dallas' Acquired as Flynn Vehicle at WB

"Dallas," an outdoor adventure drama by John Twist, has been acquired by Warner Bros. as a starring vehicle for Errol Flynn.

Production plans call for a top-budget all-star cast, with much of the shooting to be done in the actual southwestern locale. A premiere also is scheduled for the Lone Star metropolis.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

POINTERS ON DRIVE-IN CONSTRUCTION

By Jack Jackson

Having pointed out the advantages of the Drive-In and placed danger signals to mark construction and operational hazards, let's take a candid gander at the general present and future picture of the jalopy cinemairdromes.

A list just received—admitted to be but partial—shows a liberal growth during the past year in 26 different states and too many towns and cities for quick summary. It appears as though the Sunny South, where the exhibition season runs from 9 to 12 months, is somewhat slower than the northern states, where a 6-month season prevails, in contracting the expansion virus.

On a recent ten state trip I was bug-eyed to find that Ohio—where mild winters are as scarce as ground hogs in the High Sierras—has incubatored more Drive-Ins in the past two years than any other state. Indiana and Missouri seem to be hitting for second place, with Texas donning seven-league boots to take over the top spot.

There are several factors contributing to this rush into the fertile customer fields of the Drive-In. Lack of restraining legislation and official interference with construction plans vie with the cheapness of suitable property sites and the wide latitude permitted in the selection of needed equipment and materials. Add to these the abbreviation in operating costs, and the combination looms as an inexpensive, cut-rate ticket to the glamorous circles of show business. Had the Drive-In blossomed into its present prominence a year or so earlier, it is certain to have attracted the dollars wasted on tiny-budgeted theatres that have been springing up in unlikely places to harass long established show shops.

In addition to the newscomers attracted by the low entry fee there are a sizable number of big money men and big money companies scattering dust in a scramble to get prize spots where they can cash in on the new trend of public favor. These latter—and many of them are already big circuit operators—are leasing great hunks of surrounding terrain to cash in on long-range growth expectancy and going for the lavish in construction and appointments. The little guys content themselves with land slabs sized to fit their slim pocketbooks and allow for whatever equipment and facilities necessary to completion of their modest plans.

Mile of Auto Driving Comparable to Block of Walking

Location determines the site cost, but the smaller operators I talked with point to the ever-expanding borders of the nation's cities and towns as evidence that today's "far away" is tomorrow's "close in." They dispute any suggestion regarding the proximity of houses with the common sense argument that a mile of auto driving is comparable to a block of leg driving. Further, they accurately reason that the absence of neighbors permits the inexpensive, economical and more satisfactory central loud speaker which is impossible where close proximity of housing is liable to bring nuisance complaint and the consequent expense of individual in-car speakers.

I asked a lot of questions about the space requirements for the accommodation of a specified number of cars and got such conflicting answers I was forced to conclude: the owners just don't know. While one fellow claims 16 acres necessary to care for 850 cars, another brags of 1205 cars handled in 11 acres. An architect I called on figures it like this: Allowing 35 feet between ramps (from front to back) and a parking berth 12 feet wide (enough to allow for 3 feet at either side of the car) would provide accommodations for a trifle more than 100 cars per acre. I go for that one as offering reasonably commodious space and a minimum prospect of accident.

The Drive-In front requires 1½ to 2 acres or more, depending on the design of entry and exit, size of screen tower, location of ticket booth and such space as may be given over to off-the-highway parking for waiting cars. The size and style of attraction display also enters into the plan. Inside there is usually a space of approximately 100 feet immediately in front of the screen set aside for wooden benches, iron chairs, etc., to care for patrons who may wish to leave their cars and for customers living close enough to walk to the theatre. In addition, there is a playground equipped with slides, swings, sand boxes, etc., for the kiddies.

The screen towers that I've examined run from 60 to 75 feet in height with the screen itself occupying a space about 50 feet square. The framework material of construction for the tower runs the gamut from structural steel of special design to high telephone poles, properly cross-

(*Continued on Page* 28)

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Kingston 'Courtesy' Week Catches Public's Fancy

That courtesy can become contagious is being demonstrated in Kingston, N. Y., through that city's "Courtesy is Contagious" Week which was initiated by Walter Reade Theatres Kingston City Manager Bob Case when he decided it would be a good idea to stress courtesy on the part of the personnel of his theatres.

"Pleases" and "Thank Yous" are now being heard on all sides and on all occasions, proving that the idea has caught fire.

Case mentioned his courtesy-to-patrons campaign to a number of business acquaintances who carried the idea to Mayor Oscar V. Newkirk, to various clubs and organizations. As an outgrowth it was decided to celebrate "Courtesy is Contagious" Week through a two-week period, with Mayor Newkirk as chairman and Case as vice-chairman. The newspapers were delighted to play up the idea and play along with it. Both the *Freeman* and the *Daily Leader* gave it front-page space, with a cut showing the Mayor and Case in conference on the matter.

In furthering the spread of courtesy among Kingston's 35,000 population, Case addressed more than 1,000 business men and civic leaders at meetings held by the fire and police departments, the Merchants and Business Men's Associations, the Chamber of Commerce, Bard College Plan, Lions, Kiwanis and Rotary Clubs, all of which quickly fell into line.

The special courtesy plan was still in effect this week through the continued use of lapel buttons, window and counter cards and street banners.

Upstate newspapers and radio stations gave this unique campaign plenty of publicity. The idea might well spread to other communities.

Juvenile Art Show Attention-Getting Stunt

Century Theatres' manager of the Linden in Brooklyn, N. Y., Murray Greene, staged an attention-getting stunt that was a goodwill builder, too, through a tieup with Miss Miriam Duhl, an art teacher, by which more than 60 "works" of children from 7 to 18, were placed on display at the theatre for a period of six weeks.

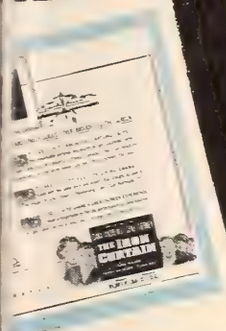
The exhibit consisted of water colors, oils, pen and ink, tempera and clay sculptures. It proved a draw not only for relatives and friends of the artists, but for the Linden's patrons as well.

Organ Concert a Draw

Because a young former GI dropped into the Orpheum Theatre, San Francisco, and asked if he could practise on the organ, organ concerts and songfests have become a regular part of the Orpheum's late Saturday evening shows—and the former GI, Don Anderson, has a job as organist. Manager Al Dunne says that Anderson's ability to "sell" songs and get the audiences to participate in the singing has resulted in a decided pickup in Saturday night business.

ALL EYES ARE ON

HE AD!



9,467 people (ac-
paid circulation)
read this ad in 112
America's greatest
nday newspapers this
veek!

THE CAMPAIGN!



One of the most highly concentrated publicity barrages in all history, a result of months of scientific planning in the 20th showmanship tradition, started May 2nd and builds ever greater!

THE 500 OPENINGS!



In one week — the week of May 10th — a 500 theatre day-and-date World Premiere right across the nation!

THE PICTURE!



The most sensational and timely subject ever brought to the screen! The very newest and very best in the great filmed-from-life technique introduced and made famous by 20th Century-Fox!

Darryl F. Zanuck presents

DANA ANDREWS · GENE TIERNEY

THE IRON CURTAIN

with June Havoc · Berry Kroeger · Edna Best · Stefan Schnabel
Nicholas Joy · Eduard Franz · Frederic Tozère

Directed by WILLIAM A. WELLMAN · Produced by SOL C. SIEGEL

Screen Play by Milton Krims · Based on the Personal Story of Igor Gouzenko, Former Code Clerk, U.S.S.R. Embassy in Ottawa, Canada

20th CENTURY-FOX

DO YOU MEASURE UP?

—Try This Yardstick

The true measure of a successful theatreman is gauged not only by his alert sense of showmanship but also by his participation in community activities. Without this ability to become an important cog in the wheel of community life no theatreman can be adjudged to be fully successful in the career he has chosen for himself. How do YOU measure up? Use the following questions as a yardstick to determine the kind of job you are doing. Undoubtedly you will be able to add other items to those already listed.

1. Which local clubs do you belong to?
   - ☐ Country Club
   - ☐ Chamber of Commerce
   - ☐ Church Men's Club
   - ☐ Lions
   - ☐ Kiwanis
   - ☐ Rotary
   - ☐ Others

2. Do you attend meetings regularly? ☐
3. Are you active in their affairs? ☐
4. Do you, or did you, ever hold office? ☐
5. Are you personally acquainted with the following:
   - ☐ Mayor
   - ☐ Fire Chief
   - ☐ Police Chief
   - ☐ Health Officer
   - ☐ School Superintendent
   - ☐ Principals
   - ☐ Others

6. Do you know the heads of all the local civic, welfare and religious organizations? ☐
7. Are you active in their interests and affairs? ☐
8. Do you encourage them to come to you with problems pertaining to community welfare? ☐
9. Do you take an active part in their drives and campaigns? ☐
10. Are you personally acquainted with your:
    - ☐ Newspaper publisher
    - ☐ Editor
    - ☐ Movie critic and editor
    - ☐ Composing room chief
    - ☐ Advertising Manager

11. Do you make a practice of inviting the church, school, civic and religious leaders to your theatre as special guests in reserved or roped-off sections, to see certain outstanding attractions or screenings? ☐
12. Have you ever sponsored an important charity event or show in your theatre? ☐
13. Do you make your theatre available for graduation exercises or other events, such as meetings, rallies, etc.? ☐
14. Have you ever invited your city officials, fire department, newspapermen and others to inspect your theatre's safety equipment, booth, toilet facilities, etc.? ☐
15. Have you ever sponsored a benefit show for a fireman or policeman killed in active duty? ☐
16. Last, but not least, are you an active citizen in your community? ☐

Jackson . . .

(*Continued from Page 26*)

braced, buttressed and guyed with wire to withstand wind strain of 70 to 800 miles per hour. This framework is housed according to the desire and purse of the builder. Concrete blocks, brick, metal lath or wire mesh and concrete, lumber, sheet aluminum and galvanized metal are, any and all, suitable and in use.

The screen side is, of course, first covered with lumber and this overlaid with masonite or other material properly suited to treatment for picture projection. The tower usually contains office and storage space with room left over for a concession booth or other purpose, in case the owner so desires. The screen proper usually starts about 10 or 12 feet above ground level. Much study is necessary to determine the exact location of the speaker or speakers—if central sound is used—if sound reproduction is to be at highest efficiency.

Most ticket booths are located to permit of purchase of tickets from the driver's seat of cars passing at either side. A few short-sighted operators have placed the pasteboard dispensary where it is necessary for customers to leave cars in order to get tickets. The doorman stands at the center of the entrance gates in position to tear tickets from cars passing at either side at times of high traffic.

The projection booth is located 400 to 500 feet from the screen and at or below ground level with projection beamed upward to the immense screen. Provision is made to clear the line of projection by fencing off and landscaping some 50 feet in front of the booth. The projection house usually contains rest rooms and a concession stand. Projection equipment ranges from the especially built RCA machines and accessories priced at around $25,000 to second and subsequent hand units at one-tenth that figure.

The surrounding fence is another feature where material, construction and dimensions are entirely at the option of the builder. In the more thickly populated spots, these run 10 or more feet high and are topped with barbed wire. Others take every form and shape from chicken wire to galvanized metal and solid board, with the far away establishment depending on the stacked brush piles from the area clearing to keep the gate crashers out.

Front display provides the greatest variation, with elaborate neon displays backed by immense pictorial or colored design and extravagantly constructed identity signs to plain painted name on colored tower wall illuminated by large bulbs in reflector and goose neck lights.

Considerable difference of opinion exists regarding the relative merits of individual in-car speakers and the single or multiple speaker central-controlled system. The latter is less expensive and more economical, but the argument waxes around quality rather than cost to the opponents of the in-car speakers who point to the option of adjustment to suit the likes of the patron; the freedom from complaint of neighbors and the service to the hard-of-hearing. The central advocates agree with the latter-named benefits but contend that their isolated position makes complaint infrequent and that the "little boxes" (priced from $6 to $11) compares to the central system as a $6 radio to a $1500 radio; that the in-car speaker offers no possibility of reproducing high frequency sound and the other nuances of audiophonics that make complete enjoyment of the movies possible. Both agree that the in-car speakers add considerably to maintenance cost and that losses through accident and outright theft are no small item.

The hours of operation make the problem of securing help an easy one, with service staffs limited to cashier, doorman and ushers on alternate ramps, and the commission-compensated concession venders. All salaries, including the operator, are computed on an hourly basis except the one man required for lot maintenance and the employes of the concession department.

It is in the concession department that the Drive-In holds high advantage over its indoor competitor. The open-air operation permits the sale of everything from hamburgers, hot dogs, soft drinks, dolls, balloons and other novelties in addition to pop corn and candy. Bottled drinks are carried by the lot venders but transferred to paper cups for consumption to prevent mishandling of the glass containers.

Drive-In operators are reluctant to give out with any near accurate percentage figures on the concession "take," but all agree that it is well above the volume of any known indoor theatre. Those I talked with all plan tremendous expansion in this department, with one talking of using excess screen tower space for a washeteria where customers can leave bundles on entering and pick up clean wash after the show. Still another plans to convert his entire front to commercial enterprise with a good restaurant as a magnet to attract early evening diners who will be first show customers at the theatre. The restaurant will enlarge on the soft drink and food variety to be dispensed to patrons in cars during the show. Another contemplates the inclusion of an apartment for the manager in the upper levels of the screen tower.

Mosquito, Insect Plague

The mosquito and insect plague that holds down attendance in some situations is to be licked this year when a special formula of disinfectant, guaranteed to immunize a car for three hours, becomes available and will be squirted into cars from a small compressor at the time of ticket purchase.

Practically every Drive-In operator is planning the addition of a stage for the presentation of amateur and traveling stage shows. The dressing rooms can be easily provided at either side of the screen.

The present advantage of the southern operator over the northern promises to be cut sharply when present plans for a central heating system with hot air piped directly into cars are completed. This should add two to four months to the northern season.

Of still greater importance is the contemplated additions of "service to the customer." Many Drive-Ins are now featuring a tire-changing service and the newly formed Independent Drive-In Theatre Owners Association is sending out recommendation to all members that a practice be made of having the service staff members make calls at all cars around ten o'clock to determine if the baby's bottle needs heating—and to arrange for the performance of the duty if required. The folks are going to like that. Another suggestion is that an accomplishment of Eddie Joseph, owner of three Drive-Ins in Austin, Texas, be duplicated by all members. Joseph obtained a letter from the local superintendent of schools approving his establishments as well supervised places of wholesome entertainment for the student bodies.

Public relations activities such as mentioned in the above paragraph are certain to strengthen the Drive-In's hold on the goodwill of the American family and materially increase their "take" of that portion of the household budget earmarked for entertainment. Having established a strong beachhead, they're out to conquer, and ammunition like this should do the trick in jig time.

Just as certain as "like takes like" it demands ideas and services attuned to the modern era to appeal and attract folks living in the modern era. How long before the indoor managers wake up?

Some Take

If everyone in the United States from age 31 to age 65 could be gotten to the movies once a week, the annual box-office receipts, even after taxes were deducted, would be nearly $800,000,000, the Audience Research, Inc., said this week. Basing its report on the month of March, ARI says that 70,000,000 tickets had been purchased weekly during that month at a total cost to moviegoers of $33,000,000. Most of this came from folks under 30. But if the 30-65 age group could have been gotten in once a week during that time, the weekly gross would have amounted to more than $75,000,000 during March alone, ARI said.

British Customs Holds U. S. Films, Wants Signatures

Customs offices in Great Britain Tuesday were reported to be refusing to release the Hollywood pictures they had been holding under bond because signed copies of the agreement reached between the British Board of Trade and the American industry were not in their possession. The films were to have been released May 3.

The London report indicated that what customs was waiting on was copies of the agreement signed by the American industry. At one time it was reported that the British wanted each company in the United States to sign the agreement individually.

Document Ready

This was confirmed by the Motion Picture Association of America in New York Tuesday which said that individual signatures were required and that they were being obtained and which anticipated that the necessary documents would be in England by the end of the week.

Screen Guild Has Program Of 25 New, 18 Reissues

Screen Guild has an immediate program of 25 new pictures and 18 reissues, President John J. Jones and Distribution Vice-President Robert L. Lippert announced in Hollywood this week.

The two executives, who pointed out that they have in the past year served 11,000 theatres with their product, declared that "The Mozart Story," "The Prairie," "SOS Submarine" were in the final cutting stage and would be available along with 18 other reissues, including four Edward Smalls, 12 Hopalong Cassidys and "That's My Boy" and "Flirting with Fate." In addition a six-picture contract has been signed with National Pictures, the new producing unit financed by Detroit exhibitor interests.

U-I Starts Sales Drive With Largest May Backlog

A 26-week sales drive launched at the same time that the company has developed the largest backlog it has ever had during the month of May, was announced this week by U-I Vice-President and General Sales Manager William J. Scully. The drive, intended to get competitive selling back into the field, will be featured by prizes. The production department meanwhile declared that it had 14 pictures in the May backlog with "Washington Girl" and "Kiss the Blood Off My Hands" winding up.

Supreme Court Opinion Kills Bidding, Revives Divestiture

(*Continued from Page 5*)

the lower court possibly prohibited them because they would interfere with competitive bidding. ("Hence we set aside the findings on franchises so that the court may examine the problem in the light of elimination from the decree of competitive bidding.")

Block-Booking—"We do not suggest that films may not be sold in blocks or groups where there is no requirement, express or implied, for the purchase of more than one film."

Discrimination—Concurs with the lower court's findings on discriminatory practices in favor of circuits.

Expansion of Theatre Holdings by defendants: Sets aside the lower court bar on this pending its study of divestiture and to allow the lower court "to make an entirely fresh start on the whole problem." Remarks that it does not imply the lower court "erred in prohibiting further theatre expansion by the five majors."

Divestiture—Refers the subject for study to the lower court in the light that it no longer has competitive bidding.

Cross-licensing—Referred for study to the lower court stating: "As a permanent requirement it would seem to be only an indirect way of forcing divestiture. For the findings reveal that the five majors could not operate their theatres full time on their own films. Whether that step would, in absence of competitive bidding, serve as a short range remedy in certain situations to dissipate the effects of the conspiracy is a question for the" lower court.

Price-fixing—Upheld the lower court's prohibition. ("It is not necessary to find an express agreement to find a conspiracy. It is enough that a concert of action is contemplated and that the defendants conformed to the arrangement.")

Clearance and Run—Upheld the local court's rule, denied defendants' plea that they be absolved from proving that a clearance was not unjust.

Formula Deals, Master Agreements—Upholds the lower court in outlawing them.

What They Think —and Say

Theatre Owners of America Counsel Herman Levy advises exhibitors that while competitive bidding is deader than the proverbial dead duck, the high court presumably left the door wide open for the lower court to devise some other forms of sales practices. Exhibitors, he warns, should be alert against the possibility that if such other sales forms are devised by the lower court that they will not "adversely affect them."

* * *

National Allied General Counsel Abram F. Myers told members of his organization that the "theatre empires" of Paramount and 20th Century-Fox are doomed by the Supreme Court's ruling. Myers warned that there would be further delays in the courts and declared that already there are signs that the defendants "are planning to resume their pettifogging and dilatory tactics.

"These long-awaited decisions," he declared, "unfortunately do not spell the end of the industry's legal difficulties because they merely set a course for the lower courts to follow in subsequent proceedings.

* * *

Gunther Lessing, chairman of the Society of Independent Motion Picture Producers, found that the high court has opened the way for small groups of exhibitors to band together for expansion, and that the decision will increase the independent producers' share of the boxoffice of the United States. He believes further that the ruling will prevent exhibitors from being forced to buy poor pictures to get good ones.

* * *

The Motion Picture Association of America had no comment since, a spokesman said, it was not involved in the suit. Its chief supporters, however, are.

* * *

Joseph M. Schenck was reported waiting until it was definitely decided whether there would be divestiture or not before saying whether he would resign as production chief of 20th Century-Fox to take up exhibition in chains of theatres.

Court Ruling May Result In Mich.-Wis. Suits

That the U. S. Supreme Court decision in Washington against the eight majors in the Government anti-trust suit might have repercussions with anti-trust suits in Wisconsin and Michigan was indicated this week by Harry Perlowitz, business manager of the Independent Theatre Owners of Wisconsin and Upper Michigan.

Perlowitz, who claims his organization represents the 300 theatres in the area, however, added that only about five per cent of that amount had grievances and that the chief complaint is the 28-day clearance which, he asserted, circuits get over the indies.

Sees Faulty Family Life As Cause of Delinquency

Motion Picture Association President Eric Johnston told the Family Life Conference in Washington Wednesday that it was dangerous to blame pictures, radio or comic strips for juvenile delinquency in a speech which stressed the importance of the family as a social unit.

"There are more causes for broken homes and for juvenile delinquency," he told the audience. "They range all the way from the restless spirit of a post-war period to mama's bridge club and pop's golf game."

ATA, MPTOA Dead

The American Theatres Association and the Motion Picture Theatre Owners of America, which had merged to form Theatre Owners of America but retained separate identities to follow different courses in their exhibitor fight on the competitive bidding phases of the decree appeal, passed out of existence automatically Monday when the Supreme Court killed bidding. ATA wanted to intervene in the hearing; MPTOA was committed to an amicus curiae action. So while both merged to form the new organization, they maintained their old identities for the court fight.

Box-Office Slants

Who Killed 'Doc' Robbin

(*Continued from Page 21*)

Maurice Geraghty and Dorothy Reid. Photography, John W. Boyle. Produced by Robert F. McGowan. A Hal Roach Production.

Plot: This is tied up with atomic energy and the arrest of the man who is a buddy to a gang of kids. He has been put in jail for murder because the doctor with whom he was working was killed when his house was blown up. The kids go through some scary situations before they straighten matters out and clear their buddy's name.

Comment: Second half of the Hal Roach two-part package "Laff-Time" (the first was "Here Comes Trouble," reviewed in STR April 17, 1948), this is one of those old-fashioned scary comedies that will provide plenty of laughs for family audiences in all situations. It is probably one of the best of the Roach series of 50-minute-or-so comedies, for the excitement mounts to a hysterical pitch before the ending. Children, of course, will love it, and many adults will find it a tonic for what ails them. With "Here Comes Trouble" also rated as very good entertainment, exhibitors would do well to book this "Laff-Time" package for Family Night audiences, but each in its own right will also furnish splendid comedy relief for a dramatic feature.

Assigned to Danger

Eagle Lion | Drama | 66 mins.

AUDIENCE SLANT: (Adult) Well done formula story with sufficient entertainment for those who like gangster films.

BOX-OFFICE SLANT: Satisfactory supporting fare.

Cast: Gene Raymond, Noreen Nash, Bob Bice, Ralf Harolde, Martin Kosleck, Jack Overman, Gene Evans, Mary Meade, Victor Cutler, Russell Hicks, Dean Reisner, Eddie Parks, Emory Parnell, Franklyn Farnum, Bill Kennedy, Chili Williams. **Credits:** Directed by Oscar Boetticher. Screenplay by Eugene Ling. Based on a story by Robert E. Kent. Photography, Lewis W. O'Connell. Produced by Eugene Ling.

Plot: An insurance investigator, seeking the gang who robbed and killed a payroll messenger, goes to an isolated lodge in the mountains, where he finds the sister of one of the men. With her help he cracks the case, gets the money and the girl.

Comment: Here is a standard tale, as outlined above, with murder and what is supposed to be suspense combined to entertain audiences who still like gangster stories for their screen entertainment. Good performances and capable direction give the picture some action, but most of it is slow-moving because of the limited locale. Gene Raymond is convincing as the insurance investigator and Noreen Nash sympathetically portrays the gangster's wife. Bob Bice, Ralf Harolde and Martin Kosleck are sinister enough in the gangster roles.

The First Gentleman

(Reviewed in London)

Columbia | Costume Drama | 111 mins.

AUDIENCE SLANT: (Adult) Beautifully mounted, painstaking but overlong historical romance of Regency England. Moderate entertainment.

BOX-OFFICE SLANT: Leisurely development, length and only Jean-Pierre Aumont for the marquee, make this a tricky booking, despite certain women's angles.

Cast: Jean-Pierre Aumont, Joan Hopkins, Cecil Parker, Margaretta Scott, Jack Livesey, Anthony Hawtrey, Hugh Griffith and others. Screenplay by Nicholas Phipps. Adaptation, Reginald Long. From Norman Ginsbury's play. Music conducted by Sir Thomas Beecham, Bart. Directed by A. Cavalcanti. Produced by Joseph Friedman for Columbia British.

Plot: Fearing the growing popularity of his daughter, Charlotte (Joan Hopkins), the Prince Regent (Cecil Parker), self styled "First Gentleman of Europe," arranges a marriage with the spineless Prince William of Orange (Tom Gill) to get her abroad. She obstructs the plan as she loves the penniless Prince Leopold of Saxe-Coburg (Jean-Pierre Aumont). He has to leave the country and their letters are intercepted. Because of her hostility, Prince William ends the engagement and, to regain popularity, the Regent agrees to her marrying Prince Leopold. Charlotte dies in childbirth. With bitterness, the aging Regent attends the baptism of his niece, Victoria, future queen of England.

Comment: Despite the title, "The First Gentleman" is not so much a story of the profligate, extravagant Prince Regent, but of his influence on his daughter's romance with the penniless Prince Leopold of Saxe-Coburg. As a result, little of the character of this colorful personality is brought out, and for the greater part he is a figure in the background. Directed by Cavalcanti, it moves leisurely and somewhat stiffly through magnificent settings, rarely stirring the emotions. An effort has been made to introduce exteriors, but these, if anything, tend to stress the stage origin of the story. Women will enjoy the dresses, the courteous manners of the men and, in particular, the moving scene when Princess Charlotte learns from her mother, beautifully played by Amy Frank, that she can no longer stand her husband's humiliations and is going abroad. Joan Hopkins reveals herself as a promising newcomer, and Jean-Pierre Aumont is happily cast as Prince Leopold. Cecil Parker strides through the picture with consummate ease as the Regent.

The Bold Frontiersman

Republic | Western | 60 mins.

AUDIENCE SLANT: (Family) Good action western in the Allan "Rocky" Lane series.

BOX-OFFICE SLANT: Should do good business where outdoor films are liked.

Cast: Allan "Rocky" Lane, Black Jack, Eddy Waller, Roy Barcroft, John Alvin, Francis McDonald, Fred Graham, Edward Cassidy, Edmund Cobb, Harold Goodwin, Jack Kirk, Ken Terrell, Marshall Reed, Al Murphy. **Credits:** Directed by Philip Ford. Screenplay by Bob Williams. Photography, Ernest Miller. Associate Producer, Gordon Kay.

Plot: Lane arrives in a small frontier town just in time to save the son of a rancher from being hung for theft and murder. He finds the real culprit and clears the boy and his dad.

Comment: This is another good entry in the Allan "Rocky" Lane series to entertain and satisfy the western fans. Philip Ford's direction gives the picture plenty of movement and lots of exciting adventure. Should do good business where outdoor films are liked.

'The Brothers'

Originally reviewed in London (STR, May 24, 1947) this picture was described as "a fine piece of filmcraft which, because of its theme, will be most appreciated by discriminating moviegoers." The London reviewer also pointed out that "there are harrowing scenes and certain implications which make it unsuitable for children," and added that while the film "has much popular appeal, fine production values and beautiful photography, an air of foreboding overshadows the whole." It is "an offering for 'class' theatres." Presented by the J. Arthur Rank Organization, produced by Sydney Box with screenplay by Sydney and Muriel Box, "The Brothers" is being distributed in the United States by Universal-International. Running time, 98 mins.

Adventures in Silverado

Columbia | Western | 73 mins.

AUDIENCE SLANT: (Family) Entertaining western for those who like outdoor action films. Lots of excitement and thrills.

BOX-OFFICE SLANT: Should do well wherever westerns or outdoor action films are popular. Has all the qualifications to bring in solid returns.

Cast: William Bishop, Gloria Henry, Edgar Buchanan, Forrest Tucker, Edgar Barrier, Irving Bacon, Joseph Crehan, Paul E. Burns, Patti Brady, Fred Sears, Joe Wong, Charles Cane, Eddy Waller, Netta Parker, Trevor Bardette. **Credits:** Directed by Phil Karlson. Screenplay by Kenneth Gamet, Tom Kilpatrick, Jo Pagano. Suggested by story "Silverado Squatters" by Robert Louis Stevenson. Photography, Henry Freulich. Produced by Ted Richmond.

Plot: An unknown Robin Hood type of character, known as "the monk" has been stealing the gold shipments going out of a California town. Two coachmen suspect each other and rivalry develops. After many thrilling and exciting chases, picture finishes with an unsuspected climax.

Comment: Plot of this outdoor opus is based on the Robert Louis Stevenson story "Silverado Squatters." Picture follows the tale quite faithfully even including the Stevenson character in the proceedings. There are thrills aplenty, action and lots of excitement, all well-paced and holding the interest for a satisfactory 73 minutes of entertainment. William Bishop turns in a fine performance as the hero and Gloria Henry registers well as the operator of the stage company. Edgar Buchanan, Edgar Barrier and Forrest Tucker are all excellent in their respective roles. Direction by Phil Karlson gives the film all the punch and exciting material the fans look for in outdoor entertainment.

I Wouldn't Be in Your Shoes

Monogram | Mystery | 70 mins.

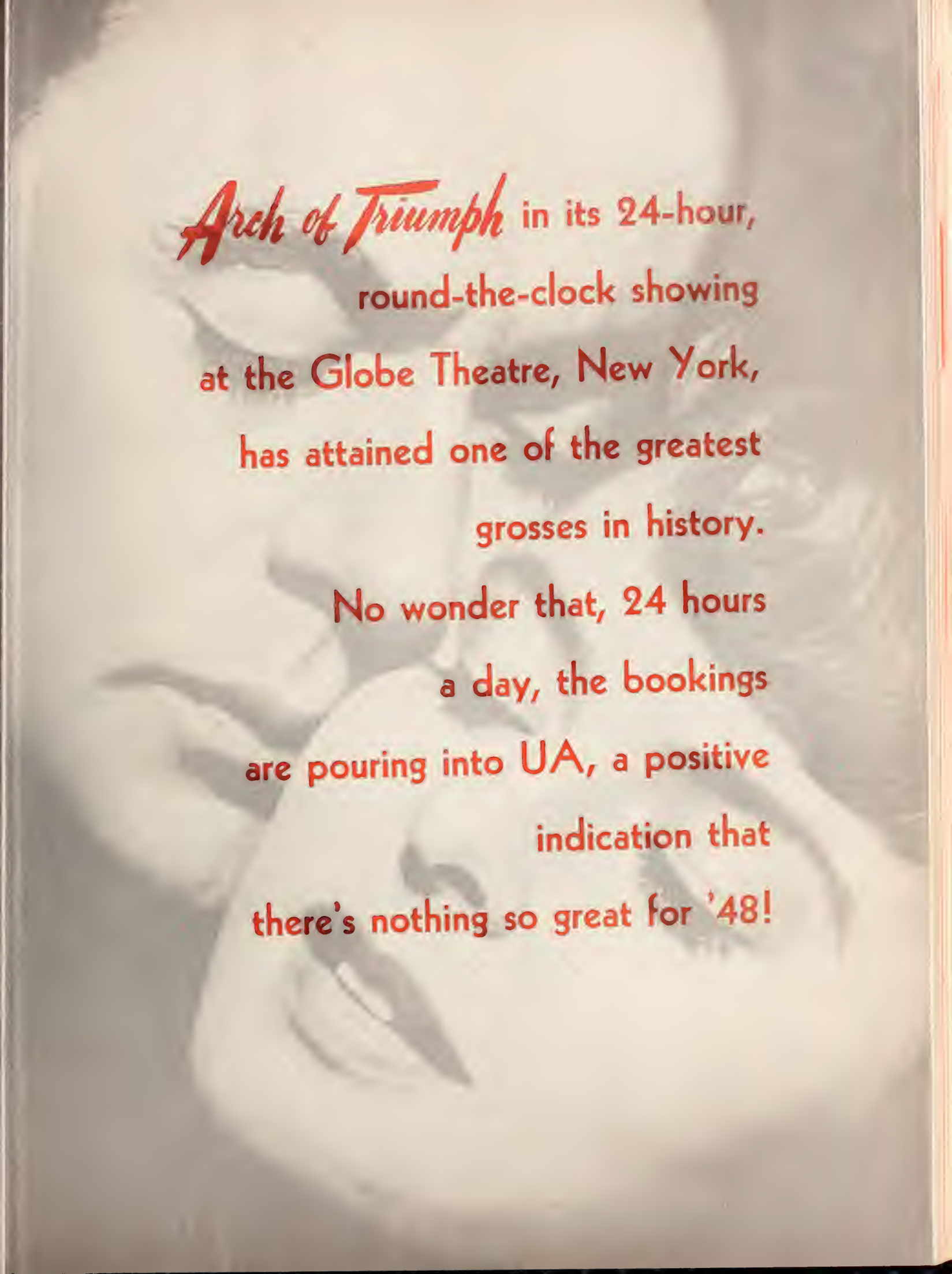
AUDIENCE SLANT: (Adult) An exceptionally good mystery for the armchair detectives and all others who like suspenseful dramatic fare.

BOX-OFFICE SLANT: Should do well in most situations and strong enough to head the bill where mysteries are popular.

Cast: Don Castle, Elyse Knox, Regis Toomey, Charles D. Brown, Rory Mallinson, Bill Kennedy, Ray Dolciame, William Ruhl, Esther Michelson, Steve Darrell, Wally Walker, John Sheehan, Herman Cantor, John H. Elliott, Tito Vuolo, Jimmy Aubrey, John Shay, Donald Kerr, Joe Bernard, Stanley Blystone, Dorothy Vaughan, Robert Lowell, Matty Fain and others. **Credits:** Directed by William Nigh. Screenplay by Steve Fisher. From the novel by Cornell Woolrich. Photography, Mack Stengler. Produced by Walter Mirish.

Plot: An unemployed dancer, unhappy because his wife works in a night dancing academy, furiously throws his shoes through

(*Continued on Page 32*)


Arch of Triumph in its 24-hour,
round-the-clock showing
at the Globe Theatre, New York,
has attained one of the greatest
grosses in history.
No wonder that, 24 hours
a day, the bookings
are pouring into UA, a positive
indication that
there's nothing so great for '48!

Box-Office Slants

I Wouldn't Be in Your Shoes

(*Continued from Page 30*)

the window one night at some howling cats. From then on he becomes implicated in a murder and is about to be sent to the chair when his wife uncovers the real criminal and he is released.

Comment: This is exceptionally good dramatic fare with the kind of suspense that builds constantly. It has a special appeal for the armchair detectives, for as a mystery, it will not only challenge their wits but will also provide them with all of the ingredients they enjoy: murder, excitement and edge-of-seat suspense. Don Castle is convincing and able in the role of the convicted man. His wife is sympathetically played by Elyse Knox, and Regis Toomey does a smooth, capable job in the role of the detective. Particular stress should be given to the fine direction by William Nigh, who keeps the interest high with his constant suspense building, and to Walter Mirish, the producer, for the generally good production elements.

California Firebrand

(Trucolor)

Republic **Western with Songs** **63 mins.**

AUDIENCE SLANT: (Family) A highly acceptable western for the action fans. The Trucolor photography is clear and sharp.

BOX-OFFICE SLANT: Should have no trouble ringing the box-office bell wherever audiences prefer westerns.

Cast: Monte Hale, Adrian Booth, Paul Hurst, Alice Tyrrell, Tristram Coffin, LeRoy Mason, Douglas Evans, Sarah Edwards, Daniel M. Sheridan, Duke York, Lanny Rees, Foy Willing and the Riders of the Purple Sage. **Credits:** Associate Producer, Melville Tucker. Directed by Philip Ford. Screenplay by J. Benton Cheney and John K. Butler. Adaptation by Royal K. Cole. Photography, Reggie Lanning.

Plot: Monte Hale and his pal, Paul Hurst, overcome all odds as they oppose a small town mayor's plans to win control of residents' valuable land claims.

Comment: Clear, sharp Trucolor photography, plus plenty of shooting, riding and fighting, make this western highly acceptable fare for the action fans. Monte Hale sings a song or two, and some amusing specialties are offered by Foy Willing and the Riders of the Purple Sage. Wherever the Hale series has caught on, or wherever audiences prefer westerns, "California Firebrand" should have no trouble ringing the box-office bell.

The Iron Curtain

20th Century-Fox **Melodrama** **87 mins.**

AUDIENCE SLANT: (Adult) A spy picture that because of its authenticity develops impact and patriotic values that place it far beyond the usual film of its class.

BOX-OFFICE SLANT: Good marquee names and a strong national selling campaign by the producer will put this over. Make use of the fact that it actually happened to a couple and that their lives are still in danger.

Cast: Dana Andrews, Gene Tierney, June Havoc, Berry Kroeger, Edna Best, Stefan Schnabel, Nicholas Joy, Eduard Franz, Frederic Tozere, Noel Cravat, Christopher Robin Olsen, Peter Whitney, Leslie Barrie, Mauritz Hugo, Reed Hadley, Victor Wood. **Credits:** Presented by Darryl F. Zanuck. Direction, William A. Wellman. Produced by Sol C. Siegel. Screenplay by Milton Krims. Based on the personal story of Igor Gouzenko, former code clerk, U.S.S.R. Embassy in Ottawa, Canada. Photography, Charles G. Clarke.

Plot: Gouzenko reaches the Ottawa Embassy to send and receive code messages from Moscow. His wife turns toward the democratic way of life and slowly he turns with her. He finally places papers in the hands of the Canadian Government which bring about the conviction of seventeen Canadians for treason. He escapes the Soviet machine, becomes a Canadian citizen and lives under the constant protection of the Royal Canadian Mounted Police.

Comment: This is fundamentally a spy story, with its hidden doors, menacing secret service officials, hair-breadth escapes, and dark, ominous atmosphere. You have seen these elements before in Nazi spy pictures and as far back as the old gangster stuff of the '20s. But the film differs abruptly in two important particulars: this time it is the Soviet and this time the story is authentic, backed by official documentation. It has to do with the Canadian spy case of last year and is laid entirely in Ottawa. Producer Zanuck and Director Wellman have contrived to handle the picture in a semi-documentary style, dramatizing the happenings after the fashion of radio news dramatizations; in fact, it is virtually radio with photography added. Dana Andrews and Gene Tierney as the Russian couple involved make the characters believable, and Berry Kroeger as the chief Canadian villain proves very ominous indeed. The general impression you get is that they're all villains except the hero and his wife—and their baby. "The Iron Curtain" is forthright propaganda and makes no bones about it, but again the fact remains that the chief details are documented. A big national selling campaign on the part of the producers will help put this picture over for you, plus the marquee value of the stars, plus constant plugging on its authenticity.

Heart of Virginia

Republic **Drama** **60 mins.**

AUDIENCE SLANT: (Family) Pleasant little race-horse offering that will please average audiences, especially the action fans.

BOX-OFFICE SLANT: Will get by as supporting fare for double bills and should be good for action runs.

Cast: Janet Martin, Robert Lowery, Frankie Darro, Paul Hurst, Sam McDaniel, Tom Chatterton, Bennie Bartlett, Glen Vernon, Edmund Cobb. **Credits:** Associate producer, Sidney Picker. Director, R. G. Springsteen. Original screenplay by Jerry Sackheim. Additional dialog, John K. Butler. Photography, John MacBurnie.

Plot: When he accidentally causes the death of his best friend during a horse race, a star jockey worries himself into drunken oblivion. Eventually, however, with the help of a stable boy and his former boss' daughter, he regains enough confidence to ride his former mount in a big race, which he wins.

Comment: This is a pleasant little race-horse offering that will please average audiences, especially the action fans. Although its story has been repeated time and again on the screen, Director R. G. Springsteen keeps things moving at a neat pace, and John MacBurnie's photography is excellent. Frankie Darro stands out as the troubled jockey, and veteran Sam McDaniel does a swell job as Frankie's ever-present sidekick. The film will get by as supporting fare for double bills and should be good for action runs.

Rocky

Monogram **Drama** **76 mins.**

AUDIENCE SLANT: (Family) Wholesome entertainment for the entire family, with a boy and his dog the principal figures.

BOX-OFFICE SLANT: Will hold up its half of a double bill and should draw well in neighborhood runs and smaller situations.

Cast: Roddy McDowall, "Rags," Edgar Barrier, Nita Hunter, Gale Sherwood, Jonathan Hale, William Ruhl, Claire Whitney, Irving Bacon, John Alvin. **Credits:** Producer, Lindsley Parsons. Associate producers, Roddy McDowall and Ace Herman. Director, Phil Karlson. Screenplay by Jack DeWitt, from original story by George W. Sayre. Additional dialog, Tim Ryan and Scott Darling. Photography, William Sickner.

Plot: A boy finds a lost dog, Rocky, whom he raises, not knowing that the dog has a brother who joined a wolf pack and became a sheep-killer. When there is an epidemic of sheep-killing, the men blame Rocky and take him into custody. But Rocky finds the real killer.

Comment: Here is wholesome entertainment for the entire family, with a boy and his dog the principal figures. Roddy McDowall rates special credit for not only playing the leading role but also for serving as associate producer. His performance is very good and the little dog, "Rags," is well trained and certain to win audiences' hearts. Nita Hunter, as Roddy's young teen-age sweetheart, tends to overact and project her cuteness too liberally, but the rest of the cast is adequate. There are some very fine shots of High Sierra country. The picture will hold up its half of a double bill and should drew well in neighborhood runs and smaller situations.

Waterfront at Midnight

Paramount **Drama** **63 mins.**

AUDIENCE SLANT: (Adult) Very good action-drama that moves at a swift pace.

BOX-OFFICE SLANT: Pine-Thomas' name for action films will help, plus standard name draws, in making this one a strong supporting feature.

Cast: William Gargan, Mary Beth Hughes, Richard Travis, Richard Crane, Cheryl Walker, Horace McMahon, John Hilton, Douglas Fowley, Paul Harvey, Keye Luke. **Credits:** Producers, William Pine and William Thomas. Director, William Berke. Original screenplay by Bernard Girard. Photography, Ellis W. Carter.

Plot: When the young brother of a police lieutenant gets in with the gang the officer is chasing, it makes it easier for the thugs to pursue their hot cargo activities on the waterfront. In a fight, the gang leader kills the youth, but frames the officer so as to make it appear he shot his own brother. However, justice prevails, and the villains are trapped.

Comment: Pine-Thomas deliver a very good action-drama that moves at a swift pace. William Berke does a nice job of directing and scenarist Bernard Girard deserves a hand for his better-than-average screenplay. William Gargan, a solid action bet, scores with his police officer heroics, while Richard Travis makes an extremely well-cast villain. The rest of the players are up to par. Pine-Thomas' name for action films will help, plus the standard name draws like Gargan and Mary Beth Hughes, in making this one a strong supporting feature.

Wins Juvenile Role In Goldwyn Picture

After interviewing nearly 1,000 applicants between the ages of six and eight, Samuel Goldwyn has signed seven-year-old Gigi Perreau ("High Barbaree," "Green Dolphin Street," "Now and Forever") to play Teresa Wright as a child in "Take Three Tenses," screen adaptation of Rumer Godden's novel.

QUOTE

Jay Emanuel, theatre owner and publisher of 'THE EXHIBITOR,' in his issue of March 31, 1948 stated editorially: "A TRAILER is still the exhibitor's best medium, and still the cheapest. It is sampling in the best form."

TRAILERS ARE YOUR BEST BUY in ADVERTISING!

Woman's Home Companion, in it's 1947 Movie Survey, says that TRAILERS draw 31% of your Patrons!



UNQUOTE

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CHICAGO

Great States Theatres is expanding the sale of candy and popcorn in its circuit, having recently inaugurated sales at the Rialto and Madison, Peoria; the Paramount, Kankakee; Rialto and Genesee, Waukegan; Tivoli, Aurora, and the Crooker in Elgin, all Illinois situations.

Vincent O'Keefe, Alliance circuit's city manager in Vincennes, Ind., also has charge of its drive-in there. Alliance General Manager James Gregory has returned from a spring vacation at Hot Springs, Ark.

Chicago's amusement tax collections are running behind estimates. January total was $148,000; February $209,000 with March receipts expected to bring the first quarter's collections to $500,000. The city council in Waukegan, Ill., has voted a 4 per cent amusement tax.

It is reported that the Calumet Theatre, Hammond, Ind., has received improved playing time and will withdraw its suit against the major film companies and the Warner and Great States theatres, with details being worked out.

Mayor Martin Kennelly, it is reported, will seek power from the city council to close all places of business, including theatres, that do not obtain licenses to operate, and plans to give them 30 days in which to comply.

Cleve Adams, All American News sales manager, is at the Martha Washington Hospital for a checkup. Ashton Stevens, dean of Chicago's theatre critics and editors, is seriously ill in Passavant Hospital.

WBKB television station's Capt. Will Eddy estimates there are now 19,197 television stations in the Chicago area, many of which would be likely to subscribe to WPIX's television newsreel syndicate now being offered to stations outside the New York area. Production of the 16-mm. nine-minute daily television newsreel is set to start about June 15.

MINNEAPOLIS

Joe Floyd, Welworth circuit manager at Sioux Falls, S. D., will construct a drive-in in that city to hold 650 cars.

Flood waters which overran the banks of the Park river at Grafton, N. D., temporarily closed the town's two theatres, the Zelda and the Strand.

L. J. Frerick of Lake Bronson, Minn., a barber, beautician and theatre operator, will open a combination theatre, barber shop and beauty parlor in Remer, Minn.

In a realignment of personnel at 20th-Fox, Ardis Bartz is secretary to the branch manager, Bill Clayson is booker, and Beatrice Getzkin is bookers' secretary. New on film row is Gail Connors, switchboard operator at National Screen Service.

Recent out-of-town exhibitors on film row were George Severn, Baudette, Minn.; Wayne Marks, Ironton, Minn.; Dave Hulbert, Augusta, Wis.; and Mr. and Mrs. John Brandt, who will take over the theatre at Sleepy Eye, Minn., on May 16.

Jean Angus, biller at National Screen Service, became the bride of Ray Schmidt on May 7.

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Maxine Johnson, bookkeeper at NSS, is engaged to Everett Kinter of LeRoy, Minn. Glen Wood, booker at Universal, flew to Detroit May 7 for the American Bowling Congress tournament. Kenneth Eitram, booker at Paramount, is the father of a 12-lb. boy, who has been named Gary Kenneth.

DALLAS

Ernest C. Leeves, industry veteran for more than 28 years, has joined the Texas Theatres Service Co., buying and booking service, as head of all field activities. He started in show business with Metro and later joined LeRoy Bickel. Held several executive positions with Pathe and PDC, and later was with Western Electric in Chicago. Following this he headed an electrical lighting and theatre equipment business of his own in the Kansas City area. During World War II he worked in Washington with the Planning and Procurement Department of the government.

L. C. Dennis, owner of the Rio and Dennis Theatres in Gainesville, has announced that his new drive-in, The Hi-Ho, will open on May 20, with a car capacity of approximately 350.

R. A. Noret and W. A. Eiland were in town last week making the final arrangements for their new drive-in at Lamesa, Texas.

No Bed, But

Manager George Hunt of Loew's, Louisville, provided the answer to many who didn't have a place to sleep Derby Day even this year when he again kept his house open all night. The Derby visitor who couldn't find a bed in town or who couldn't pay the highly inflated Derby prices, could lean back in one of Loew's chairs for the price of admission and if he wanted to stay awake, look at "State of the Union."

PITTSBURGH

The entire motion picture industry here was grieved to learn of the death of Tom Fordham, district manager for Warner Brothers theatres in the Erie area for many years, last week from a lingering illness.

Miss Grace Thomas, of the local 20th Century-Fox accounting department will be a June bride. The city ordinance requiring theatre operators to install proper toilet facilities for motion picture projectionists will not go into effect until Dec. 1 in order to give theatre owners an opportunity to make the installations.

Dorothy McAleer, and Peggy Zaccero, of the Harris Amusement Company, both of whom were on the sick list the past few weeks, have returned to their desks in excellent health.

The Dormont-Mt. Lebanon Rotary Club gave a luncheon on Monday last for Harry Koch, for the past 18 years manager of the South Hills Theatre, Dormont.

Lou Gilbert, manager of the Warner Theatre in downtown Pittsburgh, has returned to his post following a long illness and convalescence in Florida. Mal Katz, manager of the Model Theatre, another Warner house, has also returned to the job after a long confinement in the Veterans Hospital, Aspinwall.

HARTFORD

New construction continues to be in the trade talk in Hartford's territory. William R. Gleason and Albert M. Pickus are proceeding with plans for a theatre at Stratford, Conn., with estimated cost about $200,000. From Burlington, Vermont, comes word that the Sunset Amusement Corp., of Burlington, will build Vermont's first open air location, near Burlington. George W. Brown of Burlington, Vt.; John Gardner of Schenectady, N. Y.; and Claude Watkins of Watervliet, N. Y., are members of the corporation.

Peter and Alexander Krenicki of Hartford, Conn., have sold their controlling shares in New Astor Theatre Corp., East Hartford, Conn., to Steve Kurpen of Hartford and Howard Harris of East Hartford, who now operate the Astor, Hartford.

Ted Harris, managing director of the State Theatre, reports the engagement of his daughter, Adele, to Victor Feingold of Hartford. In New Haven, Attorney and Mrs. David Richman announce the engagement of their daughter, Barbara, to Jack N. Warner, son of Warner Bros. Executive Jack L. Warner.

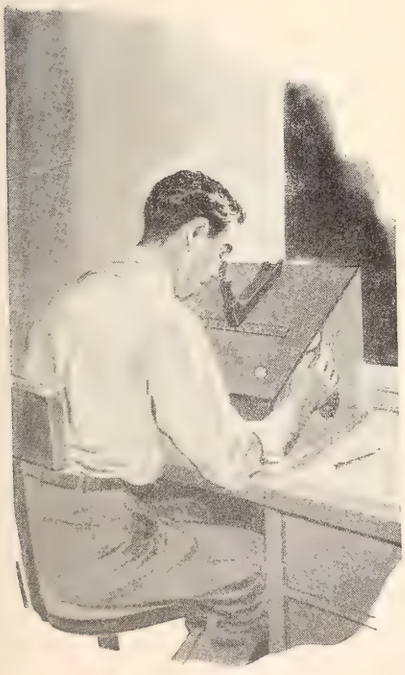
Owen Holmes has completed construction of the Sundown drive-in, Westfield, Mass.

DENVER

More independent exhibitors are expected in Denver on May 18-19 than at any other time due to the convention of the Allied Rocky Mountain Independent Theatres which follows the meeting of the board of national Allied May 15-17, with both meetings at the Cosmopolitan hotel. Independent exhibitors not Allied members are also invited to the convention.

(*Continued on Page* 36)





He makes the most of moonlit moments . . .

IT'S mighty important to star . . . director . . . movie-goer . . . to have this moonlit moment come alive upon the screen.

And when it does—in all its subtlety of mood in light and shadow—the credit's due in no small measure to the important contribution of the laboratory control engineer.

For his knowledge of photochemistry, his "eye" for photographic quality . . . his vigilant control of printing density and contrast . . . do much to make moonlight footage *look* like moonlight, and help to bring out the best in every frame of film.

Quality of film contributes, too; and this important assistance the laboratory control engineer is sure of when he works with the famous Eastman family of motion-picture films.

EASTMAN KODAK COMPANY

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J. E. BRULATOUR, INC., DISTRIBUTORS

FORT LEE • CHICAGO • HOLLYWOOD

REGIONAL NEWSREEL

(*Continued from Page* 34)

Among those who will address the convention will be Abram F. Meyers, William Ainsworth, Sidney Samuelson, Trueman Rembusch, Col. A. H. Cole and others. Subjects include the Myers' report on the government case against the distributors and producers, legal problems, ASCAP, 16-mm. competition. Entertainment for the ladies will include a sight-seeing tour and a luncheon.

20th-Fox Exchange Cashier Hazel Morgan suffered second and third degree burns when she turned a kettle of hot water over on herself.

Selected Pictures Exchanges President Frank Childs returned to work after being off several weeks because of an infected knee that was injured when he fell off a stepladder at home.

The RKO exchange is finishing in the money in all angles of the Ned Depinet drive. Two of the Denver salesmen, Merle Gwinn and Sam Appleman, sold 100 per cent on all shorts and features in the contest.

Robert Walker has changed the name of the Rialto, Fruita, to the Unitah. John Harwell, El Cortez, N. M., doorman, died as the result of a motorcycle accident.

ALBANY

Monogram-Allied Artists General Sales Manager M. R. Goldstein visited Albany with Monogram Franchise Owner Harry Berkson. Universal-International Eastern Division Manager Fred Meyer was also a visitor. Mr. and Mrs. Neil Hellman of Hellman Theatres, were in Atlantic City to celebrate their wedding anniversary. Screen Guild's Ben Smith has closed deal for 12 Kallet Theatres. Warners' Theatres Office Manager Leo Drexler, Commander of the Catholic War Veterans Sullivan Post, was appointed color sergeant for May Day demonstration.

Schine Enterprises' Bernie Diamond is a father for the third time—a boy. MGM Booker Frank Carroll has solved the housing problem —in part—by buying a house. Now he only has to wait for the tenant to move out.

Friends of RKO Salesman Howard Goldstein, will be happy to learn that his mother, seriously ill for the past several weeks, is out of danger.

Warner Bros. Booking Clerk Idaesther Demo Miller, out ill, is back. New assistant shipper at the same place is Irwin Cunney. Gertrude Tranze, cashier at the Lincoln, Troy, returned to work Monday after hospitalization.

John Free and William Turnbull will open the 250-seat Riverside Drive in Ogdensburg on May 15. Early vacationists: Paramount Booker Jim Frangulos; MGM Assistant Shipper Bernie Pajack.

INDIANAPOLIS

Keith's Theatre Manager Tom Newcomb is in St. Vincent's Hospital here for an operation. Theodore Parvu has taken over the Lyceum at Terre Haute. Mannie Marcus, head of M. Marcus Enterprises, Indianapolis, visited his theatres in Cincinnati and Dayton during the week.

Richard (Dick) Stevens, of Warner Bros. West Coast offices, replaces Ira Epstein, as publicity director in Indianapolis and surrounding territory, with offices at Cincinnati. Epstein has gone to the Warner offices in New York City. Jerry Weiss, from Chicago, has been added to the sales organization at Eagle Lion exchange.

Sweet and Low

Jack E. Lewis, assistant projectionist at the Lincoln Theatre, Hodgenville, Ky., gets his own radio show over WCTO, Campbellsville, when he will feature "Hodgenville Hotshots." Lewis is a musician as well as a projectionist.

Film Classics Exchange Manager Sam Abrams is suffering with an infected right eye. RKO Salesman Peter Fortune was called to Cleveland by the death of his sister.

A new drive-in theatre on highway 41, is being constructed by Graulich and Purtell, Evansville, Ind., merchants. The 400-car project is scheduled to open July 1.

Bruce Kixmiller, who operates the Colonial-Indiana Theatres at Bicknell, Ind., has returned after a 30-day cruise in the Caribbean islands. Jane Crenshaw of the Princess Theatre at Newburg, Ind., has installed new booth and sound equipment. George W. Lindsay, Brownsville, Ky., has opened his new 218-seat Lindsay.

BALTIMORE

Leon Zeller has a new front on the Roxy and is thinking of one for the Roslyn. Jack Dawes has finished reseating the Globe at Berlin, Md., Variety Clubrooms are being redecorated. Rodney Collier of the Stanley is confined home—mumps which daughter Patricia gave daddy.

Congratulations are in order for MGM Manager Jerry Adams. It's a boy. Barry Goldman has announced that air conditioning of the Diane, Lenox and Fulton will soon be ready. The Royal has been sold to District Theatres.

Condolences to Ideal Theatre's Jules Goldman, who has lost his brother. Joe Walderman is spending an extra week in Florida from which Mr. and Mrs. Harry Goldberg and Mr. and Mrs. Chauncey Wolfe returned after four weeks in Miami.

Bill Myers is refronting the Echo with glass brick and repainting the DeLuxe's lobby. Confabbing at the Park Plaza during dinner this week were Paramount's Jack Bryant, Columbia's Chick Wingfield, Eagle Lion's Danny Rosenthal, Universal's Vince Daugherty.

SALT LAKE CITY

Salt Lake City shut-in children will be the guests of the Uptown Theatre next week at a showing of Walt Disney's "Bambi." Television's Philo T. Farnsworth was presented a medal of honor by the Academy of Western Culture which also honored him with a luncheon.

RKO Branch Manager Giff Davison is calling on the trade in Idaho. Universal Branch Manager C. R. (Buck) Wade, back from his territory, is calling on local area accounts. Newsreel Cameraman Russell Wright is presenting Scandinavian films at Kingsbury Hall under auspices of the Salt Lake Optimists Club.

Encyclopedia Britannica Films has selected two Salt Lake City sixth-grade girls, without a screen test, to star in a film on trees which it will make at Brighton, at the head of Big Cottonwood Canyon.

Monogram-Allied Artists Franchise Owner Lon T. Fidler, here conferring with Branch Manager Don Tibbs, has returned to Denver. The MGM-Liberty Films' production of "State of the Union" is playing to enthusiastic audiences at the Utah, Intermountain house.

BOSTON

Many film stars, including Paul Lukas, who has the stellar role in RKO's "Berlin Express," which has its world premiere here this week, Dorothy Lamour and Bob Ryan, will attend the film's debut all proceeds of which go to the American Cancer Fund.

U. S. Motion Picture Service's Lee Beecher is visiting exchanges in the New England states. Bay State Film's Edward Klein is back from a vacation spent with his son, Harold, a student at Michigan State College. Monogram Vice-President Herman Rifkin and son, Julian, flew back from a franchise holders' meeting in Milwaukee. Joe Cifre of the Cifre Company and his wife are vacationing in Miami. Warner Theatres Publicist Art Moger was the principal speaker at the annual meeting here this week of the Independent Exhibitors of America.

Local 792, IATSE, which covers Plymouth and Cape Cod projectionists, this week reelected President Wendell F. Bassett, Vice-President J. Lester Harrison and Secretary-Treasurer John William Reed. Newly elected was Business Agent William D. Swan.

CINCINNATI

Quite a turnout last Monday for the dinner tended Paramount Branch Manager J. J. Grady. Universal-International's Pete Rosian was in charge. Grady got a set of luggage.

Vernon Berg has taken over the Little at Yellow Spring from Phil Mohan. R. A. Emrick, in the hospital for his heart, is out again. RKO Salesman Joe McKnight will go under the knife soon. Louis Wiethe has acquired control in the Park-In at Mt. Healthy, Ohio, for which Theatre Owners Corporation will book and buy. Irene Sagel has been promoted to office manager for 20th-Fox, the sixth woman to get such a Fox appointment in the past eight years. She replaces William Gunzelman

WASHINGTON

The Washington Film Council has joined the American Public Relations Association to stage the first Washington Film Festival May 24-27 at American University in connection with the First International Public Relations Institute and the third annual convention of the American Public Relations Association.

Loew's Eastern Division Manager Carter T. Barron has been named head of the amusement division for the Board of Trade's Greater National Capital Committee campaign.

Nat Brower and C. McCartney of the 20th Century-Fox home office auditing department were at the local exchange. Bill Michaelson, 20th-Fox Exploiteer, has been out in Roanoke and Richmond on ballyhoo business.

COLUMBUS

John F. Sullivan is the new sales representative for Heywood-Wakefield in this territory. P. J. Wood is urging exhibitors to meet the 16-mm. threat in Ohio by installing the equipment and working with the community 16-mm. showings. Third drive-in to be located in the western section of Franklin County will be constructed by Frank Yassenoff and Harold Schwartz who run the Riverside and Eastside. Other drive-ins in this area include Miles' West Broad and the National Auto Theatre.

REGIONAL NEWSREEL

CHARLOTTE

Northmeck Theatres (T. A. Little, F. H. Beddingfield, T. B. Autrey) has taken over the Davidson at Davidson, formerly operated by the Stoughs. Paramount Exchange Manager Harry Haas will be transferred to St. Louis. Exhibitor Service Booker Robert Saxton has returned from a trip to Columbia, Orangeburg and Cadmen.

It's a girl at the home of the Percy Osteens. Pop manages the Carolina at Anderson. Mrs. Virgina Crolley has bought and reopened the Morris at Morris Field. Jake Arenson of the Arenson road shows has returned from Florida. Film Classics has moved its office to Brevard Court. Former Monogram Branch Manager Sam Hinson, who later served with the Valdese circuit, has been appointed manager of the branch SRO will open in Charlotte. SRO formerly worked the territory out of Atlanta.

Ike and Harry Katz of Kay Films have returned from New York with a flock of new product. Local Kay Manager J. W. Bishop is back from a trip through South Carolina.

LOS ANGELES

Sherrill Corwin is off to New York to set up bookings for the San Francisco United Artists which he and Sol Lesser have acquired. Mrs. Bunny Davis, of Montreal, has been switched from MGM's booking department to succeed Helen Michaelis, resigned, as secretary to Office Manager Jack Valpey. Jack Mandell has set up International Film Exchange to distribute French, Italian and Hungarian pictures in 11 western states.

Cecil Vinnicof is the father of a six-and-a-quarter-pound boy. Mildred Sheffield, secretary in the Warners' Theatres booking office, married John C. Zellner. Moe Burles replaces Jack Curry, deceased, as Paramount salesman. Burles was formerly a Monogram branch manager in Portland. Mrs. Goldie Heedwohl, mother of Paul Heedwohl, has joined Ad-Art.

The Reseada at Reseada is expected to open in June, according to Exhibitors Henry C. Kern and Charles W. Grenzbach. House seats 900, is modern in every respect and has parking space for 100 cars.

Is This a Fact?

During a recent freak cold wave when the mercury dipped to 33 degrees below zero at Wahpeton, N. D., the Gillies Theatre there had sign on the front of the theatre saying: Coming Soon, "If Winter Comes!"

PHILADELPHIA

Eagle Lion Tub-Thumper Max Miller celebrated another birthday this week with his brother. They were born on the same day, three years apart.

Ned Yaffe, Y. and Y. Popcorn treasurer, is vacationing with his wife at Bridgeport, Conn. Claire Happ, congenial "hello" girl at Stanley-Warner, is recuperating from a recent operation at Jefferson Hospital. Sam Diamond, 20th Century-Fox branch head is all het up because during the month of June, 20th Century-Fox bookers will ask each exhibitor to book a 20th-Fox feature or short every day in the Andy Smith, Jr.'s, honor.

Bill Brooker, Paramount exploitation man who is heading the theatrical division of the Salvation Army drive, is asking the complete support of the industry. All contributions should be sent to him at the local exchange.

LOUISVILLE

Harry Switow of Switow Amusement is now a grandfather. His granddaughter, Lizabeth Davis Frehling, was born to George and Marjorie Frehling April 6. The Frehlings are in the theatre and hotel business at Bluefield, W. Va.

It's some birthday Manager Mary Anderson Burks of the Lincoln at Hodgenville, is providing for Bonnie Lee, her daughter. One hour of cartoon shorts have been set for May 18, afternoon, and all the children in the vicinity invited. Popcorn and ice cream will be on the house.

H. H. Maddox is managing the Sandy, Sandy Hook, Ky. Paul Sanders of the Sanders Theatres, Campbellsville, has returned from three weeks in Washington. General Manager Louis Phumphery was in charge during his absence.

Mrs. Johanna Hammel, mother of Chakeres Shelbyvile Theatres Resident Manager Eric Hammel, died at the Jewish Hospital in Louisville after an illness of several months. Mrs.

(*Continued on Page* 38)



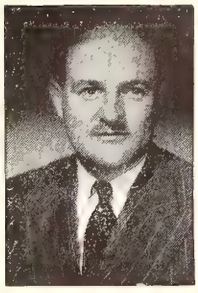
REGIONAL NEWSREEL

LONDON OBSERVATIONS

Rank's Goal: Boost Current 4,500 U. S. Bookings to 12,000; Will Follow 'Trade Policy' on Television

By JOCK MacGREGOR

Back from his American trip, J. Arthur Rank faced a massed press interview at the Dorchester, flanked by John Davis and Sydney Wynne. He had no statement to make and invited questions. These were forthcoming in the inevitable groups—the intelligent, the plain stupid and the truculent, designed to commit him with a paper's particular policy.



Jock MacGregor

It was a courtesy conference and, frankly, he had little new to say, though he made the front pages of London's three evening papers. Questions ranged from whether the Un-American Activities Committee had stopped any of his films to would he export "No Orchids," with which he has nothing to do, to the U. S. Another gentleman with a poor command of the language regularly interrupted with queries about Sweden. Continuously, the reporters from one group thrusted with the awkward and were as skilfully parried.

Asked his greatest hopes of the U. S. market, Mr. Rank replied: "To get 12,000 bookings for my pictures against the present 4-5000." While no agreement has been signed, he believed that two of his pictures will play New York's Radio City Music Hall (presumably "Oliver Twist" and "Red Shoes," which would give Eagle Lion their first bookings in this theatre). He will send over at least 24 pictures this year and would like to see "Hamlet," in the main, roadshown in slightly better theatres than was "Henry V."

NBC has approached him for the television rights of his pictures, but any decision he makes in this matter will be in line with general trade policy.

Mr. Rank promises an increase in production and lowering of costs by keeping producers to schedules. He should be well pleased with the changes that have been made while he has been away and find a very different atmosphere at Denham.

One detects now a pride in making commercial subjects at reasonable cost. Josef Somlo and Earl St. John, since they took over production at Denham, have set a strong lead. No longer is it fashionable for technicians to work only on expensive films. They have learned that thought, not cash, makes good pictures.

Currently, three films are being made on the seven stages while two units are on location. Continuous production is planned, insuring full employment. This has greatly improved morale. There have been changes among union shop stewards and Mr. Somlo tells me that they are now more cooperative regarding overtime. Work will also proceed on at least one production on Saturdays during the summer to free the Technicolor camera for the Olympic Games feature.

Newest production at Denham is "I Know You" which Harold Huth is directing with Margaret Lockwood, and a very happy atmosphere prevails on the set. Nobody shouts, least of all Assistant Director Roy Goddard, and the star's cheery manner makes her a very popular personality. This comedy-drama of international crooks promises to be a top grosser.

* * *

A preview audience this week was held spellbound by the superb acting and technical brilliance of Sir Laurence Olivier's "Hamlet." This screen adaptation of William Shakespeare's famous tragedy is destined to become a screen classic. A Two Cities Film of the J. Arthur Rank Organization, "Hamlet" runs 150 minutes.

* * *

On the high seas, New York bound, are John Woolf of GFD and his wife, Edana Romney, who has hit the headlines in no uncertain manner with her first picture, "Corridor of Mirrors." In addition to starring, she co-produced and partly wrote the script.

* * *

Watching the preview of Sydney Box's "Good Time Girl," I felt that another press attack on sex, sadism and brutality was forthcoming. This is a tough picture, but it puts over a strong moral and I am glad to say that the critics held their horses. Several of the boys are a trifle upset over the results of their handling of "No Orchids." Some feel that their blasting has overestimated the film's importance, others that they have harmed a new independent.

* * *

Quite an American atmosphere around the Screenwriters Club these days with Bill Heineman, Max Youngstein and Jerry Dale in town to look over Rank product and prepare campaigns for the U. S. market. After years of British executives going to New York and Hollywood for confabs, it is good to see the tables reversed.

* * *

Culled from a young member's letter to the Odeon Children's Club magazine: "Please will you save me a picture of either Roy Rogers or Lynne Roberts. If you have neither of them, well, *Stewart Granger will do.*"

* * *

For the record: The Royal Silver Wedding has given a great fillip to the news cinemas where lines have been the daily order . . . Castleton Knight has produced a fine Technicolor three-reeler of Princess Elizabeth's wedding presents and adds a plug for the GB-Kalee 21 projector which was among the gifts . . . Norton Richey in town for Monogram business . . . Expect to see a new Warner nominee as joint managing director with Jack Goodlatte of ABC . . . Cineguild publicist Josephine Smith made the Sunday papers when she married this year's Oscar-winning cameraman, Guy Green . . . MGM's Virginia O'Brien tops the Casino variety bill . . . West End business is slipping through lack of drawing product, and one big house took only $160 on Monday . . . After eight years, 20th-Fox's "The Great Commandment" came off the shelf, but lasted only seven days at the small Tatler . . . Certain reissue houses are bidding for new independent American product.

(*Continued from Page* 37)

Gratia B. Locke, co-owner of the Savoy here, is touring the East. All show business tied in with the benefit at the National Theatres for the cancer control fund.

Floyd D. Morrow of the East and Dixie Drive-in was busy entertaining Derby guests. Charlie Behlen of Nicholasville, R. L. Castillo of Lexington, and Harry Congelton of Lancaster were in town to attend the races.

SAN FRANCISCO

Marie Nuno, booker secretary for Warners, married William Jackson. Mrs. Anita Martinez has returned to Warners as secretary to Manager Al Shmitken. Dolores Toso of the same outfit will be married May 8.

Fox West Coast's neighborhooder, El Capitan, was robbed of $300 as stick-up men forced Assistant Manager Upton Glenn to open the safe. Universal's "The Mikado" which flopped here years ago is now doing capacity at the Stage Door with the film booked as using "England's Famous D'Oyly Carte Opera Company" for a catch line and no mention of the cast. "Hatter's Castle" at the St. Francis is billing Robert Newton over James Mason and Deborah Kerr in the newspaper ads.

San Francisco's appeal for $3,750,000 to rehabilitate eight youth agencies is getting a motion picture plug in the Motion Picture Service trailer playing downtown houses and showing Mayor Elmer E. Robinson making a plea.

MILWAUKEE

The Mainstreet in Racine reportedly was sold to Louis Bass for $120,000 and will be operated by Standard Theatre Corporation. Another new opening was the house at Randolph, Wisc., and Miner Theatres has asked for a building permit at Menomonie, Wis.

H. W. Rucker who owned and operated the Rose at Melrose at one time, has bought it back from R. P. Ashley of Black River Falls. "Fantasia" has staged a comeback at the Fox Downer.

TORONTO

Famous Players plans to spend $3,000,000 for remodeling and construction during 1948, President J. J. Fitzgibbons told stockholders. Company spent $1,200,000 a year on newspaper advertising and $600,000 on other media. The annual payroll was about $6,000,000. The circuit, he reported, handled close to $12,00,000 in taxes, of which $8,000,000 came from various amusement levies.

Astral films, Canadian importers, has moved into new premises. Arthur Silverstone, Canadian district manager for 20th-Fox, is off to New York for conferences. The Ottawa Film Council held its second annual meeting, announcing that 104 community religious and educational organizations had enrolled as members. A board of 20 directors was elected, including 10 from the French-Canadian groups. F. Graeme Fraser, general manager of Crawley Films, Ltd., is the president.

The National Film Board, Ottawa, has shipped a print of "Birds of Canada" to the Grand Lama of Tibet. Prints of the Marian Congress, made by General Motors of Canada, have been sent to the Vatican.

REGIONAL NEWSREEL

CLEVELAND

A farewell testimonial dinner was tendered Martin Printz, who had the first sound installation in Cleveland and who is retiring to live in Los Angeles, last Monday at the Alhambra tavern. Printz is a veteran who has operated several theatres in the area. He has sold all his interests in the Alhambra Bowling Corporation and Assistant Manager Merle Cowan will take over management of the Alhambra Theatre.

Telenews Theatre Manager Charles S. Burris has been promoted to New York where he will be in charge of the company's sales and advertising. Frank Coza and Herman Weiss, assistant managers, will operate the Cleveland house. Capt. Donald Wolf, son of Warner Ohio Zone Manager Nat Wolf, has received a sabre for being the best commanding officer at Ohio U. Universal-International Branch Manager Lester Zucker and Mrs. Zucker are vacationing in Asheville, N. C. Sol Lane, formerly with U-I publicity, has joined the exchange's booking department.

Cleveland's RKO exchange won first place in Disney Appreciation week. P. E. Essick of the Scoville, Essick and Reif circuit, has returned from an extended vacation with Mrs. Essick. Associated Theatres' Leroy Kendis is at Mt. Sinai hospital convalescing from a spinal operation necessitated by a football injury.

Harry Young, who used to sell for U-I in Columbus, has been named manager of Theatre Enterprise Corporation. Mrs. Fred Scheuerman, wife of one of the Co-op bookers, is wearing an ankle cast. She slipped from a ladder while house cleaning. Jack Share, who owned the Cedar and Quincy here, is moving to Winter Haven, Fla., where he will operate a tavern with Oscar Bloom, his former partner. Rose Weitz, now secretary to United Artists Western Division Manager Morrison B. Orr, paid the local branch, where she had been a secretary, a visit.

Warners Theatres' personnel tossed a party in honor of Tony Stern and Lou Ratener, now in a buying and booking outfit and welcomed into the Warner fold their successors—Contact Manager Robert Knepton and Film Buyer Ted Minsky.

NEW HAVEN

World premiere of MGM's "Summer Holiday" is scheduled for Poli theatres in Springfield and Worcester, Mass. on May 12.

I. J. Hoffman, head of Warner Bros. theatres, and Mrs. Hoffman announces the engagement of their daughter, Paula Hoffman, to John L. Strauss of Mobile, Ala.

Bonnie Kleper, daughter of the Loew Poli College manager and Mrs. Sidney Kleper, is out of the hospital after having her tonsils removed.

VANCOUVER

Alberta has rejected Universal's "Brute Force" and RKOs' "Devil Thumbs a Ride" for showing in that province. J. Arthur Rank officials of the Odeon circuit estimate that showing of British films in Canada has jumped from four per cent in 1946 to 30 per cent in 1948.

Fire damaged the Ritz, Saskatoon, Sask., to the extent of $20,000, owner Bill Geatross reports. Projectionists in Calgary, Alta., won 10 cents-an-hour wage increase from Famous Players Canadian and Odeon circuits.

Famous Players British Columbia Supervisor Maynard Joiner was elected first vice-president of Vancouver's Rotary Club. A daughter, Paula Alice, their first child was born to Sovereign Films British Columbia Manager Fred Stone

. . . NEWSREEL SYNOPSES . . .

(Released Saturday, May 8)

MOVIETONE (Vol. 31, No. 36)—Eisenhower holds press conference at Columbia U.; May Day parades in New York; Eucharistic procession held in Yokosuka, Japan; Apple Blossom Festival at Winchester, Va.; Texas City celebrates first Recovery Festival (only Dallas); Burned-out Laramie helped by "Little Marshall Plan" (Except Washington, D. C. and Dallas); Fashions in gold; Citation wins Kentucky Derby.

NEWS OF THE DAY (Vol. 19, No. 270)—Palestine report; Army bids goodbye to "Ike"; May Day around the world; Apple blossom time in Dixie (except Boston); Children's May Day marked in Boston (Boston only); Kentucky Derby.

PARAMOUNT (No. 72)—Apple Blossom Festival at Winchester, Va.; General Eisenhower takes leave of army; May Day around the globe—Paris, Berlin, Tokyo and New York; Kentucky Derby.

UNIVERSAL (Vol. 21, No. 140)—Red demonstrations overshadowed in Oslo, Copenhagen, Tokyo and New York by May Day celebrations; Eisenhower takes over presidency at Columbia U.; Citation wins the Kentucky Derby.

WARNER PATHE (Vol. 19, No. 75)—Eisenhower leaves the army; Europe hails new U. S. aid; Bus village for Tokyo homeless; Chimps in the news; Kentucky Derby.

(Released Wednesday, May 5)

MOVIETONE (Vol. 31, No. 35)—Britain's monarchs acclaimed on their silver anniversary; Elizabeth and Philip installed in Order of the Garter; Red post-election demonstration in Milan; $10,000,000 hydro-electric plant in Puerto Rico; Mrs. Helen Hines, Springfield, Ill., American mother of 1948; Mrs. John Cole, 27, mother of 10 children; Sports: Jockey sets record—Auto helldrivers—Shooting the rapids.

NEWS OF THE DAY (Vol. 19, No. 269)—All London acclaims King and Queen on silver jubilee; Reds in post-election riots in Italy; Liner Elizabeth brings notables; Giant dam brings hope of new era to Puerto Rico; Sports: Jocky Johnny Langdon makes turf hall of fame—Outdoor circus in Germany.

PARAMOUNT (No. 72)—Red riot in Milan; Circus thrills amid ruins; Royalty's hour in England.

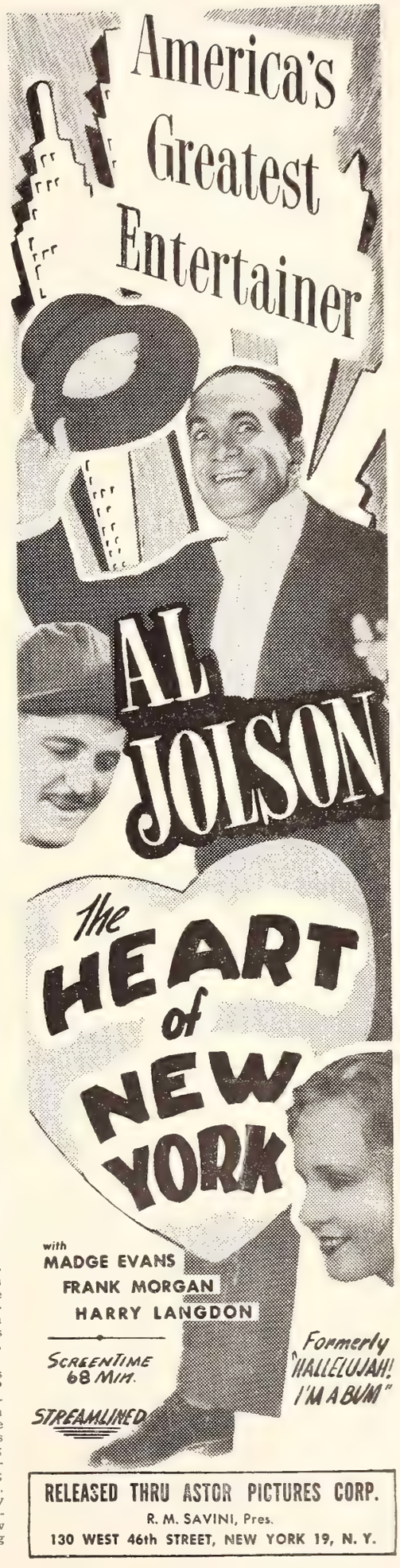
UNIVERSAL (Vol. 21, No. 139)—Royal wedding anniversary; Voting in Switzerland; Princess gets "Garter"; French mine explosion; Divers "discover" mermaid; Sports: Thrilling yacht regatta—High-wire high-jinks.

WARNER PATHE (Vol. 19, No. 74)—Britain honors royal family; Averell Harriman sworn in as roving ambassador; A Brooklyn fan sees Dodgers lose; Ceremonies mark Swiss election; Motor daredevils in thrilling hill climb; New outdoor school for Miami models.

ALL-AMERICAN (Vol. 6, No. 289)—Hundred-and-four-year-old ex-slave and Civil War veteran celebrates birthday; Col. Davis welcomes Air Corps recruits; Haile Selassie receives memorial album from people of Brussels; Cincinnati Clowns beat Red Sox in exhibition game; Annual Wood Lake Country Club rodeo thrills crowd; Track stars compete in annual women's A.A.U. track meet.

TELENEWS (Vol. 2, No. 18)—May Day parades around the world; Civil war in Costa Rica; First ERP ship arrives in Holland; Western nations meet to discuss military pact; U. S. warships in show of force in Oslo harbor; Manila mourns Roxas; Bulgarian Prime Minister in Prague to sign pact; Indonesia makes household articles from aluminum of wrecked planes; Congress moves to outlaw Communist party; Eisenhower at his Columbia U. home; New half-dollar; European children see New York; Camden, N. J. police confiscate slot machines; New liquid spray waterproofs clothing; Sports: Ted Horn wins 100-mile auto race—Electric-driven surf-board brings new sport—King Haakon attends Norwegian ski-jumping contests—Sewdish Olympics competition.

New Mirrophonic Sound
JOE HORNSTEIN *has it!*



REGIONAL NEWSREEL

and his wife.

Booking policy at Famous Players' Strand, Vancouver, has been changed to single bills at increased admissions from its former moveover, twin-bill bookings.

KANSAS CITY

Loew's Midland Manager Howard Burkhardt has taken off for eastern points on a three-week vacation. Loew's Division Manager Mike Cullen is up from St. Louis to look after the house in Burkhardt's absence.

Walter Donohoe, house manager at the Roxy, is the proud papa of a six-and-a-half-pound daughter, named Cynthia, his first child.

Tri-States Theatres President A. H. Blank and family were in town from Des Moines briefly on their way to Excelsior Springs.

A. Jules Benedic, widely known in theatre and newspaper circles, died in Christopher, Ill., April 29 from a heart attack. He was traveling for King Enterprises of Des Moines, with which he had been since last October, when he left a motion picture trade paper.

Fox Midwest Division Manager Leon Robertson announced these managerial changes: Joe Redmond, manager of the Tower, to manage the Esquire, downtown first-run; H. D. (Bus) Carroll from the Esquire to the suburban first-run Fairway; Roy Cato, from the Fairway to the Warwick, replacing George Mullare, resigned; Bob Collier, from manager of the Uptown to manage the Tower.

The Paramount exchange held a picnic at Swope Park Monday. The Salesmen's first Movie Ball last Monday at the Muehlebach Hotel was a success with over 200 advance reservations and more persons than that in attendance from the industry.

The first Allied convention for this area to be held May 12-13 at the Muehlebach Hotel will have an impressive list of visitors, including William Ainsworth, president of National Allied; Abram F. Myers, Sidney Samuelson, Ed Lachman, Jack Kirsch, Martin Smith, H. A. Cole, Trueman Rembusch and others. Nonmembers of Allied are invited to the meetings.

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JOE HORNSTEIN has it!

DES MOINES

After 26 years with Tri-States Theatres, L. E. Davidson, city manager at Sioux City, Ia., has resigned to operate a new drive-in theatre in association with John P. Kampmeyer there.

One Omaha witness, Joseph Meyer, who owns the S. & M. Film Ad Service, was called by the government in a Federal Trade Commission unfair practices hearing here against Alexander Film Service of Colorado Springs, Colo., and the United Film Service of Kansas City, Mo., charged with signing monopoly contracts with theatre circuits.

Dale Skinner has bought the Donnis, Davenport, Neb., from Arthur Dutton of Omaha. He formerly operated at Deshler. E. E. Graham has sold the Plaza Theatre at Monona, Ia., to G. A. Partlow, owner of theatres at Logan and Stuart, Ia.

Harry Walker, more than 50 years in theatre business, is seriously ill here.

Mary Olson has resigned as RKO booker. Erma DeLand, secretary to Branch Manager Jack Renfrow, succeeds her. Stenographer Nancy Franks replaces Erma and Evelyn Sunblade is the new stenographer. Cheri Sherman is the new Columbia stenographer. Harold Postman, MGM maintenance department, New York, was in town. Hazel Andersen Kemptgen, MGM office manager, left over the weekend for her new home in Milwaukee where she joins her husband, MGM branch manager there.

ATLANTA

Mrs. Flo Tucker, formerly with Monogram, has joined Astor Pictures. Charlie Clark, who has been with several exchanges in Atlanta and New Orleans, has joined Film Classics here. Norman Colquhoun, formerly Republic's southwest district manager, is the new Atlanta manager for Eagle Lion, replacing Nelson Towler, resigned. V. Hopkins has rejoined Republic, in the booking department.

Matthews N. Seal has sold the Fox, Kingston, Tenn., to A. W. and Elmer Johnson, former owners, on account of ill health. Dr. J. French of Chattanooga, Tenn., has leased the Oglethorpe in Oglethorpe, Ga.

Alexander Film's E. L. Morten was here for a sales meeting with General District Manager C. O. Jeffrey and his staff. Screen Guild of Georgia President John W. Mangham is back from Hollywood where he worked out plans for his western features to star Lash LaRue. Paramount Southern Publicity Director Leonard Allen is back from an Alabama trip.

C. P. Cohen, owner of the Dixie, Key West, Fla., has added the Royal, Panama City, Fla., to his chain. R. P. Davis was former owner of the Royal.

Eagle Lion Special Home Office Representative Tom Guinan visited the firms' local offices. Andy Anderson, formerly with Universal in Portland, Ore., has been named EL office manager here, replacing Ed Ashmore, resigned. EL Southern District Manager Grover Parsons has returned from an Alabama trip.

Congratulations go to Mack Jackson, owner of the Strand and Jackson, Alexander City, Ala., who is observing his 30th anniversary in the film industry.

Chief speakers at the two-day convention of the Motion Picture Theatre Owners and Operators of Georgia at the Hendy Grady Hotel, Atlanta, this week were Theatre Owners of America President Ted Gamble, TOA Executive Director Robert W. Coyne, Chester Friedman, W. M. Snelson, John Stembler, R. B. Wilby, J. T. Redd and others.

ADVANCE DATA
On Forthcoming Product

Moonrise (Republic) Principals: Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn, Rex Ingram. Director, Frank Borzage. Drama of the son of a hillbilly killer who is so bullied about his criminal father that he murders in rage, is finally convinced that he should confess and not run away like a coward.

Mr. Peabody and the Mermaid (U-I) Principals: William Powell, Ann Blyth. Director, Irving Pichel. Comedy about a vacationing Bostonian who hooks a blonde mermaid, becomes infatuated with her and then loses her while searching for his wife, who has disappeared.

Martin Rome (20th-Fox) Principals: Victor Mature, Richard Conte. Director, Robert Siodmak. Gangster drama of two boys who grow up together, one a gangster and the other a homicide officer, and of how the officer must shoot his former friend as the gangster tries to escape.

Let's Fall in Love (Columbia) Principals: Dorothy Lamour, Don Ameche, Willard Parker, Janis Carter, Adele Jergens. Director, Douglas Sirk. Musical comedy about a discharged movie director who tries to get his job back by developing a hoax in the form of an Irish come-on carnival girl.

ST. LOUIS

St. Louis Variety Club Chief Barker, Tommy James, announced that it had increased its Heart Fund for the coming year by $8,000 to $20,000 and will hold a series of midnight shows at various film theatres to raise the money.

Dean Davis of West Plains, Mo., owner of the Avenue and Davis theatres there and of the Cameo, Mountain Grove, was re-elected president of the Conservation Confederation of Missouri. E. French Gallagher, resident manager in Carthage, Ill., for Fox Midwest Theatres, has resigned to enter business on his own account in either Texas or Oklahoma. Fox Midwest District Manager Fred C. Souttar and family are due back this week from a motor trip to New York and the east. S. Sackson of the Sam Goldwyn offices in New York and Ben Fish were local visitors.

The Lincoln, Charleston, Ill., has reopened following a $50,000 improvement job. The Empire, Christman, Ill., closed for 10 days for extensive remodelling, has reopened.

Tom Baker of Bunker Hill, Ill., will operate his recently tornado-wrecked theatre two nights a week, but not on Sundays when it will be devoted entirely to church services, every church in the community having been demolished by the tornado.

Funeral services were held here Tuesday for Barney Rosenthal, 63, veteran St. Louis Manager for Monogram-Allied Artists, who died from a cerebral hemorrhage. Burial in the family plot in Chicago's Waldheim Cemetery took place on Wednesday.

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

Supreme Court Rule

[The following is the complete text of the Supreme Court Opinion except for an omission of footnotes and an introduction giving the history of the case:]

First. Restraint of Trade—(1) Price Fixing.

No film is sold to an exhibitor in the distribution of motion pictures. The right to exhibit under copyright is licensed. The District Court found that the defendants in the licenses they issued fixed minimum admission prices which the exhibitors agreed to charge, whether the rental of the film was a flat amount or a percentage of the receipts. It found that substantially uniform minimum prices had been established in the licenses of all defendants. Minimum prices were established in master agreements or franchises which were made between various defendants as distributors and various defendants as exhibitors and in joint operating agreements made by the five majors with each other and with independent theatre owners covering the operation of certain theatres. By these later contracts minimum admission prices were often fixed for dozens of theatres owned by a particular defendant in a given area of the United States. Minimum prices were fixed in licenses of each of the five major defendants. The other three defendants made the same requirement in licenses granted to the exhibitor-defendants. We do not stop to elaborate on these findings. They are adequately detailed by the District Court in it opinion. See 66 F. Supp. 334-339.

The District Court found that two price-fixing conspiracies existed—a horizontal one between all the defendants; a vertical one between each distributor-defendant and its licensees. The latter was based on express agreements and was plainly established. The former was inferred from the pattern of price-fixing disclosed in the record. We think there was adequate foundation for it too. It is not necessary to find an express agreement in order to find a conspiracy. It is enough that a concert of action is contemplated and that the defendants conformed to the arrangement. Interstate Circuit v. United States, 306 U. S. 208, 226-227; United States v. Masonite, 316 U. S. 265,275. That was shown here.

On this phase of the case the main attack is on the decree which enjoins the defendants and their affiliates from granting any license, except to their own theatres, in which minimum prices for admission to a theatre are fixed in any manner or by any means. The argument runs as follows: United States v. General Electric Co., 272 U. S. 476, held that an owner of a patent could, without violating the Sherman Act, grant a license to manufacture and vend, and could fix the price at which the licensee could sell the patented article. It is pointed out that defendants do not sell the films to exhibitors, but only license them and that the Copyright Act (35 Stat. 1075, 1088, 17 U. S. C. § 1), like the patent statutes, grants the owner exclusive rights. And it is argued that if the patentee can fix the price at which his licensee may sell the patented article, the owner of the copyright should be allowed the same privilege. It is maintained that such a privilege is essential to protect the value of the copyrighted films.

We start, of course, from the premise that so far as the Sherman Act is concerned, a price-fixing combination is illegal per se. United States v. Socony-Vacuum Oil Co., 310 U. S. 150; United States v. Masonite Corporation, supra. We recently held in United States v. Gypsum Co., 333 U. S.—, that even patentees could not regiment an entire industry by licenses containing price-fixing agreements. What was said there is adequate to bar defendants, through their horizontal conspiracy, from fixing prices for the exhibition of films in the movie industry. Certainly the rights of the copyright owner are no greater than those of the patentee.

Nor can the result be different when we come to the vertical conspiracy between each distributor-defendant and his licensees. The District Court stated in its findings:

> "In agreeing to maintain a stipulated minimum admission price, each exhibitor thereby consents to the minimum price level at which it will compete against other licensees of the same distributor whether they exhibit on the same run or not. The total effect is that through the separate contracts between the distributor and its licensees a price structure is erected which regulates the licensees' ability to compete against one another in admission prices."

That consequence seems to us to be incontestable. We stated in United States v. Gypsum Co., supra, p. —, that "The rewards which flow to the patentee and his licensees from the suppression of competition through the regulation of an industry are not reasonably and normally adapted to secure pecuniary reward for the patentee's monopoly." The same is true of the rewards of the copyright owners and their licensees in the present case. For here too the licenses are but a part of the general plan to suppress competition. The case where a distributor fixes admission prices to be charged by a single independent exhibitor, no other licensees or exhibitors being in contemplation, seems to be wholly academic, as the District Court pointed out. It is, therefore, plain that United States v. General Electric Co., supra, as applied in the patent cases, affords no haven to the defendants in this case. For a copyright may no more be used than a patent to deter competition between rivals in the exploitation of their licenses. See Interstate Circuit v. United States, supra, p. 230.

(2) Clearances and Runs.

Clearances are designed to protect a particular run of a film against a subsequent run. The District Court found that all of the distributor-defendants used clearance provisions and that they were stated in several different ways or in combinations: in terms of a given period between designated runs; in terms of admission prices charged by competing theatres; in terms of a given period of clearance over specifically named theatres; in terms of so many days' clearance over specified areas or towns; or in terms of clearances as fixed by other distributors.

The Department of Justice maintained below that clearances are unlawful per se under the Sherman Act. But that is a question we need not consider, for the District Court ruled otherwise and that conclusion is not challenged here. In its view their justification was found in the assurance they give the exhibitor that the distributor will not license a competitor to show the film either at the same time or so soon thereafter that the exhibitor's expected income from the run will be greatly diminished. A clearance when used to protect that interest of the exhibitor was reasonable, in the view of the court, when not unduly extended as to area or duration. Thus the court concluded that although clearances might indirectly affect admission prices, they do not fix them and that they may be reasonable restraints of trade under the Sherman Act.

The District Court held that in determining whether a clearance is unreasonable, the following factors are relevant:

(1) The admission prices of the theatres involved, as set by the exhibitors;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

It reviewed the evidence in light of these standards and concluded that many of the clearances granted by the defendants were unreasonable. We do not stop to retrace those steps. The evidence is ample to show, as the District Court plainly demonstrated, see 66 F. Supp. pp. 343-346, that many clearances had no relation to the competitive factors which alone could justify them. The clearances which were in vogue had, indeed, acquired a fixed and uniform character and were made applicable to situations without regard to the special circumstances which are necessary to sustain them as reasonable restraints of trade. The evidence is ample to support the finding of the District Court that the defendants either participated in evolving this uniform system of clearances or acquiesced in it and so furthered its existence. That evidence, like the evidence on the price-fixing phase of the case, is therefore adequate to support the finding of a conspiracy to restrain trade by imposing unreasonable clearances.

The District Court enjoined defendants and their affiliates from agreeing with each other or with any exhibitors or distributors to maintain a system of clearances, or from granting any clearance between theatres not in substantial competition, or from granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. In view of the findings this relief was plainly warranted.

Some of the defendants ask that this provision be construed (or, if necessary, modified) to allow licensors in granting clearances to take into consideration what is reasonably necessary for a fair return to the licensor. We reject that suggestion. If that were allowed, then the exhibitor-defendants would have an easy method of keeping alive at least some of the consequences of the effective conspiracy which they launched. For they could then justify clearances granted by other distributors in favor of their theatres in terms of the competitive requirements of those theatres, and at the same time justify the restrictions they impose upon independents in terms of the necessity of protecting their film rental as licensor. That is too potent a weapon to leave in the hands of those whose proclivity to unlawful conduct has been so marked. It plainly should not be allowed so long as the exhibitor-defendants own theatres. For in its baldest terms it is in the hands of the defendants no less than a power to restrict the competition of others in the way deemed most desirable by them. In the setting of this case the only measure of reasonableness of a clearance by Sherman Act standards is the special needs of the licensee for the competitive advantage it affords.

Whether the same restrictions would be applicable to a producer who had not been a party to such a conspiracy is a question we do not reach.

Objection is made to a further provision of this part of the decree stating that "Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof." We think that provision was justified. Clearances have been used along with price fixing to suppress competition with the theatres of the exhibitor-defendants and with other favored exhibitors. The District Court could therefore have eliminated clearances completely for a substantial period of time, even though, as it thought, they were not illegal per se. For equity has the power to uproot all parts of an illegal scheme—the valid as well as the invalid—in order to rid the trade or commerce of all taint of the conspiracy. United States v. Bausch & Lomb Co., 321 U. S. 707, 724. The court certainly then could take the lesser step of making them prima facie invalid. But we do not rest on that alone. As we have said, the only justification for clearances in the setting of this case is in terms of the special needs of the licensee for the competitive advantages they afford. To place on the distributor the burden of showing their reasonableness is to place it on the one party in the best position to evaluate their competitive effects. Those who have shown such a marked proclivity for unlawful conduct are in no position to complain that they carry the burden of showing that their future clearances come within the law. Cf. United States v. Crescent Amusement Co., 323 U. S. 173, 188.

(3) Pooling Agreements: Joint Ownership.

The District Court found the exhibitor-defendants had agreements with each other and their affiliates by which theatres of two or more of them, normally competitive, were operated as a unit, or managed by a joint committee or by one of the exhibitors, the profits being shared according to prearranged percentages. Some of these agreements provided that the parties might not acquire other competitive theatres without first offering them for inclusion in the pool. The court concluded that the result of these agreements was to eliminate competition pro tanto both in exhibition and in distribution of features, since the parties would naturally direct the films to the theatres in whose earnings they were interested.

The District Court also found that the exhibitor-defendants had like agreements with certain independent exhibitors. Those alliances had, in its view, the effect of nullifying competition between the allied theatres and of making more effective the competition of the group against theatres not members of the pool. The court found that in some cases the operating agreements were achieved through leases of theatres, the rentals being measured by a percentage of profits earned by the theatres in the pool. The District Court required the dissolution of existing pooling agreements and enjoined any future arrangement of that character.

These provisions of the decree will stand. The practices were bald efforts to substitute monopoly for competition and to strengthen the hold of the exhibitor-defendants on the industry by alignment of competitors on their side. Clearer restraints of trade are difficult to imagine.

There was another type of business arrangement that the District Court found to have the same effect as the pooling agreements just mentioned. Many theatres are owned jointly by two or more exhibitor-defendants or by an exhibitor-defendant and an independent. The result is, according to the District Court, that the theatres are operated "collectively, rather than competitively." And where the joint owners are an exhibitor-defendant and an independent the effect is, according to the District Court, the elimination by the exhibitor-defendant of "putative competition between itself and the other joint owner, who otherwise would be in a position to operate theatres independently." The District Court found these joint ownerships of theatres to be unreasonable restraints of trade within the meaning of the Sherman Act.

The District Court ordered the exhibitor-defendants to disaffiliate by terminating their joint ownership of theatres; and it enjoined future acquisitions of such interests. One is authorized to buy out the other if it shows to the satisfaction of the District Court and that court first finds that such acquisition "will not unduly restrain competition in the exhibition of feature motion pictures." This dissolution and prohibition of joint ownership as between exhibitor-defendants was plainly warranted. To the extent that they have joint interests in the outlets for their films each in practical effect grants the other a priority for the exhibition of its films. For in this situation, as in the case where theatres are jointly managed, the natural gravitation of films is to the theatres in whose earnings the distributors have an interest. Joint ownership between exhibitor-defendants then becomes a device for strengthening their competitive position as exhibitors by forming an alliance as distributors. An express agreement to grant each other the preference would be a most effective weapon to stifle competition. A working arrangement or business device that has that necessary consequence gathers no immunity because of its subtlety. Each is a restraint of trade condemned by the Sherman Act.

The District Court also ordered disaffiliation in those instances where theatres were jointly owned by an exhibitor-defendant and an independent, and where the interest of the exhibitor-defendant was "greater than five per cent unless such interest shall be ninety-five per cent or more," an independent being defined for this part of the decree as "any former, present or putative motion picture theatre operator which is not owned or controlled by the defendant holding the interest in question." The exhibitor-defendants are authorized to acquire existing interests of the independents in these theatres if they establish, and if the District Court first finds that the acquisition "will not unduly restrain competition in the exhibition of feature motion pictures." All other acquisitions of such joint interests were enjoined.

This phase of the decree is strenuously attacked. We are asked to eliminate it for lack of findings to support it. The argument is that the findings show no more

than the existence of joint ownership of theatres by exhibitor-defendants and independents. The statement by the District Court that the joint ownership eliminates "putative competition" is said to be a mere conclusion without evidentiary support. For it is said that the facts of the record show that many of the instances of joint ownership with an independent interest are cases wholly devoid of any history of or relationship to restraints of trade or monopolistic practices. Some are said to be rather fortuitous results of bankruptcies; others are said to be the results of investments by outside interests who have no desire or capacity to operate theatres, and so on.

It is conceded that the District Court made no inquiry into the circumstances under which a particular interest had been acquired. It treated all relationships alike, insofar as the disaffiliation provision of the decree is concerned. In this we think it erred.

We have gone into the record far enough to be confident that at least some of these acquisitions by the exhibitor-defendants were the products of the unlawful practices which the defendants have inflicted on the industry. To the extent that these acquisitions were the fruits of monopolistic practices or restraints of trade, they should be divested. And no permission to buy out the other owner should be given a defendant. United States v. Crescent Amusement Co., supra, p. 189; Schine Chain Theatres, Inc. v. United States, ante, p.—. Moreover, even if lawfully acquired, they may have been utilized as part of the conspiracy to eliminate or suppress competition in furtherance of the ends of the conspiracy. In that event divestiture would likewise be justified. United States v. Crescent Amusement Co., supra, pp. 189-190. In that situation permission to acquire the interest of the independent would have the unlawful effect of permitting the defendants to complete their plan to eliminate him.

Furthermore, if the joint ownership is an alliance with one who is or would be an operator but for the joint ownership, divorce should be decreed even though the affiliation was innocently acquired. For that joint ownership would afford opportunity to perpetuate the effects of the restraints of trade which the exhibitor-defendants have inflicted on the industry.

It seems, however, that some of the cases of joint ownership do not fall into any of the categories we have listed. Some apparently involve no more than innocent investments by those who are not actual or potential operators. If in such cases the acquisition was not improperly used in furtherance of the conspiracy, its retention by defendants would be justified absent a finding that no monopoly resulted. And in those instances permission might be given the defendants to acquire the interests of the independents on a showing by them and a finding by the court that neither monopoly nor unreasonable restraint of trade in the exhibition of films would result. In short, we see no reason to place a ban on this type of ownership, at least so long as theatre ownership by the five majors is not prohibited. The results of inquiry along the lines we have indicated must await further findings of the District Court on remand of the cause.

(4) Formula Deals, Master Agreements, and Franchises.

A formula deal is a licensing agreement with a circuit of theatres in which the license fee of a given feature is measured, for the theatres covered by the agreement, by a specified percentage of the feature's national gross. The District Court found that Paramount and RKO had made formula deals with independent and affiliated circuits. The circuit was allowed to allocate playing time and film rentals among the various theatres as it saw fit. The inclusion of theatres of a circuit into a single agreement gives no opportunity for other theatre owners to bid for the feature in their respective areas and, in the view of the District Court, is therefore an unreasonable restraint of trade. The District Court found some master agreements open to the same objection. Those are the master agreements that cover exhibition in two or more theatres in a particular circuit and allow the exhibitor to allocate the film rental paid among the theatres as it sees fit and to exhibit the features upon such playing time as it deems best, and leaves other terms to the discretion of the circuit. The District Court enjoined the making or further performance of any formula deal of the types described above. It also enjoined the making or further performance of any master agreement covering the exhibition of features in a number of theatres.

The findings of the District Court in these respects are supported by facts, its conclusion that the formula deals and master agreements constitute restraint of trade is valid, and the relief is proper. The formula deals and master agreements are unlawful restraints of trade in two respects. In the first place, they eliminate the possibility of bidding for films theatre by theatre. In that way they eliminate the opportunity for the small competitor to obtain the choice first runs, and put a premium on the size of the circuit. They are, therefore, devices for stifling competition and diverting the cream of the business to the large operators. In the second place, the pooling of the purchasing power of an entire circuit in bidding for films is a misuse of monopoly power insofar as it combines the theatres in closed towns with competitive situations. The reasons have been stated in United States v. Griffiths, ante, p. —, and Schine Chain Theatres, Inc. v. United States, ante, p. —, and need not be repeated here. It is hardly necessary to add that distributors who join in such arrangements by exhibitors are active participants in effectuating a restraint of trade and a monopolistic practice. See United States v. Crescent Amusement Co., supra, p. 183.

The District Court also enjoined the making or further performance of any franchise. A franchise is a contract with an exhibitor which extends over a period of more than a motion picture season and covers the exhibition of features released by the distributor during the period of the agreement. The District Court held that a franchise constituted a restraint of trade because a period of more than one season was too long and the inclusion of all features was disadvantageous to competitors. At least that is the way we read its findings.

Universal and United Artists object to the outlawry of franchise agreements. Universal points out that the charge of illegality of franchises in these cases was restricted to franchises with theatres owned by the major defendants and to franchises with circuits or theatres in a circuit, a circuit being defined in the complaint as a group of more than five theatres controlled by the same person or a group of more than five theatres which combine through a common agent in licensing films. It seems, therefore, that the legality of franchises to other exhibitors (except as to block-booking, a practice to which we will later advert) was not in issue in the litigation. Moreover, the findings on franchises are clouded by the statement of the District Court in the opinion that franchises "necessarily contravene the plan of licensing each picture, theatre by theatre, to the highest bidder." As will be seen hereafter, we eliminate from the decree the provision for competitive bidding. But for its inclusion of competitive bidding the District Court might well have treated the problem of franchises differently.

We can see how if franchises were allowed to be used between the exhibitor-defendants each might be able to strengthen its strategic position in the exhibition field and continue the ill effects of the conspiracy which the decree is designed to dissipate. Franchise agreements may have been employed as devices to discriminate against some independents in favor of others. We know from the record that franchise agreements often contained discriminatory clauses operating in favor not only of theatres owned by the defendants but also of the large circuits. But we cannot say on this record that franchises are illegal per se when extended to any theatre or circuit no matter how small. The findings do not deal with the issue doubtlessly due to the fact that any system of franchises would necessarily conflict with the system of competitive bidding adopted by the District Court. Hence we set aside the findings on franchises so that the court may examine the problem in the light of the elimination from the decree of competitive bidding.

We do not take that course in the case of formula deals and master agreements, for the findings in these instances seem to stand on their own bottom and apparently have no necessary dependency on the provision for competitive bidding.

(5) Block-Booking.

Block-booking is the practice of licensing, or offering for license, one feature or group of features on condition that the exhibitor will also license another feature or group of features released by the distributors during a given period. The films are licensed in blocks before they are actually produced. All the defendants, except United Artists, have engaged in the practice. Block-booking prevents competitors from bidding for single features on their individual merits. The District Court held it illegal for that reason and for the reason that it "adds to the monopoly of a single copyrighted picture that of another copyrighted picture which must be taken and exhibited in order to secure the first." That enlargement of the monopoly of the copyright was condemned below in reliance on the principle which forbids the owner of a patent to condition its use on the purchase or use of patented or unpatented materials. See Ethyl Gasoline Corporation v. United States, 309 U. S. 436, 459; Morton Salt Co. v. Suppiger Co., 314 U. S. 488, 491; Mercoid Corp. v. Mid-Continent Investment Co., 320 U. S. 661, 665. The court enjoined defendants from performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features.

We approve that restriction. The copyright law, like the patent statutes, makes reward to the owner a secondary consideration. In Fox Film Corp. v. Doyal, 286 U. S. 123, 127, Chief Justice Hughes spoke as follows respecting the copyright monopoly granted by congress:

"The sole interest of the United States and the primary object in conferring the monopoly lie in the general benefits derived by the public from the labors of authors." It is said that reward to the author or artist serves to induce release to the public of the products of his creative genius. But the reward does not serve its public purpose if it is not related to the quality of the copyright. Where a high quality film greatly desired is licensed only if an inferior one is taken, the latter borrows quality from the former and strengthens its monopoly by drawing on the other. The practice tends to equalize rather than differentiate the reward for the individual copyrights. Even where all the films included in the package are of equal quality, the requirement that all be taken if one is desired increases the market for some. Each stands not on its own footing, but in whole or in part on the appeal which another film may have. As the District Court said, the result is to add to the monopoly of the copyright in violation of the principle of the patent cases involving tying clauses.

It is argued that Transparent-Wrap Machine Corp. v. Stokes & Smith Co., 329 U. S. 637, points to a contrary result. That case held that the inclusion in a patent license of a condition requiring the licensee to assign improvement patents was not per se illegal. But that decision, confined to improvement patents, was greatly influenced by the federal statute governing assignments of patents. It therefore has no controlling significance here.

Columbia Pictures makes an earnest argument that enforcement of the restriction as to block-booking will be very disadvantageous to it and will greatly impair its ability to operate profitably. But the policy of the anti-trust laws is not qualified or conditioned by the convenience of those whose conduct is regulated. Nor can a vested interest, in a practice which contravenes the policy of the anti-trust laws, receive judicial sanction.

We do not suggest that films may not be sold in blocks or groups, when there is no requirement, express or implied, for the purchase of more than one film. All we hold to be illegal is a refusal to license one or more copyrights unless another copyright is accepted.

(6) Discrimination.

The District Court found that defendants had discriminated against small independent exhibitors and in favor of large affiliated and unaffiliated circuits through various kinds of contract provisions. These included suspension of the terms of a contract if a circuit theatre remained closed for more than eight weeks with reinstatement without liability on reopening; allowing large privileges in the selection and elimination of films; allowing deductions in film rentals if double bills are played; granting moveovers and extended runs; granting road show privileges; allowing overage and underage; granting unlimited playing time; excluding foreign pictures and those of independent producers; and granting rights to question the classification of features for rental purposes. The District Court found that the competitive advantages of these provisions were so great that their inclusion in contracts with the larger circuits and their exclusion from contracts with the small independents constituted an unreasonable discrimination against the latter. Each discriminatory contract constituted a conspiracy between licensor and licensee. Hence the District Court deemed it unnecessary to decide whether the defendants had conspired among themselves to make these discriminations. No provision of the decree specifically enjoins these discriminatory practices because they were thought to be impossible under the system of competitive bidding adopted by the District Court.

These findings are amply supported by the evidence. We concur in the conclusion that these discriminatory practices are included among the restraints of trade which the Sherman Act condemns. See Interstate Circuit v. United States, supra, p. 231; United States v. Crescent Amusement Co., supra, pp. 182-183. It will be for the District Court on remand of these cases to provide effective relief against their continuance, as our elimination of the provision for competitive bidding leaves this phase of the cases unguarded.

There is some suggestion on this as well as on other phases of the cases that large exhibitors with whom defendants dealt fathered the illegal practices and forced them onto the defendants. But as the District Court observed, that circumstance if true does not help the defendants. For acquiescence in an illegal scheme is as much a violation of the Sherman Act as the creation and promotion of one.

Second—Competitive Bidding.

The District Court concluded that the only way competition could be introduced into the existing system of fixed prices, clearances and runs was to require that films be licensed on a competitive bidding basis. Films are to be offered to all exhibitors in each competitive area. The license for the desired run is to be granted to the highest responsible bidder, unless the distributor rejects all offers. The licenses are to be offered and taken theatre by theatre and picture by picture. Licenses to show films in theatres, in which the licensor owns directly or indirectly an interest of ninety-five per cent or more, are excluded from the requirement for competitive bidding.

Paramount is the only one of the five majors who opposes the competitive bidding system. Columbia Pictures, Universal, and United Artists oppose it. The intervenors representing certain independents oppose it. And the Department of Justice, which apparently proposed the system originally, speaks strongly against it here.

At first blush there is much to commend the system of competitive bidding. The trade victims of this conspiracy have in large measure been the small independent operators. They are the ones that have felt most keenly the discriminatory practices and predatory activities in which defendants have freely indulged. They have been the victims of the massed purchasing power of the larger units in the industry. It is largely out of the ruins of the small operators that the large empires of exhibitors have been built. Thus it would appear to be a great boon to them to substitute open bidding for the private deals and favors on which the large operators have thrived. But after reflection we have concluded that competitive bidding involves the judiciary so deeply in the daily operation of this nation-wide business and promises such dubious benefits that it should not be undertaken.

Each film is to be licensed on a particular run to "the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor." The bid "shall state what run such exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it, and any other offers which such exhibitor may care to make." We do not doubt that if a competitive bidding system is adopted all these provisions are necessary. For the licensing of films at auction is quite obviously a more complicated matter than the like sales for cash of tobacco, wheat, or other produce. Columbia puts these pertinent queries: "No two exhibitors are likely to make the same bid as to dates, clearance, method of fixing rental, etc. May bids containing such diverse factors be readily compared? May a flat rental bid be compared with a percentage bid? May the value of any percentage bid be determined unless the admission price is fixed by the license?"

The question as to who is the highest bidder involves the use of standards incapable of precise definition because the bids being compared contain different ingredients. Determining who is the most responsible bidder likewise cannot be reduced to a formula. The distributor's judgment of the character and integrity of a particular exhibitor might result in acceptance of a lower bid than others offered. Yet to prove that favoritism was shown would be well nigh impossible, unless perhaps all the exhibitors in the country were given classifications of responsibility. If, indeed, the choice between bidders is not to be entrusted to the uncontrolled discretion of the distributors, some effort

to standardize the factors involved in determining "a reasonable return to the licensor" would seem necessary.

We mention these matters merely to indicate the character of the job of supervising such a competitive bidding system. It would involve the judiciary in the administration of intricate and detailed rules governing priority, period of clearance, length of run, competitive areas, reasonable return, and the like. The system would be apt to require as close a supervision as a continuous receivership, unless the defendants were to be entrusted with vast discretion. The judiciary is unsuited to affairs of business management; and control through the power of contempt is crude and clumsy and lacking in the flexibility necessary to make continuous and detailed supervision effective. Yet delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance. At least such choices should not be faced unless the need for the system is great and its benefits plain.

The system uproots business arrangements and established relationships with no apparent overall benefit to the small independent exhibitor. If each feature must go to the highest responsible bidder, those with the greatest purchasing power would seem to be in a favored position. Those with the longest purse—the exhibitor-defendants and the large circuits—would seem to stand in a preferred position. If in fact they were enabled through the competitive bidding system to take the cream of the business, eliminate the smaller independents, and thus increase their own strategic hold on the industry, they would have the cloak of the court's decree around them for protection. Hence the natural advantage which the larger and financially stronger exhibitors would seem to have in the bidding gives us pause. If a premium is placed on purchasing power, the court-created system may be a powerful factor towards increasing the concentration of economic power in the industry rather than cleansing the competitive system of unwholesome practices. For where the system in operation promises the advantage to the exhibitor who is in the strongest financial position, the injunction against discrimination is apt to hold an empty promise. In this connection it should be noted that even though the independents in a given competitive area do not want competitive bidding, the exhibitor-defendants can invoke the system.

Our doubts concerning the competitive bidding system are increased by the fact that defendants who own theatres are allowed to pre-empt their own features. They thus start with an inventory which all other exhibitors lack. The latter have no prospect of assured runs except what they get by competitive bidding. The proposed system does not offset in any way the advantages which the exhibitor-defendants have by way of theatre ownership. It would seem in fact to increase them. For the independents are deprived of the stability which flows from established business relationships. Under the proposed system they can get features only if they are the highest responsible bidders. They can no longer depend on their private sources of supply which their ingenuity has created. Those sources, built perhaps on private relationships and representing important items of good will, are banned, even though they are free of any taint of illegality.

The system was designed, as some of the defendants put it, to remedy the difficulty of any theatre to break into or change the existing system of runs and clearances. But we do not see how, in practical operation, the proposed system of competitive bidding is likely to open up to competition the markets which defendants' unlawful restraints have dominated. Rather real danger seems to us to lie in the opportunities the system affords the exhibitor-defendants and the other large operators to strengthen their hold in the industry. We are reluctant to alter decrees in these cases where there is agreement with the District Court on the nature of the violations. United States v. Crescent Amusement Co., supra, p. 185; International Salt Co. v. United States, 332 U. S. 392, 400. But the provisions for competitive bidding in these cases promise little in the way of relief against the real evils of the conspiracy. They implicate the judiciary heavily in the details of business management if supervision is to be effective. They vest powerful control in the exhibitor-defendants over their competitors if close supervision by the court is not undertaken. In light of these considerations we conclude that the competitive bidding provisions of the decree should be eliminated so that a more effective decree may be fashioned.

We have already indicated in preceding parts of this opinion that this alteration in the decree leaves a hiatus or two which will have to be filled on remand of the cases. We will indicate hereafter another phase of the problem which the District Court should also reconsider in view of this alteration in the decree. But out of an abundance of caution we add this additional word. The competitive bidding system was perhaps the central arch of the decree designed by the District Court. Its elimination may affect the cases in ways other than those which we expressly mention. Hence on remand of the cases the freedom of the District Court to reconsider the adequacy of decree is not limited to those parts we have specifically indicated.

Third. Monopoly, Expansion of Theatre Holdings, Divestiture.

There is a suggestion that the hold the defendants have on the industry is so great that a problem under the First Amendment is raised. Cf. Associated Press v. United States, 326 U. S. 1. We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment. That issue would be focused here if we had any question concerning monopoly in the production of moving pictures. But monopoly in production was eliminated as an issue in these cases, as we have noted. The chief argument at the bar is phrased in terms of monopoly of exhibition, restraints on exhibition, and the like. Actually, the issue is even narrower than that. The main contest is over the cream of the exhibition business—that of the first-run theatres. By defining the issue so narrowly we do not intend to belittle its importance. It shows, however, that the question here is not what the public will see or if the public will be permitted to see certain features. It is clear that under the existing system the public will be denied access to none. If the public cannot see the features on the first-run, it may do so on the second, third, fourth, or later run. The central problem presented by these cases is which exhibitors get the highly profitable first-run business. That problem has important aspects under the Sherman Act. But it bears only remotely, if at all, on any question of freedom of the press, save only as timeliness of release may be a factor of importance in specific situations.

The controversy over monopoly relates to monopoly in exhibition and more particularly monopoly in the first-run phase of the exhibition business.

The five majors in 1945 had interests in somewhat over 17 per cent of the theatres in the United States—3,137 out of 18,076. Those theatres paid 45 per cent of the total domestic film rental received by all eight defendants.

In the 92 cities of the country with populations over 100,000 at least 70 per cent of all the first-run theatres are affiliated with one or more of the five majors. In 4 of those cities the five majors have no theatres. In 38 of those cities there are no independent first-run theatres. In none of the remaining 50 cities did less than three of the distributor-defendants license their product on first run to theatres of the five majors. In 19 of the 50 cities less than three of the distributor-defendants licensed their product on first run to independent theatres. In a majority of the 50 cities the greater share of all of the features of defendants were licensed for first-run exhibition in the theatres of the five majors.

In about 60 per cent of the 92 cities having populations of over 100,000, independent theatres compete with those of the five majors, in first-run exhibition. In about 91 per cent of the 92 cities there is competition between independent theatres and the theatres of the five majors or between theatres of the five majors themselves for first-run exhibition. In all of the 92 cities there is always competition in some run even where there is no competition in first runs.

In cities between 25,000 and 100,000 populations the five majors have interests in 577 of a total of 978 first-run theatres or about 60 per cent. In about 300 additional towns, mostly under 25,000, an operator affiliated with one of the five majors has all of the theatres in the town.

The District Court held that the five majors could not be treated collectively so as to establish claims of general monopolization in exhibition. It found that none of them was organized or had been maintained "for the purpose of achieving a national monopoly" in exhibition. It found that the five majors by their present theatre holdings "alone" (which aggregate a little more than one-sixth of all the theatres in the United States), "do not and cannot collectively or individually, have a monopoly of exhibition." The District Court also found that where a single defendant owns all of the first-run theatres in a town, there is no sufficient proof that the acquisition was for the purpose of creating a monopoly. It found rather that such consequence resulted from the inertness of competitors, their lack of financial ability to build theatres comparable to those of the five majors, or the preference of the public for the best equipped theatres. And the percentage of features on the market which any of the five majors could play in its own theatres was found to be relatively small and in nowise to approximate a monopoly of film exhibition.

Even in respect of the theatres jointly owned or jointly operated by the defendants with each other or with independents, the District Court found no monopoly or attempt to monopolize. Those joint agreements or ownership were found only to be unreasonable restraints of trade. The District Court, indeed, found no monopoly on any phase of the cases, although it did find an attempt to monopolize in the fixing of prices, the granting of unreasonable clearances, block-booking and the other unlawful restraints of trade we have already discussed. The "root of the difficulties," according to the District Court, lay not in theatre ownership but in those unlawful practices.

The District Court did, however, enjoin the five majors from expanding their present theatre holdings in any manner. It refused to grant the request of the Department of Justice for total divestiture by the five majors of their theatre holdings. It found that total divestiture would be injurious to the five majors and damaging to the public. Its thought on the latter score was that the new set of theatre owners who would take the place of the five majors would be unlikely for some years to give the public as good service as those they supplanted "in view of the latter's demonstrated experience and skill in operating what must be regarded as in general the largest and best equipped theatres." Divestiture was, it thought, too harsh a remedy where there was available the alternative of competitive bidding. It accordingly concluded that divestiture was unnecessary "at least until the efficiency of that system has been tried and found wanting."

It is clear, so far as the five majors are concerned, that the aim of the conspiracy was exclusionary, i. e., it was designed to strengthen their hold on the exhibition field. In other words, the conspiracy had monopoly in exhibition for one of its goals, as the District Court held. Price, clearance, and run are interdependent. The clearance and run provisions of the licenses fixed the relative playing positions of all theatres in a certain area; the minimum price provisions were based on playing position—the first-run theatres being required to charge the highest prices, the second-run theatres the next highest, and so on. As the District Court found, "In effect, the distributor, by the fixing of minimum admission prices, attempts to give the prior-run exhibitors as near a monopoly of the patronage as possible."

It is, therefore, not enough in determining the need for divestiture to conclude with the District Court that none of the defendants was organized or has been maintained for the purpose of achieving a "national monopoly," nor that the five majors through their present theatre holdings "alone" do not and cannot collectively or individually have a monopoly of exhibition. For when the starting point is a conspiracy to effect a monopoly through restraints of trade, it is relevant to determine what the results of the conspiracy were even if they fell short of monopoly.

An example will illustrate the problem. In the popular sense there is a monopoly if one person owns the only theatre in town. That usually does not, however, constitute a violation of the Sherman Act. But as we noted in United States v. Griffith, ante, p. —, and see Schine Chain Theatres, Inc. v. United States, ante, p. —, even such an ownership is vulnerable in a suit by the United States under the Sherman Act if the property was acquired, or its strategic position maintained, as a result of practices which constitute unreasonable restraints of trade. Otherwise, there would be reward from the conspiracy through retention of its fruits. Hence the problem of the District Court does not end with enjoining continuance of the unlawful restraints nor with dissolving the combination which launched the conspiracy. Its function includes undoing what the conspiracy achieved. As we have discussed in Schine Chain Theatres, Inc. v. United States, ante, p. —, the requirement that the defendants restore what they unlawfully obtained is no more punishment than the familiar remedy of restitution. What findings would be warranted after such an inquiry in the present cases, we do not know. For the findings of the District Court do not cover this point beyond stating that monopoly was an objective of the several restraints of trade that stand condemned.

Moreover, the problem under the Sherman Act is not solved merely by measuring monopoly in terms of size or extent of holdings or by concluding that single ownerships were not obtained "for the purpose of achieving a national monopoly." It is the relationship of the unreasonable restraints of trade to the position of the defendants in the exhibition field (and more particularly in the first-run phase of that business) that is of first importance on the divestiture phase of these cases. That is the position we have taken in Schine Chain Theatres, Inc. v. United States, ante, p. —, in dealing with a projection of the same conspiracy through certain large circuits. Parity of treatment of the unaffiliated and the affiliated circuits requires the same approach here. For the fruits of the conspiracy which are denied the independents must also be denied the five majors. In this connection there is a suggestion that one result of the conspiracy was a geographical division of territory among the five majors. We mention it not to intimate that it is true but only to indicate the appropriate extent of the inquiry concerning the effect of the conspiracy in theatre ownership by the five majors.

The findings of the District Court are deficient on that score and obscure on another. The District Court in its findings speaks of the absence of a "purpose" on the part of any of the five majors to achieve a "national monopoly" in the exhibition of motion pictures. First, there is no finding as to the presence or absence of monopoly on the part of the five majors in the first-run field for the entire country, in the first-run field in the 92 largest cities of the country, or in the first-run field in separate localities. Yet the first-run field, which constitutes the cream of the exhibition business, is the core of the present cases. Section 1 of the Sherman Act outlaws unreasonable restraints irrespective of the amount of trade or commerce involved (United States v. Socony-Vacuum Oil Co., 310 U. S. 150, 224, 225, n. 59), and § 2 condemns monopoly of "any part" of trade or commerce. "Any part" is construed to mean an appreciable part of interstate or foreign trade or commerce. United States v. Yellow Cab Co., 332 U. S. 218, 225. Second, we pointed out in United States v. Griffith, ante p. —, that "specific intent" is not necessary to establish a "purpose or intent" to create a monopoly but that the requisite "purpose or intent" is present if monopoly results as a necessary consequence of what was done. The findings of the District Court on this phase of the cases are not clear, though we take them to mean by the absence of "purpose" the absence of a specific intent. So construed they are inconclusive. In any event they are ambiguous and must be recast on remand of the cases. Third, monopoly power, whether lawfully or unlawfully acquired, may violate § 2 of the Sherman Act though it remains unexercised (United States v. Griffith, ante, p. —), for as we stated in American Tobacco Co. v. United States, 328 U. S. 781, 809, 811, the existence of power "to exclude competition when it is desired to do so" is itself a violation of § 2, provided it is coupled with the purpose or intent to exercise that power. The District Court, being primarily concerned with the number and extent of the theatre holdings of defendants, did not address itself to this phase of the monopoly problem. Here also, parity of treatment as between independents and the five majors as theatre owners, who were tied into the same general conspiracy, necessitates consideration of this question.

Exploration of these phases of the cases would not be necessary if, as the Department of Justice argues, vertical integration of producing, distributing and exhibiting motion pictures is illegal per se. But the majority of the Court does not take that view. In the opinion of the majority the legality of vertical integration under the Sherman Act turns on (1) the purpose or intent with which it was conceived, or (2) the power it creates and the attendant purpose or intent. First, it runs afoul of the Sherman Act if it was a calculated scheme to gain control over an appreciable segment of the market and to restrain or suppress competition, rather than an expansion to meet legitimate business needs. United States v. Reading Co., 253 U. S. 26, 57; United States v. Lehigh Valley R. Co., 254 U. S. 255, 269-270. Second, a vertically integrated enterprise, like other aggregations of business units (United States

v. Aluminum Co. of America, 148 F. 2d 416), will constitute monopoly which, though unexercised, violates the Sherman Act provided a power to exclude competition is coupled with a purpose or intent to do so. As we pointed out in United States v. Griffith, ante, p. —, n. 10, size is itself an earmark of monopoly power. For size carries with it an opportunity for abuse. And the fact that the power created by size was utilized in the past to crush or prevent competition is potent evidence that the requisite purpose or intent attends the presence of monopoly power. See United States v. Swift & Co., 286 U. S. 106, 116; United States v. Aluminum Co. of America, supra, p. 430. Likewise bearing on the question whether monopoly power is created by the vertical integration, is the nature of the market to be served (United States v. Aluminum Co. of America, supra, p. 430), and the leverage on the market which the particular vertical integration creates or makes possible.

These matters were not considered by the District Court. For that reason, as well as the others we have mentioned, the findings on monopoly and divestiture which we have discussed in this part of the opinion will be set aside. There is an independent reason for doing that. As we have seen, the District Court considered competitive bidding as an alternative to divestiture in the sense that it concluded that further consideration of divestiture should not be had until competitive bidding had been tried and found wanting. Since we eliminate from the decree the provisions for competitive bidding, it is necessary to set aside the findings on divestiture so that a new start on this phase of the cases may be made on their remand.

It follows that the provision of the decree barring the five majors from further theatre expansion should likewise be eliminated. For it too is related to the monopoly question; and the District Court should be allowed to make an entirely fresh start on the whole of the problem. We in no way intimate, however, that the District Court erred in prohibiting further theatre expansion by the five majors.

The Department of Justice maintains that if total divestiture is denied, licensing of films among the five majors should be barred. As a permanent requirement it would seem to be only an indirect way of forcing divestiture. For the findings reveal that the theatres of the five majors could not operate their theatres full time on their own films. Whether that step would, in absence of competitive bidding, serve as a short range remedy in certain situations to dissipate the effects of the conspiracy (United States v. Univis Lens Co., 316 U. S. 241, 254; United States v. Bausch & Lomb Co., supra. p. 724; United States v. Crescent Amusement Co., supra, p. 188) is a question for the District Court. Fourth.

The consent decree created an arbitration system which had, in the view of the District Court, proved useful in its operation. The court indeed thought that the arbitration system had dealt with the problems of clearance and runs "with rare efficiency." But it did not think it had the power to continue an arbitration system which would be binding on the parties, since the consent decree did not bind the defendants who had not consented to it and since the government, acting pursuant to the powers reserved under the consent decree, moved for trial of the issues charged in the complaint. The District Court recommended, however, that some such system be continued. But it included no such provision in its decree.

We agree that the government did not consent to a permanent system of arbitration under the consent decree and that the District Court has no power to force or require parties to submit to arbitration in lieu of the remedies afforded by Congress for enforcing the antitrust laws. But the District Court has the power to authorize the maintenance of such a system by those parties who consent and to provide the rules and procedure under which it is to operate. The use of the system would not, of course, be mandatory. It would be merely an auxiliary enforcement procedure, barring no one from the use of other remedies the law affords for violations either of the Sherman Act or of the decree of the court. Whether such a system of arbitration should be inaugurated is for the discretion of the District Court.

Fifth—Intervention.

Certain associations of exhibitors and a number of independent exhibitors, appellant-intervenors in Nos. 85 and 86, were denied leave to intervene in the District Court. They appeal from those orders. They also filed original motions for leave to intervene in this Court. We postponed consideration of the original motions and of our jurisdiction to hear the appeals until a hearing on the merits of the cases.

Rule 24 (a) of the Rules of Civil Procedure, which provides for intervention as of right, reads in part as follows: "Upon timely application anyone shall be permitted to intervene in an action: . . . (2) when the representation of the applicant's interest by existing parties is or may be inadequate and the applicant is or may be bound by a judgment in the action."

The complaint of the intervenors was directed towards the system of competitive bidding. The Department of Justice is the representative of the public in these antitrust suits. So far as the protection of the public interest in free competition is concerned, the interests of those intervenors was adequately represented. The intervenors, however, claim that the system of competitive bidding would have operated prejudicially to their rights. Cf. United States v. St. Louis Terminal, 236 U. S. 194, 199. Their argument is that the plan of competitive bidding under the control of the defendants would be a concert of action that would be illegal but for the decree. If pursuant to the decree defendants acted under that plan, they would gain immunity from any liability under the anti-trust laws which otherwise they might have to the intervenors. Thus, it is argued, the decree would affect their legal rights and be binding on them. The representation of their interests by the Department of Justice on that score was said to be inadequate since that agency proposed the idea of competitive bidding in the District Court.

We need not consider the merits of that argument. Even if we assume that the intervenors are correct in their position, intervention should be denied here and the orders of the District Court denying leave to intervene must be affirmed. Now that the provisions for competitive bidding have been eliminated from the decree there is no basis for saying that the decree affects their legal rights. Whatever may have been the situation below, no other reason appears why at this stage their intervention is warranted. Any justification for making them parties has disappeared.

The judgment in these cases is affirmed in part and reversed in part, and the cases are remanded to the District Court for proceedings in conformity with this opinion.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Gold	Allied
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blood on the Moon	RKO
Blue Lady	Rep.
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	FC
Challenge, The	20th-Fox
Charming Matt Saxon, The	U-I
Checkered Coat, The	20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	5/30/48	b5/1/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release

Westerns (Coming)

Battling Marshal	Sunset Carson-Pat Starling				
Six-Shooter	Sunset Carson-Pat Starling				
Sunset Carson Rides Again	Sunset Carson-Pat Starling				
Sunset Carson Strikes Back	Sunset Carson-Pat Starling				

COLUMBIA

CURRENT

	Adventures in Silverado (O-A)	W. Bishop-G. Henry-F. Tucker	75	3/25/48	a1/10/48
	Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray		5/6/48	a3/13/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
	Port Said (D)	W. Bishop-G. Henry-S. Geray	69	4/15/48	a2/28/48
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827	When a Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47

COMING

	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			a2/21/48
	Coroner Creek (W)	Randolph Scott-Marguerite Chapman			a11/8/47
	Eternal Melody	Janis Carter-Marc Platt			
	Fuller Brush Man, The (C-D)	Red Skelton-Janet Blair			a2/28/48
	Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
	Gentleman from Nowhere	W. Baxter-F. Baker			
	I Surrender Dear	Gloria Jean-D. Street-D. McGuire			
	Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
	Lady from Shanghai, The (My-D)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			a5/1/48
	Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Manhattan Angel	G. Jean-R. Ross-P. White			
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Strawberry Roan *C (W)	Gene Autry-Gloria Henry			a7/26/47
	Strawberry Roan, The *C (W) F	G. Autry-G. Henry-J. Holt	76		b4/24/48
	Thunderhoof	Preston Foster-William Bishop			a5/1/48
	Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette	55	10/14/47		
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47		a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48		
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47		b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48		
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48		

Westerns (Coming)

	Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart				
	Blazing Across the Pecos	Charles Starrett-Smiley Burnette				
	Loaded Pistols	G. Autry-B. Britton				
	Singin' Spurs	Hoosier Hot Shots-Patricia White				
	Trail to Laredo	Charles Starrett-Smiley Burnette				
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48		

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48		b2/28/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47		b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47		b9/27/47
820	Cobra Strikes, The (My)	S. Ryan-L. Brooks-R. Fraser	62	4/24/48		a4/17/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/6/48		b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47		b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47		b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48		b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48		b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47		b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48		b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48		b4/10/48
816	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	95	3/20/48		b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	2/14/48		b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47		b8/30/47
710	Railroaded (D)A	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47		b10/11/47
707	Red Stallion *C (D)F	T. Donaldson-R. Paige-J. Darwell	82	8/16/47		b7/26/47
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47		b11/8/47
818	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	104	11/15/47		b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48		b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48		b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48		b5/17/47
805	Whispering City (D)A	H. Dantine-M. Anderson-P. Lukas	98	3/27/48		b11/15/47

COMING

	Assigned to Danger (My)	Gene Raymond-Noreen Nash				a4/17/48
	Born to Fight	Scott Brady-Anabel Shaw				
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89			b4/24/48
	Canon City	S. Brady-C. Russell-S. Clements		6/30/48		
	Closeup	A. Baxter-P. Huston-J. Carradine		6/9/48		
	Courage of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long				a3/20/48
	Hollow Triumph	Paul Henreid-Joan Bennett				
	It Always Rains on Sundays	G. Withers-J. Warner	92			b11/29/47
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel				
	Let's Live a Little	Hedy Lamarr-Robert Cummings				
	Man Wanted	Anabel Shaw-Robert Lowery				
	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey		6/23/48		
	Mystic, The	T. Bey-C. O'Connell-L. Bari				
	Northwest Stampede *C (D)	J. Leslie-J. Craig-J. Oakie		7/28/48		a12/20/47
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames				b1/25/47
	Raw Deal	Dennis O'Keefe-Claire Trevor	104	5/26/48		
	Shed No Tears	W. Ford-J. Vincent-F. Albertson		7/21/48		
	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell		7/7/48		
	29 Clues	Richard-Basehart-Scott Brady				

Westerns (Current)

853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48		b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48		b3/27/48
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47		b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47		b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48		2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48		b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
	Prairie Outlaw	E. Dean-R. Ates-J. Holt		5/13/48		
	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/16/48		b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice	L. Brooks-R. Paige-R. Vincent	73	May '48		
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48		b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48		b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48		b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48		b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian	73	8/8/47		
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey				
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48		b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		June '48		
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47		b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48		b4/24/48
	Will It Happen Again? (Doc)	Adolph Hitler-Eva Braun	61	May '48		
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48		b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48		b2/7/48
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47		b2/15/47
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48		b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48		b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48		b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47		b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47		b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47		b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48		b12/20/47
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47		b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48		b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47		b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47		b7/18/47
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47		b7/5/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47		b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47		b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. 47		b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48		b3/27/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48		b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47		b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48		b2/14/48
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47		b8/2/48

Title	*Company*
Cheyenne	WB
Child of Divorce	RKO
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Corridor of Mirrors	U-I
Courage of Gallant Bess	EL
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Eternal Melody	Col.
Exile, The	U-I
Exposed	Rep.
Eyes of Texas	Rep.

F

Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Good News	MGM
Good Sam	RKO
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Summer	RKO
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Stand Accused	U-I
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Flight	Para.

K

Key Largo	WB
Key Witness	Col.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor			July '48	
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl			Aug. '48	
	Big City	M. O'Brien-R. Preston-D. Thomas	111		June '48	b3/27/48
	Command Decision	Clark Gable-John Hodiak				
	Easter Parade *T	Astaire-Garland-Lawford-Miller			July '48	
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh				a11/15/47
	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113		May '48	b4/10/48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero			Aug. '48	
	Kissing Bandit, The *T	F. Sinatra-K. Grayson				a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell				a11/15/47
	On an Island With You *T (M)F	E. Williams-P. Lawford	106		June '48	b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88			b8/31/47
	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102			b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105			b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77			b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92		5/20/48	b3/13/48
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie				
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr.				
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson			Sept. '48	
	Words and Music *T	J. Garland-M. Rooney-T. Drake				

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1/31/48
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48	a2/14/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4712	Docks of New Orleans (M)	R. Winters-V. Sen Young	70	4/4/48	a2/7/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
4714	French Leave	Jackie Cooper-Jackie Coogan	64	4/25/48	
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
	Mystery of the Golden Eye	R. Winters-M. Moreland		4/19/48	
622	News Hounds (C)F	Leo Gorcey-H. Hall-B. Jordan	68	9/13/47	b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48	a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47	b8/16/47
4705	Rocky (D)	Roddy McDowall-Gale Sherwood	76	3/7/48	a10/25/47
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/46

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox			
4716	I Wouldn't Be in Your Shoes	Don Castle-Elyse Knox		5/23/48	
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay			a5/1/48
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin			
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	a5/1/48
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck	Audrey Long-Kane Richmond			

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48	
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48	
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor			
	Range Renegades	J. Wakely-C. Taylor-C. Larson		5/9/48	
	Saddle Serenade	J. Wakeley-C. Taylor			
	Triggerman	Johnny Mack Brown-Raymond Hatton			

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4617	Desert Fury *T (D)F	Lizabeth Scott-John Hodiak	98	8/15/47	b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48	b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47	b3/1/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48	b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47	b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107		b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47	b8/9/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey			
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund		8/20/48	a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48	a1/10/48
4722	Big Town Scandal	Philip Reed-Hillary Brooks	62	7/30/48	
	Dark Circle	R. Milland-T. Mitchell-A. Totter			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
4721	Dream Girl (C-D)	B. Hutton-M. Carey-V. Field	86	7/23/48	a6/7/47
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T	Bing Crosby-Joan Fontaine	106	7/2/48	a7/13/46
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/28/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Now and Forever	Fains-Carey-Hendrix-King			
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
4717	Shaggy *C (D)F	R. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews			
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball			

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards				
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57		5/14/48	b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley				
4719	Waterfront at Midnight	W. Gargan-M. B. Hughes-R. Travis	63		6/25/48	
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall				a6/14/47

RKO RADIO

CURRENT

					Trade Shown	
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172		Dec. '47	b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108		Nov. '47	b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62		Oct. '47	b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62		Aug. '47	b8/10/46
802	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85		Aug. '47	b6/28/47
	Design for Death (Doc)F	Japanese Cast	48		Jan. '48	b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65		Sept. '47	b10/4/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127		Mar. '48	b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104		Nov. '47	b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72		Aug. '47	b8/28/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90		Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134		Mar. '48	b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103		Aug. '47	b8/27/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120		Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173		Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102		Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96		Nov. '47	b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78		Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114		Nov. '47	b11/1/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128		Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61		Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61		Nov. '47	b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63			b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman				a2/7/48
815	Berlin Express (D)A	Oberon-Ryan-Korvin-Lukas	86			b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan				
	Bodyguard	L. Tierney-P. Lane-S. Brodie				
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale				
816	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman				a8/30/47
	Good Sam (C-D)	Gary Cooper-Ann Sheridan				a2/14/48
818	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell				
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias				a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery				a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89			b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams				
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez				a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell				a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum				a12/27/47
817	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys				a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead				a12/13/47
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67			b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy				
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet				a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington				
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll				
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva				a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61		3/28/48	b12/27/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61		2/1/48	b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88		9/15/47	b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59		9/8/47	b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95		11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97		11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72		1/10/48	b1/31/48
707	Heart of Virginia (D)	R. Lowery-J. Martin-F. Darro	60		4/25/48	a3/13/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87		3/14/48	b3/27/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58		3/25/48	b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60		2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64		1/1/48	b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88		4/25/48	a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75		10/15/47	b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69		8/16/47	b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65		1/15/48	b1/24/48
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine	70		5/1/48	a3/13/48
618	Wyoming (W)F	W. Elliott-V. Ralton	84		8/1/47	b7/26/47

COMING

	Blue Lady	Carroll-Mara-Gomez-Bedoya				
	Daredevils of the Sky	Robert Livingston-Mae Clark				
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett				
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers				
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth				
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85		5/25/48	a3/13/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60		5/10/48	a5/1/48
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60		5/10/48	a8/23/47
	Moonrise	D. Clark-G. Russell-E. Barrymore				
	Out of the Storm	Jimmy Lydon-Lois Collier				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts	60		5/31/48	
	Sons of Adventure	Russell Hayden-Lynne Roberts				
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin				

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59		12/15/47	b12/13/47
754	Bold Frontiersman, The	Allan Lane-Eddy Waller	60		4/15/48	
654	California Firebrand *U	Monte Hale-Adrian Booth	63		4/1/48	
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59		2/22/48	b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65		12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59		10/1/47	b10/11/47

Westerns (Coming)

755	Carson City Raiders	A. Lane-E. Waller-B. Jons	60		5/13/48	
	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller				
	Nighttime in Nevada *T	Roy Rogers-Andy Devine				
656	Timber Trail *U	Monte Hale-Lynne Roberts	67			

Title	*Company*

M

Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Man Wanted	EL
Marauders, The	UA
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Mine Own Executioner	20th-Fox
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid.	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
Mystery of the Golden Eye	Mono.
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL

N

Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.

O

Odd Man Out	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Pretender, The	Rep.

R

Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saddle Serenade	Mono.
Saigon	Para.
Sainted Sisters	Para.
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Sting of the Lash	SGP
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS — CURRENT

X-2	Boy, What a Girl	Negro Cast	69	9/20/47		
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47		b5/17/47
X-3	Miracle in Harlem	Stepin Fetchit	71	5/14/48		
4615	Police Reporter	Wade-MacDonald-Blackley-Barnett	70			
4705	Prairie, The (D)	L. Aubert-A. Baxter	76	4/30/48		a12/27/47
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M)A	Negro Cast	70	10/18/47		b7/26/47
	Sting of the Lash	L. LaRue-A. St. John-P. Stewart				
4704	They Ride By Night (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48		
4707	Where the North Begins (D)F	R. Hayden-J. Holt-T. Coffin	40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION — CURRENT

	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47
	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94			b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48

COMING

	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX — CURRENT 1947-'48

809	An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
731	Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
732	Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
723	I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104	Aug. '47		b6/14/47
725	Kiss of Death (D)A	Victor Mature-Brian Donlevy	99	Sept. '47		b8/16/47
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
724	Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107	Sept. '47		b8/23/47
730	Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
726	Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47		b7/26/47
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
814	Thirteen Lead Soldiers (My)	T. Conway-M. Palmer-H. Westcott	66	Apr. '48		a4/17/48
720	Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

	A Man About the House	M. Johnson-D. Gray-K. Moore	94			b6/28/47
820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				a5/1/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
	Big Dan	C. Russell-V. Christine-G. Gray				
	Burlesque *T	Grable-Dailey-Oakie-Havoc				
	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield				
819	Counterfeiters, The	J. Sutton-D. Merrick-L. Chaney		June '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
810	Deep Waters (D)	Andrews-Peters-Romero-Revere		June '48		a2/14/48
	Escape (D)A	R. Harrison-P. Cummins-W. Hartnell	79			b4/3/48
	Fighting Back	Paul Langont-Jean Rogers				
815	Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray	88	May '48		b4/10/48
	Gay Intruders	John Emery-Tamara Geva				
	Give My Regards to Broadway *T	N. Guild-D. Daily-C. Winninger				a5/17/47
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
816	Iron Curtain, The	Andrews-Tierney-Havoc-Cobb	87	May '48		
	Martin Rome	Victor Mature-Richard Conte				
	Mine Own Executioner	B. Meredith-K. Moore	108			b12/6/47
	Road House	Lupino-Wilde-Holm-Widmark				
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway				
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens				a10/11/47
	Street With No Name	Mark Stevens-Richard Widmark				a5/1/48
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner				
	This Was a Woman (D)A	Sonia Dresdel-Barbara White				a1/24/48
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108			b3/13/48
	Walls of Jericho (WD)	L. Darnell-C. Wilde-A. Baxter				
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47

UNITED ARTISTS — CURRENT

	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47		b8/30/47
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/46
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. '47		b7/19/47
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47		b8/2/47
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47		b7/19/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Four Faces West (D)	J. McCrea-F. Dee-C. Bickford		May '48		a1/24/48
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	My Dear Secretary	L. Day-K. Douglas-K. Wynn				
	Outpost in Morocco	George Raft-Akim Tamiroff				
	Pitfall, The	D. Powell-L. Scott-J. Wyatt				
	Red River	John Wayne-Walter Brennan				

	Sinister Journey	Wm. Boyd-Andy Clyde			
	So This Is New York	H. Morgan-V. Grey-R. Vallee			
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13/47
	Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn			
	Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney			
	Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47	b5/3/47
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47	b6/21/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	b3/6/48
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/47
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47	b6/28/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48	b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47	b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/47
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47	b8/16/47
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47	b7/19/47
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47	b7/26/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47	b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47	b10/4/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113		b10/12/48
	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
	Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48	b4/17/48
	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
	Blanche Fury	V. Hobson-S. Granger	95		b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi			
	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Charming Matt Saxon, The	R. Montgomery-S. Hayward-J. Payne			
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler			
	Corridor of Mirrors	E. Portman-E. Romney	105		b3/27/48
	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48	b6/7/47
	Fame Is the Spur	M. Redgrave-R. Johns	112	Sept. '48	b10/4/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109		b9/6/47
	I Stand Accused	F. March-E. O'Brien-F. Eldridge			
	Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton			
	Larceny	J. Payne-J. Caulfield-D. Duryea			
	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	70	June '48	b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106		b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	W. Powell-A. Blyth			
	My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120		b9/7/46
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	Oh Say Can You Sing	Sheila Ryan-Fred Brady			a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			
	River Lady *T	Y. DeCarlo-D. Duryea		June '48	a9/13/47
	Rogues' Regiment	D. Powell-M. Toren-V. Price			
	Snowbound	R. Newton-D. Price	86		
	Tap Roots (D)	Van Heflin-Susan Hayward			a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
	Up in Central Park (M)	D. Durbin-D. Haymes-V. Price			a12/20/47
	Washington Girl	Durbin-O'Brien-Taylor-Lynn			
	White Unicorn	M. Lockwood-I. Hunter	97	June '48	b12/6/47
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87		b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert			

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
703	Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47	b9/6/47
701	Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47	b8/2/47
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47	b8/16/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47	b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48	b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
	Big Punch, The	W. Morris-L. Maxwell-G. MacRae			
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas			a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon			
	Key Largo	Humphrey Bogart-Lauren Bacall			a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou			
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus			
	One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore			
	Romance on the High Seas	Jack Carson-Doris Day-Janis Paige			a11/15/47
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae			
725	Silver River	E. Flynn-A. Sheridan-T. Mitchell	110	5/29/48	
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			
	Smart Money	Z. Scott-V. Mayo-D. Kennedy			
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone			
726	Wallflower (C-D)	Robert Hutton-Joyce Reynolds	77	6/12/48	a7/12/47
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall			a11/1/47
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble With Women	Para.
29 Clues	EL
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Girl	Para.
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono.
Voice of the Turtle	WB

W

Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Washington Girl	U-I
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
Western Heritage	RKO
When a Girl's Beautiful	Col.
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
White Unicorn	U-I
Wild Harvest	Para.
Will It Happen Again?	FC
Winner's Circle	Ind.
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Wyoming	Rep.

Y

Years Between	U-I
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina). H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

ZERO FOR CONDUCT (France-Cine-Class.) J. Daste-R. LeFlon. 44. b10/25/47

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

MY BROTHER JONATHAN (Pathe). M. Denison-D. Gray. 105. b3/13/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable	112	Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	70	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
1029	Invisible Man Returns, The	V. Price-C. Hardwicke	81	Dec. '47	1940
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
SELZNICK RELEASING ORGANIZATION					
	Intermezzo	I. Bergman-L. Howard		Nov. '47	1939
20th-FOX					
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	85	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

HATS OFF!

LIGHTS ON!

FOR

The Paramount Premiere of the Year

THE NIGHT OF MAY 26th
AT THE PARAMOUNT
HOLLYWOOD
THEATRE



THE WORLD'S
FIRST PUBLIC
SHOWING OF

BING CROSBY - JOAN FONTAINE

in

"The Emperor Waltz"

Color by TECHNICOLOR

with
ROLAND CULVER • LUCILE WATSON
RICHARD HAYDN • HAROLD VERMILYEA

Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Written by Charles Brackett and Billy Wilder

A full-dress red-carpet gala Hollywood opening, our first in six years, indicates the exceptional nature of this superb production.

To be followed shortly by the
EASTERN PREMIERE
AT RADIO CITY MUSIC HALL
Early in June



MAY 18 1948
©CIB 136675

SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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MAY 15, 1948

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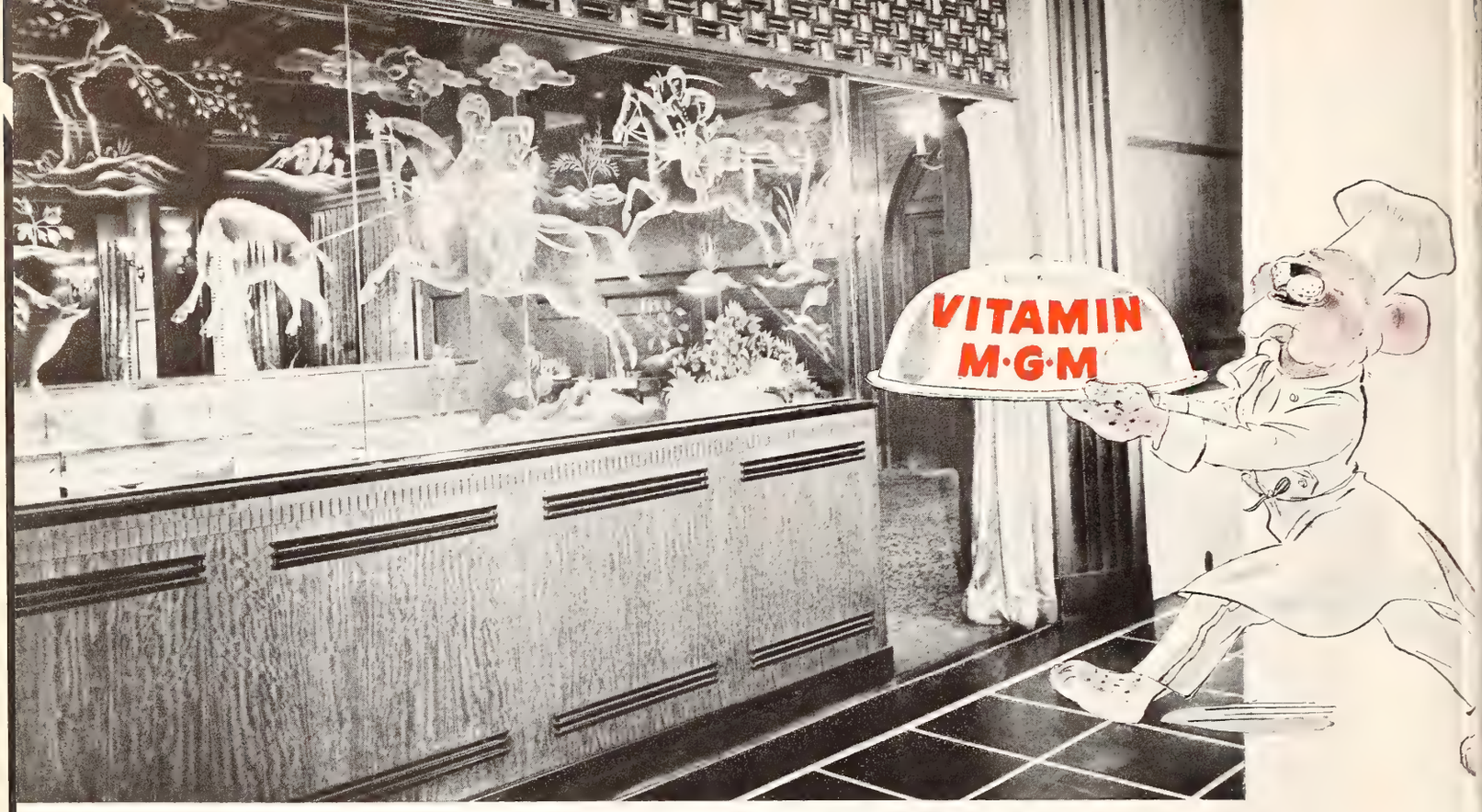
CHARLES E. 'CHICK' LEWIS
Editor and Publisher



Nate Schultz (See Page 8)

COURT VIEW SEEN OUTLAWING CENSORS
(See Page 9)

HOWARD HUGHES GETS CONTROL OF RKO
(See Page 12)



At the Hunting Room of the Hotel Astor, N. Y.
and wherever film men meet, they're saying:

M·G·M HAS THE PICTURES!

What a banquet! Read the Menu on next page!

Week after week
All Spring and Summer long!
One tasty dish after another!
Frank Capra's "State of the Union"...
A feast from coast-to-coast!
Homecoming"...Wow!
Breaking every M-G-M record in the
Entire history of the Capitol, N. Y.
Then "Summer Holiday" (*Technicolor*)
And "Big City." Then "The Pirate" (*Technicolor*)
On An Island With You" (*Technicolor*)
Irving Berlin's "Easter Parade" (*Technicolor*)
A Date With Judy" (*Technicolor*)
Then "Julia Misbehaves"! Followed by
A Southern Yankee"
Then "Three Musketeers" (*Technicolor*)
And more M-G-M Big Ones!
Everybody's saying it: Happy days
Are here again, thanks to—
Naturally—"VITAMIN M-G-M"!




IN THE GREAT TRADITIO
The strangest desperado the West has ever known!
FOUR
FA
The Enterprise Studios present "FOUR FACES WEST

GREAT WESTERNS . . . AND GREAT PROFITS!

CES

WEST

World Premiere

MAY 15th

SANTE FE

immediately followed by saturation circuit and independent day-and-date bookings throughout New Mexico, Colorado, Wyoming, Nebraska. 200 bookings completed to date with more pouring in every hour!

The Big Day in Sante Fe is May 15th . . . "FOUR FACES WEST" Premiere will have big Hollywood star junket . . . attended by Governor of New Mexico and other state dignitaries . . . wire breaks . . . all West and Southwest radio hookup.



starring Joel McCREA · Frances DEE · Charles BICKFORD . . . from UA

with Joseph Calleia and William Conrad · Screenplay by Graham Baker and Teddi Sherman

Directed by ALFRED GREEN · A HARRY SHERMAN PRODUCTION

why important circuits* are playing

Hal Roach's Comedy Hit

"HERE COMES TROUBLE"

starring

William TRACY & Joe SAWYER

in Gay CINECOLOR

For exhibitors in single-picture situations who want all-comedy feature attractions, Hal Roach has packaged . . .

"HERE COMES TROUBLE" (part 1)

and

"WHO KILLED 'DOC' ROBBIN?" (part 2)

in

"LAFF-TIME"

100 minutes of Great Cinecolor Comedy!

1.

It's got the quality to go with any feature attraction — gorgeous Cinecolor and name stars!

2.

It's 50 minutes long. Gives time for an additional show and *additional revenue!*

3.

It's the talk of the town in some *50 Loew* and Warner* situations* where that extra weekend business is really adding up!

4.

It's got the critics cheering:

"Belly laughs plentiful. No trick overlooked!"
—N.Y. HERALD-TRIBUNE

"The audience screaming for more!"
—FILM DAILY

"Pure, unadulterated comedy!"
—BOXOFFICE

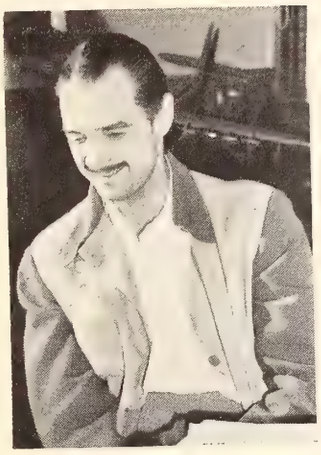
"Riotous . . . the kind any exhibitor will welcome!" *—HOLLYWOOD REPORTER*

You'll have no trouble with this "TROUBLE" from UA

THE EDITORIAL PAGE

Howard Hughes Takes Over

This week a figure long dominant as an industry personality and independent producer came into eminent importance as the head of a major producing, releasing and theatre-owner company when Howard Hughes took over as head man of RKO through acquisition of the Atlas Corporation stock in one of the industry's biggest organizations.



Howard Hughes

On the record it would seem that Mr. Hughes can bring to the industry a fresh supply of vigorous new blood to stimulate the body of film business throughout its members.

Known in terms of glamor as a millionaire, a big business man, a pioneer of outstanding accomplishment in aviation, a playboy, and a movie producer and discoverer of stars, Mr. Hughes on many occasions has shown that he doesn't scare easily, has that courage of his convictions which is known as "intestinal fortitude," and with his resources of financial strength and business acumen, he consistently has managed to reach his particular objective come hell and high water.

Such characteristics, many will argue, could very well prove tonic to an industry which on occasion has shown some hesitancy about moving ahead aggressively against attack from various and sundry sources when they train guns on the movies.

In his eleven years of association with the industry as a producer, Mr. Hughes has made less than ten pictures —two still un-released—but in that comparatively modest output from the standpoint of volume there has been a notable percentage of box-office quality.

What the entry of Howard Hughes into the driver's seat of one of the industry's most important production and distribution outfits may mean in the near or distant future to the exhibitor who goes to market for film fare, remains to be seen. Mr. Hughes is not given to discussion of his plans (he followed his own precedent by making no statement about his purchase of the Atlas stock which gives him control of RKO). But, on the record, he can bring to the industry a brand of vigor touched with daring, and a shrewd business sense, alert to the swiftly changing tides of current affairs, which could promise much for film business generally.

Accent on Showmanship

It is most heartening to see the way some of the companies are getting into the more familiar stride of optimistic, aggressive show-selling.

Those companies which have stepped up their own advertising are finding that the theatremen are demonstrating keener interest in pictures they book and play. It is a sort of revival of the showmanship spirit which, during the dull period of negative attitude regarding the product, was utterly dormant in the industry.

But the spirit of he-man showmanship is again stirring within the whole system of the industry by reason of a revived energy and enthusiasm for the entertainment this business supplies.

The enthusiasm at the source of supply of the product is flowing to the point of sale of the pictures. It is a cause and effect that can't be beat as a means toward profitable pay-off figures at box-offices and on producer-distributor financial statements.

The companies now in there pitching are headed for leadership which the laggards may find very hard to overcome if too much water goes over the dam before they catch on and do likewise.

▲ ▲ ▲

Smelly Stuff

It is amazing that the syndicated columnists in Hollywood cannot find enough interesting and newsy production activity to write about.

Possibly, these guys and gals fear that if they don't "spice" up their space with cheap gossip, mud-slinging and divorce rumors, their "loyal" readers will rebel.

We certainly are not intimating that any one in this business should attempt to dictate to newspaper writers as to what they report in their columns, but we definitely say that in Hollywood there ought to be a lot less kowtowing to these scandal-mongers who use movie glamor to fashion pressure-tools they apply against Hollywood itself.

Jimmy Fidler used to go in for such stuff to an extreme, but, thank goodness, he was smart enough to learn that there is a real difference between dirt-peddling and genuine news. In our opinion Fidler's material now is the cleanest and most informative to movie-goers now being syndicated by Hollywood columnists.

Hollywood long has been in the silly habit of catering to the pesky pests. It is high time top studio executives and their armies of subordinates stop bending backward to please these dealers in smelly stuff.

—CHICK LEWIS

WHAT'S NEWS
In the Film Industry This Week

LITIGATION—There was plenty of talk about it, but little done this week. While film rows, theatre managers' cubby holes and home office lawyers and executives' offices all discussed the Supreme Court opinion in the Government anti-trust suit and its possible effect on business, said business went on as usual and the general attitude on the part of the industry is that the future will write the answer.

From Washington, however, came one clarifying point. The Department of Justice there, while indicating that it had no plans to proceed against buying combines or independent circuits, pointed out that the Supreme Court opinion did not block such actions where there was indication that the anti-trust laws might be violated by the combines. And in New York at least one major defendant had asked its legal department for a ruling as to whether it could proceed against buying combines where it considered them monopolistic. Such actions can be either instituted by the Justice Department or if by a distributor in the form of the same triple-damage suits that exhibitors have been using against distributors, legal sources declared. Possibility of such action at once is remote. The fact that it is being studied is significant.

Also Washington took a dim view as to New York reports that a consent decree might be reached in the Government suit to end further litigation. View is that the majors couldn't agree to what the Government would want.

But most intriguing possibility of all was that the Supreme Court, by declaring that the screen was entitled to the same freedom of the press, has opened the way for an all-out atatack on state and municipal censorship. The American Civil Liberties Union is ready to proceed with a test case but it needs the cooperation of a distributor. The question right now is whether the motion picture industry, bedeviled by serious problems, wants to take on a Tartar in the form of a censorship fight which might arouse church interests.

And speaking of censorship, producers of "Mom and Dad" were reportedly seeking a restraint-of-trade action before the Federal Trade Commission against the Legion of Decency. Elsewhere on the litigation front Exhibitor William Goldman, who already has $375,000 of the majors' money, is ready to go after $8,400,000 more, and in New York a cute blond juror who used to be a showgirl herself, upset the Fifth and Walnut anti-trust suit when she talked to a plaintiff during lunch hour in violation of the court's instructions. The federal judge declared a mistrial and the lawyers who thought it was just ducky to have something lovely to look at while they told the jury the whys and wherefores of the case, now have to start all over again.

* * *

EXHIBITION—Twentieth Century-Fox's "The Iron Curtain" which deals with Soviet Russia's Canadian spy episode, got going in 400 situations after a near riot put the picture on the front pages of New York's Wednesday afternoon papers. The riot started when a picket line opposing the picture, and a picket line supporting the picture, plus New York's overworked police, got into a setto. Several arrests were made.

Paramount has no fixed policy about films for television, but it won't sell reissues at present to video, President Barney Balaban declared. Reason: He can make more out of three theatres than out of all television.

Two new home sound-and-sight projectors embodying new principles are to be studied by the SMPE when it meets on May 17. Incidentally there are 80,000 16-mm. projectors competing with 16,000 to 18,000 theatres, Myron Blank told the Iowa and Nebraska Allied. Blank's statement came as Universal announced that all 16-mm. contracts in the future would have to be approved by the branch manager in the area for which they were made, an effort William Scully is making to cut out unfair competition. Allied's Kansas-Missouri unit closed its first convention Thursday hearing President C. F. Sullivan declare that the Supreme Court opinion was their golden chance and to fight to keep what they got from it. Allied of Western Pennsylvania passed a resolution praising Jack Kirsch as national Allied past president and asking him to run again, and United Intermountain Exhibitors, which had been picketing RKO in Salt Lake City, quit. Students in Lawrence, Kansas, angered by ad films, are conducting a noise-and-nuisance campaign during their showing at the Jayhawk Theatre, while in Vancouver, a 20-year old seaman put on a show of his own by jumping from the balcony and landed seated in an orchestra chair.

* * *

GENERAL—Howard Hughes bought control of RKO; the Motion Picture Foundation called off its meeting to have been held in New York this week, blaming it on chaotic conditions caused by the Supreme Court opinion; production looks on the increase, judging from the number of stories submitted to the Production Code Administration; the Screen Actors Guild notified Hollywood producers it would not renew its old contract; Larry Parks told Columbia he wouldn't work for it anymore.

* * *

TELEVISION—NBC leased studio and laboratory space from RKO in New York in which to produce both live and film video shows; RKO will continue to produce shorts there but will drop feature production, adding seven more one-reel subjects. Hal Roach has formed Hairo Television to start production in three weeks. Robert Redd of Telepictures in Hollywood has a schedule of 24 video shorts to be made on the Edward Nassour lot.

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Don't Like Film Ads, So Students Give House H--l

Angered by advertising films in the theatres, students of the University of Kansas are giving Commonwealth City Manager Stan Schwahn of Lawrence, Kans., a headache as their protests are taking near-riotous forms which disturb and hold up the show at the Jayhawk, the town's A house.

What's more, the headache is worse because the Commonwealth circuit reportedly has a five-year contract with the United Film Service which requires it to show the ads and prevents it from mollifying student resentment by discontinuing the policy.

The outburst has taken the form of booing and hissing as the trailers run by. On one occasion a student in the last row balcony held a large piece of paper over the projection apertures during the showing of the ads.

Though the other patrons don't like what the students are doing, management to date has been impotent in stopping them and the students have notified the management that their tactics will continue as part of a campaign to drive ads from the screen. The Jayhawk-United contract reportedly calls for a maximum of six ads, but only four are run, Schwahn said.

N. Y. Newspaper Guild Honors Industry

The New York Newspaper Guild last week awarded its "Page One" award to Motion Picture Association President Eric Johnston in behalf of the entire film industry for producing such pictures as "Gentleman's Agreement," "Crossfire," and "Body and Soul." Other awards went to Elia Kazan for directing "Gentleman's Agreement" and to Lazar Wechsler for producing "The Search."

SAG Won't Renew

The Screen Actors Guild this week notified Hollywood producers that it does not intend to renew its contract, which expires at midnight July 31, under present terms and that it is willing to meet with producers to negotiate a new agreement. The notification is in accordance with the Taft-Hartley Act and while there have been hints of a strike, no conclusive strike action has been taken.

NATE SCHULTZ

(The Man on the Cover)

Brisk, aggressive, successful, Nate Schultz, distributor and exhibitor with headquarters in Cleveland, is living proof that America is a land of opportunity. Today he's a circuit owner with nine houses in the Ohio area; 25 years ago he was a poster clerk for Paramount. In all that time he has held only two jobs—the Paramount one and another for the Lande Film Distributing Company as shipping clerk. With those exceptions he has been his own boss ever since, for two years after he went to work for Paramount he was in business for himself. He started by buying up a state rights exchange, until some 10 years later he was the only states right distributor in the territory and is still holder of the Monogram franchise for Northern Ohio. And while in distribution, he didn't forget exhibition. Seventeen years ago he bought the Bijou in New Philadelphia; later he acquired houses in Akron, Barberton and Toledo. Today he operates the Almira and Union in Cleveland; the Lorain at Lorain; the Strand, Youngstown, and the Quilna, Lima; Columbia, Morrison, and the Strand and Mt. Union in Alliance, which he acquired only this April.

Scully Acts

Universal-International this week reportedly took a step to partly solve the problem of 16-mm. as unfair competition to theatrical accounts when General Sales Manager William Scully ordered reinstatement of a policy which would not permit sale of any 16-mm. account until it had been approved by the local U-I branch manager.

Scully's step was intended to cut out showings of U-I product in hotels, taverns and the like by keeping supervision through the U-I field staff over activities of its 16-mm. subsidiary, United World, in this field. The step followed evidence of unfairness presented to Scully by Myron N. Blank, chairman of the 16-mm. committee set up by the Theatre Owners of America.

80,000 16-mm. Projectors In Use Blank Tells Allied

There are some 80,000 16-mm. projectors in the country competing with the nation's 16,000 to 18,000 theatres, Central States Theatre Executive Myron Blank told the annual convention of the Allied Independent Theatre Owners of Iowa and Nebraska in Des Moines Monday. Blank claimed that these machines should not be allowed to compete with established theatres.

Organization President Howard E. Brookings opened the convention with a plea to get back into show business. He claimed bad publicity had hurt the box-office and asked for a campaign at consumer level to "sell the public our merchandise." Allied General Counsel Abram F. Myers spoke on the recent Supreme Court opinion in the Government suit. Approximately 150 exhibitors were present.

Raibourn Sidesteps Divorce Questions on Paramount

Paramount Vice-President Paul Raibourn Monday sidestepped questions on Paramount's possible plans to divest itself of its partnership theatres.

Raibourn, who was testifying before the Federal Communications Commission at Washington on television in connection with theatre licensing, replied in answer to a direct question on the theatre situation that the subject was "an enormously complicated matter which our lawyers are still studying."

He also told the FCC that he was "not convinced that television broadcasting into the home, as now practiced, will in the end be the most advantageous use" of video. He declined to comment whether theatre television or a subscription service in the home would be more "advantageous" and advised the FCC that Paramount would be willing to sell its stock in DuMont — bought for $164,000 — for $10,000,000. DuMont reportedly is offering $6,000,000.

Sees No Consent

Reports from New York that the major defendants in the Government anti-trust suit would seek to end a renewal of the action through a consent decree were dimly viewed in Washington this week. The Department of Justice apparently indicated doubts that the defendants could ever agree on anything substantial enough to suit the Government.

Dynamite to Fight Censors Seen in Supreme Court Ruling

Civil Liberties Counsel Ready to Set Up Test Case Under 'Press' Opinion

By BILL SPECHT (News Editor)

Dynamite which might be used to blast state and municipal censorship out of existence has been placed into the hands of the motion picture industry by the U. S. Supreme Court through the opinion it rendered in the Government anti-trust suit.

That is the view expressed this week by Clifford Forster, a counsel for the American Civil Liberties Union, who declared that his organization is ready to start a test action on censorship as soon as the motion picture industry will give it a helping hand.

The section of the high court opinion upon which Forster bases his opinion that censorship can be attacked reads:

Court Opinion

"There is a suggestion that the hold the defendants have on the industry is so great that a problem under the First Amendment (freedom of press, religious liberty amendment) is raised. . . . We have no doubt that motion pictures, like newspaper and radio, are included in the press whose freedom is guaranteed by the First Amendment. The issue would be focused here if we had any question concerning monopoly in the production of moving pictures. But the monopoly in production was eliminated as an issue in these cases as we have noted. The chief argument at the bar is phrased in terms of monopoly of exhibition, restraints on exhibition, and the like."

When asked if the Union would proceed on this part of the ruling to attack censorship, Forster replied:

Would Seek Test

"Why of course! That's exactly what we plan to do. We're going ahead as fast as we can and set up a test case."

Forster, who pointed out that the Union had appeared as amicus curiae in the anti-trust suit before the high court supporting the Government in its plea for theatre divorce, declared that his organization would have to be able to present a motion picture which might run afoul censorship before it could act.

The ideal test, he said, would be for the Union to show a motion picture without the censor's approval at slight admission, preferably in the New York area, then enter court after the authorities had acted under the state censor law.

From that point, the Union, obviously accused as an exhibitor of violating the censor regulations could fight the case upward to the U. S.

(*Continued on Page* 19)

Justice Dept. Will Act If Complaints Against Buying Combines Are Filed

The U. S. Supreme Court decision in the appeals against the decree issued by a lower court in the Government anti-trust suit do not block actions against independent buying combines, a spokesman for the Department of Justice declared in Washington this week.

Any complaints that such combinations are being used against non-members in violation of the Sherman Act will bring immediate attention from the Justice Department, the spokesman said.

The spokesman further warned that any attempt by buyers for independent groups to throw their weight around can mean federal action to investigate the situation to see that the group is not getting away with anything forbidden the defendant circuits in the anti-trust suit.

Universal Said to Study Buying Angle Action

Universal-International was reliably reported this week to be studying the possibility of instituting actions against buying combines whose activities might be violative of what the U. S. Supreme Court has ruled against in the opinion it rendered in the Government anti-trust suit decree appeals.

The U-I approach, SHOWMEN'S TRADE REVIEW learned, was purely one of inquiry. Other motion picture companies were also reported to be considering this phase of the question.

Columbia Attorney Lou Frohlich declared that there was a possibility of action when a buying combine or a circuit was violating the practices upon which the high court frowned, but that he did not anticipate taking any action. Frohlich said the only way a distributor could act in such a matter would be to sue the alleged offending buying combine under the anti-trust laws for triple damages. The Government, he added, however, could bring action on its own if it were satisfied that any one of such combines was acting illegally. Frohlich added, however, that this would be a very exhaustive field and he doubted whether the Government could proceed.

Court Had Say

Universal Attorney Thomas Turner Cooke pointed out that the court had said what it thought to be illegal, but added that independent circuits and buying combines were not parties to the suit and supported Frohlich that such actions, if undertaken by distributors, would have to be similar to the action taken by independent exhibitors by filing anti-trust suits.

"The independent exhibitors aren't the only ones who can bring triple damage suits," he remarked. "The distributors can, too."

Cooke declared that each situation "stands on its own feet" and that the high court opinion did "establish a principle of law." Buying combines generally, he said, are not violative of the court opinion. But their size, might have a great deal to do with the question, he added.

Business as Usual

Though the Supreme Court decision in the Government trust suit was the prime subject of conversation in exchanges, theatres and in bars along film row where bars are legal, business on the whole went on as usual—for the immediate present at any rate—an STR check of the nation revealed.

Heineman Predicts Coming British Product Will Draw

Forthcoming British product, some of which he has seen while visiting England, is strong in entertainment and will offset the drop British films have taken at the American box-office during the past few months, Eagle Lion Vice-President William J. Heineman declared last Friday at a press conference.

Heineman was sure that British producers were aiming at the American market.

"They want our dollars," he declared, adding that on a previous visit it was "difficult to find five or six pictures that were suited to the (American) market," whereas this time he found several.

Have Interest

"From all our talks," he declared, "they (the British) have a very live interest in the United States market and while I don't think they will try to imitate Hollywood, they are going to make pictures of great entertainment that will stand up in any market."

Asked if he did not think J. Arthur Rank's goal of 12,000 bookings for Rank product in the U. S. was high, he replied, "that's a top schedule for any company's pictures," and added:

"I think on 'Oliver Twist' we can give Rank the 12,000 bookings he wants." This view, he said came from seeing the picture while in England. Another top seller, he anticipated, would be the Olympics in Technicolor which would be dubbed by American newscasters and cut while the games went on so that while the games began in August, the pictures would be ready for the American screens by September.

One Each

Heineman said EL hoped to release one Rank picture and at least one of EL's American pictures a month. "We're going to have at least nine pictures that we've seen of damned fine quality," he said of the Hollywood product.

Heineman said he was calling the following sales meetings to discuss the EL product for sales: New York May 15-16; Chicago May 22; New Orleans May 24; San Francisco May 29.

EL Foreign Manager Sam Seidelman also said that British proudct had been off in Latin America but only in the smaller cities. He attributed this to the fact that such pictures as "The Seventh Veil" had gotten the British program off to a start it was hard to keep up with and that later British product had too much dialogue.

Sees Change

Seidelman anticipated this would change in the future, declaring:

"I think the American pictures are going to have some way to go in order to overcome some of the British pictures in the next eight to 12 months."

EL now has exchanges, he said, in Argentina, Mexico, Chile and Puerto Rico and by July will have exchanges in Cuba, Panama, Peru and Brazil as well as subdistributors in Colombia, Venezuela and Trinidad.

Marquee Humor

Sign on the marquee of the Minneapolis neighborhood Princess: "More Than a Secretary"—"She Couldn't Take It."

Naughty, Naughty

A cute blond feminine juror with curves in the proper places threw a curve which monkeywrenched the $2,100,000 Fifth and Walnut anti-trust suit in federal court at New York Tuesday after she held a tete-a-tete with Fifth and Walnut Executive Vance Schwartz during the noon lunch hour.

Federal Judge Vincent Liebell, apprised of this conversation despite his instructions to jurors, ordered a mistrial and dropped the lady, Mrs. Della Brennan, from the jury. Now everybody has to start over with a new jury and hear the complaint again by Fifth and Walnut that its National in Louisville, Ky., was not allowed to bid for product because of an agreement on the part of the defendants in favor of an affiliated theatre. Said defendants are: (you guessed it) Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., United Artists, Columbia, Universal—and Republic. The Marcus Loew booking agency is also named.

Goldman Will Press Suit for $8,400,000 More

Exhibitor William Goldman of Philadelphia, whose $375,000 damage award against the eight majors and Warners' theatres was affirmed in effect last week by the U. S. Supreme Court, is ready to press for $8,400,000 more.

Goldman, who operates 18 theatres in Philadelphia and throughout the states, said the second claim would be for the period between December 1924 and December 1946 and has already been entered in the district court at Philadelphia. The exhibitor, when advised of the Supreme Court decision in the Government anti-trust suit, declared:

"A monopoly still exists in the film industry. Competitive bidding for films is not the answer. The only solution is a divorcement of production and exhibitor activities."

Report Trade Restraint Charge Against Legion

Hygiea Pictures, producers of "Mom and Dad" reportedly launched a restraint of trade complaint against the Roman Catholic Legion of Decency before the Federal Trade Commission in Washington last week. The complaint is based on the allegation that a priest who did not attend the film's screening, which was said to have been approved by other Legion of Decency representatives in his community, warned his parish to stay away from it, caused the other reviewers to withdraw their approval, and picketed the theatre showing the picture to prevent attendance. The FTC, in accordance with its usual custom, will not discuss the case until it has been investigated.

3 Majors File Percentage Fraud Suits in Detroit

Three separate suits alleging percentage frauds were filed in Detroit federal court Monday by Loew's (MGM), Paramount and Universal against Jeff Williams, C. A. Ruedisueli and Kenneth D. Newton, operating the East Detroit Theatre in East Detroit, and Roseville Theatre in Roseville, Mich.

Case SRO Treasurer

Directors of Selznick Releasing Organization Wednesday appointed Leonard R. Case as treasurer. He was formerly assistant treasurer.

Coin Is Why Independents Seek Majors—Cagney

Financing is the principal reason for the apparent trend of independent producers in seeking deals with major studios, Producer William Cagney, in New York for the world premiere of "The Time of Your Life," told a press conference Tuesday.

"My inclination is to remain as independent as possible," he said, adding that while banks were willing to lend to the independent who showed a good production record, the facilities of the majors to furnish that part of the production funds which the banks did not loan plus a completion bond and possible stars as well as studio facilities, were a great convenience. On the other hand production on a major lot, he said, had a drawback in that "the major lot overhead is 50 per cent."

Cagney revealed that such an affiliation had been discussed with Warner Bros. at the time his company planned to deliver "Time of Your Life" to that company instead of United Artists. The deal fell through when UA threatened suit and Cagney declared that his company would deliver one more picture to UA within the next two years and probably would make a future deal but on a "non-exclusive" basis.

Field Open

"The field is wide open as far as we're concerned to get a distributor," Cagney said, claiming he had the right at the present moment to produce for distributors other than UA, provided he did deliver one more picture to UA before the expiration of two years. Properties which Cagney owns and the order in which they may be produced in the company's plans for two a year are "A Lion Is in the Streets," "Only the Valiant," "The Stray Lamb" and "Too Many Boats."

The producer paid tribute to American technicians. "I'm sure that the American technical help is superior," he said, speaking of the European situation. Independents are dropping plans from producing abroad because of the "confusion" there, he said, declaring that if shooting could be done as rapidly in Europe as it is in the United States, production costs would be 50 per cent cheaper, but that the Europeans "don't permit of a short schedule."

Hollywood Awake

Hollywood, he said, had awakened to the seriousness of the situation and workers are on their toes. Original shooting on "Time" had been three set-ups a day. Retakes were made after the crisis and studio help "did better without any persuasion," running up the schedule to 10 set-ups a day.

"I imagine," he said, "production costs are going to stay where they are now but I think everybody realizes the situation is serious and is going back to work. It was just soldiering that changed schedules from 36 days in 1940 to 72 days in 1948."

Hits Jim Crow

St. Louis Alderman Sidney R. Redmond this week introduced a bill which would make it a misdemeanor punishable by fines of $25 to $500 to segregate or discriminate against anyone because of race, color, creed or nationality in public places, including motion picture theatres.

'Iron Curtain' Mob Puts On Riotous Show in N. Y.

Mob-sized picket lines representing divergent opinions, fist fights and police intervention, featured protests against 20th Century-Fox's "The Iron Curtain" outside of New York's Roxy Theatre Tuesday night.

The picket lines gathered in anticipation that the Roxy would follow policy and two-for-one "The Curtain" at the last show prior to the film's regular opening Wednesday. A mass of pickets gathered at the theatre protesting the showing which had been attacked in *The Daily Worker*. Another mass, said to consist of Catholic War Veterans, gathered to support the film. The Roxy did not present the picture but a good show was put on outside with police getting slammed, pickets getting arrested and a news cameraman set upon. The event made front-page space in the afternoon dailies.

Twentieth-Fox President Spyros Skouras termed the actions of those who wanted to stop the film as "attacking the basic American right of free expression."

Claim Heavy Business For 'Iron Curtain'

Twentieth Century-Fox claimed heavy business for "The Iron Curtain" in its 400 openings throughout the country this week.

The picture, as reviewed by New York's Thursday morning dailies, received the following comment:

New York Times: " . . . this would pass for mild spy melodrama if it weren't for the violence of blast;" *Daily Mirror*: " . . . a gripping and grim true story;" *New York Herald Tribune*: " . . . it is sensational without making much sense;" *Daily News*: " . . . a powerfully effective drama"—four stars.

In Dutch, Composers Want Out on 'Curtain'

Composers Dimitry Shostakovich, Aran Khachaturian, Serge Prokofieff and Nicolai Miaskovsky, who are in Dutch now with their Soviet Government for writing allegedly decadent bourgeois music unrepresentative of the Russian spirit, appeared in a New York court Wednesday through Attorney Philip Adler.

The composers were protesting use of their music in "The Iron Curtain" on the ground that it attacked the Soviet Union and put them in a treasonable position. Twentieth-Fox replied that their music was in the public domain since there is no copyright agreement between the U.S.A. and the U.S.S.R. and hence could be used.

Honor Veteran Showmen At AITO Convention

Allied Independent Theatre Owners of Kansas and Missouri closed its first convention in Kansas City Thursday night with a Pioneer Dinner at the Bellerive Hotel honoring veteran showmen.

Those honored at the dinner were:

Ralph A. Morrow, Sr., Larry Larsen, Clyde Badger, R. R. Winship, J. A. Schnack, M. E. Bybee, A. E. Jarboe, Sam and Katey Blaire.

Cancel Foundation Meet

Meeting of the Motion Picture Foundation trustees, scheduled for this past Tuesday and Wednesday in New York, was called off late last week by President E. V. Richards.

Not So Bad

The House Ways and Means Committee in Washington this week refused to include in its new tax-revision bill a proposal that exemptions be granted firms forced to divest themselves of assets because of anti-trust law violations. The refusal, however, does not necessarily mean a defeat for the majors since divestiture has not been ordered to date and if it should be, the bill could probably be revised next year.

Calendar

MAY

15-17, meeting of board of directors, Allied States Ass'n, Cosmopolitan Hotel, Denver.
17-21, semi-annual convention, Society of Motion Picture Engineers, Ambassador Hotel, Santa Monica, Calif.
18-19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.
18-22, convention, National Screen Service, Ritz Carlton Hotel, Atlantic City, N. J.
21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.
22, regional sales meeting, Eagle Lion, Chicago.
24, membership meeting, Southern California Theatre Owners Ass'n, Ambassador Hotel, Los Angeles.
24, regional sales meeting, Eagle Lion, New Orleans.
24-26, sales meeting, Paramount Central division exchanges, Knickerbocker Hotel, Chicago.
24-27, first Washington Film Festival, campus of American University.
25, "command performance" for American Overseas Aid and United Nations Appeal for children, Madison Square Garden, New York City.
28, testimonial dinner to Andy W. Smith, Jr. by 20th-Fox division sales managers, Waldorf-Astoria Hotel, New York.
29, regional sales meeting, Eagle Lion, San Francisco.

JUNE

16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.
20-22, convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.
28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.
28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

Praises Kirsch, Wants Him to Run Again

Allied Motion Picture Theatre Owners of Western Pennsylvania this week adopted a resolution expressing appreciation to former national Allied President Jack Kirsch for his work as president and expressing hope that he might in the future "find that the pressure of his own personal business may lessen sufficiently to permit him again to assume" the national presidency.

NBC Leases RKO-Pathe Studios for Television

RKO and the National Broadcasting Company concluded a deal Tuesday whereby NBC will lease two studios and laboratory facilities at the RKO Pathe New York studios for television use for five years starting July 1.

An NBC spokesman said the deal was primarily to get additional studios for live television broadcasts, but that some motion picture production and processing for videocasts would be undertaken there and the lab facilities and the like would be available to NBC Film Producer Jerry Fairbanks.

The practical effect as far as RKO Pathe is concerned would seem to be that the company will stop eastern production, which has not panned out as planned and will concentrate on its shorts, adding a new series of seven one-reelers as yet untitled. The deal gives NBC one of the largest television stage of any outfit.

No Reissues for Video Now, Says Balaban

Paramount has no fixed policy on motion pictures for television at the present time, but believes at the present time it is uneconomical to sell reissues to television, President Barney Balaban declared Wednesday.

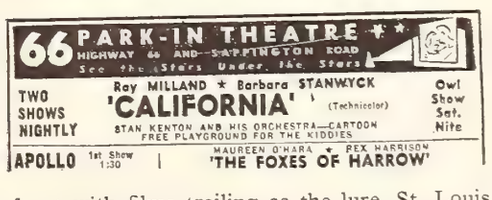
Speaking on the subject of reissues, Balaban said that every old picture is "a potential reissue" and it is "uneconomical to sell them to television when there are so many theatres to play them." Balaban declared that, based on the television outlets, the total for television rates could be equalled by showing the reissues in three theatres.

SMPE to Demonstrate 2 Home Sound Projectors

Two new and probably inexpensive sound projectors for home use, this week presented the possibility of making the home a further competitor of the movies. To be demonstrated by the Society of Motion Picture Engineers at its 63rd semi-annual convention at the Ambassador Hotel, Santa Monica, Calif., May 17-21, one of them—that of H. A. Leedy of the Armour Research Foundation—will display an 8-mm. mechanism with a magnetic sound track. The second—less conventional—carries pictures and sound on a 12-inch disc played like a phonograph record. A 300-watt pinpoint cold light source is used to project the picture which is recorded on a film sealed underneath the record and remaining in permanent synchronism with it. One disc plays for 10 minutes.

Film Trails Ponies in Drive-In Baby Stakes





Ponies and playgrounds are moving out in front with films trailing as the lure, St. Louis drive-ins are emphasizing in competitive play for the family trade. In the St. Louis "battle for the babies" (and pop and mom, who pay the way), the ponies and playgrounds rivalry is reflected in the newspaper advertisements above for Midwest Theatre's 500-car showground on Manchester Road and Fred Wehrenberg's 1,000-car 66 Park-In on Highway 66. The latter, it appears from the billing, figures itself in front on the picture angle, but does not neglect the play facilities for the kiddies.

Hughes Gets Control of RKO By Purchase of Odlum Stock

Howard Hughes Tuesday gained control of RKO through the purchase of the dominant stock holdings of Floyd B. Odlum's Atlas Corporation.

The deal, unofficially reported to involve some 929,000 shares at a purchase price of $8,825,000, was announced by Odlum who pointed out that he retained an interest in the company by holding his warrants which would allow him to buy RKO stock at $15. Hughes remained silent, but RKO President N. Peter Rathvon issued a statement to employes in Hollywood which indicated that Rathvon anticipated no marked changes in personnel or policy.

Odlum Statement

"The tentative contract that Howard Hughes and I entered into several days ago," Odlum declared formally, "permitted me to withdraw if within a period of time I should obtain a higher cash offer from others. I have received such an offer but notwithstanding that I have today (Tuesday) made the purchase agreement with Howard Hughes firm and final, and the shares will change hands within the next day or two.

"I accepted the Hughes deal in preference to the alternate bid having in mind Mr. Hughes' indicated plans with respect to the future of the company. These plans are important to Atlas Corporation not only because it has been the sponsor for RKO during more than 12 years past, but also because Atlas Corporation eliminated from the sales to Howard Hughes, and will continue to hold, a large block of RKO option warrants and is therefore maintaining a direct and heavy financial interest in the company's progress and future."

The text of Rathvon's statement follows:

"The protracted negotiations between Mr. Hughes and Mr. Odlum have given rise to many groundless rumors and the circulation of much mis-information.

"I have had numerous conversations with Mr. Hughes and we seem to be in agreement in all matters of policy and there is no reason to assume it will be otherwise in the future.

"Mr. Hughes has no hungry army of relatives looking for your jobs, nor substitutes waiting to step into RKO management.

"Mr. Hughes has many and wide business interests and much experience in our industry. I believe he will be a valuable and constructive influence in our company."

Goldwyn May Stay In RKO Distribution

Samuel Goldwyn productions will probably remain in the RKO distribution fold, usually well-informed sources declared in New York late this week. The sources said that the entry of Howard Hughes into RKO was no bar since Goldwyn and Hughes were friendly and respected each other's abilities and that negotiations for a renewal of the Goldwyn-RKO contract had been opened two weeks ago.

No Mad, No Pickets

United Intermountain Theatres, which had been picketing Salt Lake City's RKO exchange, announced this week that it had settled differences and was friends again. The picketing started after 18 months of disagreement. United buys and books under President Irving Gillman.

13 for $13,000,000 Is Allied Artists Program

Declaring that the "best way to meet a depression is with expansion," Monogram Allied Artists President Steve Broidy announced an Allied Artists production program for the next 12 months which would consist of 13 features to be made at a total cost of $13,000,000. Broidy also said that Monogram, Allied Artists' parent company, will have produced 41 features in the next 12 months.

"Instead of talking about a depressed condition within the film industry and doing nothing about it, we are increasing production," Broidy said.

Republic to Release Impossible Cartoons

Republic has signed a contract with Impossible Pictures, Inc., to release four of its series of Trucolor cartoons beginning July 1, Republic President Herbert J. Yates and Impossible President Leonard L. Levinson announced Thursday. First will be "Romantic Rumbolia, the Seat of the Rhumba." Three additional—"Glamorous Hanky-Panky," "Jingle Jangle Jangle," "The Three Minnies, Sota-Tonka and Ha-ha"—will be delivered shortly thereafter.



Wuxtry! Wuxtry!

Rea alla bowdit!

Hennery Mawgin

starra raaaydyo

inna wonaful

noo moom pitcha

"SO DISIZ NOO YAWK"

TRANSLATION:

Something NEW has been added to motion pictures and it's HENRY MORGAN in "SO THIS IS NEW YORK"



like it says here .. ya gits it troō U.A.



Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

$200,000 Ad Budget on 'Twist' EL's Biggest Yet

"Oliver Twist" will get the biggest advertising budget of any Eagle Lion release to date, exceeding that of "T-Men," the top spender of that company, Max Youngstein, vice-president in charge of advertising, publicity and exploitation, declared last Friday. The "Twist" budget initially will exceed $200,000.

Youngstein, who returned from a trip to England where part of the EL British releases were viewed, said that all EL British releases would get comparable budgets to the American product. He declared that the new method of pre-selecting the pictures was a great advantage from the exploitation viewpoint and blasted away the road-block which had existed before.

Under the old system, he pointed out, when Eagle Lion did not know what Rank product it would get until it arrived in America, where it was selected, no long-range program could be set up for an individual picture and advertising in such media as magazines, which make up months in advance were severely handicapped. Now, he continued, EL exploiteers and ad men can work on a picture from the time it goes into production, develop the angles of appeal to America and set up a well-worked-out campaign.

Youngstein also told a press conference that his company would bring English stars to America for personal appearance tours in order to build up their popularity.

Canadian Trip Prize in 'Whispering City' Contest

A contest to identify famous landmarks is being conducted by Eagle Lion in connection with the engagement of "Whispering Smith" at Brandt's Gotham Theatre in New York. Contestants are required to identify the landmarks displayed in the lobby and write a letter of 25 words or less beginning with the phrase, "I would like a weekend in the 'Whispering City' because . . ."

Prize is a Memorial Day weekend for two persons, with all transportation and hotel expenses paid, at the Frontenac Hotel, Quebec, Canada.

Change Premiere Date

To avoid a conflict of two worthwhile charity shows, the benefit world premiere of United Artists' "The Time of Your Life" has been changed from May 25 to May 26 at the Mayfair Theatre. Already scheduled for the previous evening is the "Command Performance" at Madison Square Garden for "The Crusade for Children." The Cagney film premiere will benefit the Wiltwyck Aid to Youth Fund.

Hunt's Salon Tieup

Manager George Hunt of Loew's Theatre, Louisville, tied up with a local beauty salon to have pictures of Angela Lansbury appear in the salon's newspaper ads plugging MGM's "State of the Union."—LOU.

Premiere Marks Historical Date

Commemorating the 50th anniversary of the "Rough Riders" in Santa Fe, N. M., units of the U. S. Army and the U. S. Air Force from Ft. Bliss and William Beaumont General Hospital, El Paso, Texas, were to take part in the one-day celebration on May 15 culminating in the world premiere of Harry Sherman's Enterprise production, "Four Faces West" at the Lensic and Burro Alley theatres in Santa Fe.

Presence of survivors of the original Rough Rider regiments; Governor Mabry and other state functionaries; ranking Army officials and Hollywood stars Joel McCrea and Frances Dee, as well as Producer Harry Sherman, were expected to highlight the day's ceremonies in front of the State Capitol. The stars and producer were also scheduled to appear in person at the premiere that evening.

Entire Community to Participate in 'Green Grass' Premiere at Lancaster

Lancaster, Ohio, is all set to celebrate, as it has never celebrated before, the world premiere of 20th Century-Fox's "Green Grass of Wyoming" at the 1000-seat Palace and 500-seat Broad theatres May 22-25. The houses are owned by Leo Kessel.

The program will get under way almost a week before the premiere with the selection of a "world premiere queen," but the real celebration will move under full steam on May 22 when Boy Scouts, Girl Scouts, Campfire Girls, Cub Scouts and bands will parade as a preliminary to a soapbox exhibition race at historic Main Hill. Forty derbyists will compete. That night the queen will be crowned in ceremonies to be climaxed by a fireworks display. The queen and her two escorts will be chosen in final judging at the Palace May 19.

A baseball game and presentation of "Man of the Year" award by the Fairfield Post No. 11, American Legion of Lancaster, will highlight activities on May 23. Visiting stars of the picture, expected to include Charles Coburn, Lloyd Nolan, Burl Ives, Robert Arthur, Peggy Cummins and Geraldine Wall, will be honored in special ceremonies at the game.

On May 24 the visiting stars will leave their footprints in a cement square in a downtown location. Mayor Fred Von Stein will present to them the keys of the city at the official premiere ball to be held in Lancaster High School gymnasium. Senator Joseph O'Mahoney of Wyoming will dedicate the former Lanreco Park as Wyoming Park. A strip of Wyoming sod will be sent by plane to be transplanted in the park.

Senator John W. Bricker and Governor Thomas J. Herbert have been invited to represent Ohio at the park dedication. A huge parade with 30 bands and many floats will be held Tuesday afternoon. Movie stars and notables will parade in open cars. Merchants with the best displays tied in with the picture will receive awards. Movie stars will judge the windows.

The Palace and Broad have been renovated and redecorated for the premiere. Racing scenes of the film were made at the Fairfield County fairgrounds track with hundreds of Lancaster and Central Ohio residents appearing in crowd shots. Replica of the judges' stand has been erected in downtown Lancaster and is serving as an information center. Tickets for the premiere are on sale at the stand.

Premiere on Video

World premiere of Paramount's "The Emperor Waltz" at the Paramount Theatre in Hollywood on the evening of May 26 will be televised in a one-hour program "covered" by station KTLA. It is estimated that 200,000 viewers in southern California will see the program. Opening of the Bing Crosby film is expected to attract a record turnout of film celebrities, social leaders and civic figures.

112-Paper Ad Rings Up Curtain on 'Iron Curtain'

A 112-newspaper announcement ad which broke across the continent on May 2 rang up the curtain on the more than 400 mass theatre premieres for 20th Century-Fox's "The Iron Curtain." Combined subscriber circulation of the 112 newspapers was 27,766,432.

Ad-Publicity Director Charles Schlaifer, weeks in advance, had informed exhibitors, field men and the sales force of his department's arrangements to facilitate precision timing and maximum impetus for the opening. All received copies of the unique "advertising prevue" which highlighted in short form the advertising, publicity and exploitation ideas upon which to base an intensive campaign. This was followed by immediate action for the premieres in each territory.

All prepared stories, advertisements and pictorial displays on "The Iron Curtain" were held up until after the 112-newspaper announcement ad in order to make the campaign between that date and May 12, the mass premiere date, hit its maximum stride in the 10-day period. Volume of prints necessary for the more than 400 theatres prevented early screening of the film, but this turned out to be an advantage, resulting in the intensification of interest in the documentary-type motion picture.

'Forest' Premiere

Universal-International's "Another Part of the Forest," based on Lillian Hellman's Broadway stage play, will have its world premiere at the New York Rivoli Theatre on May 18.

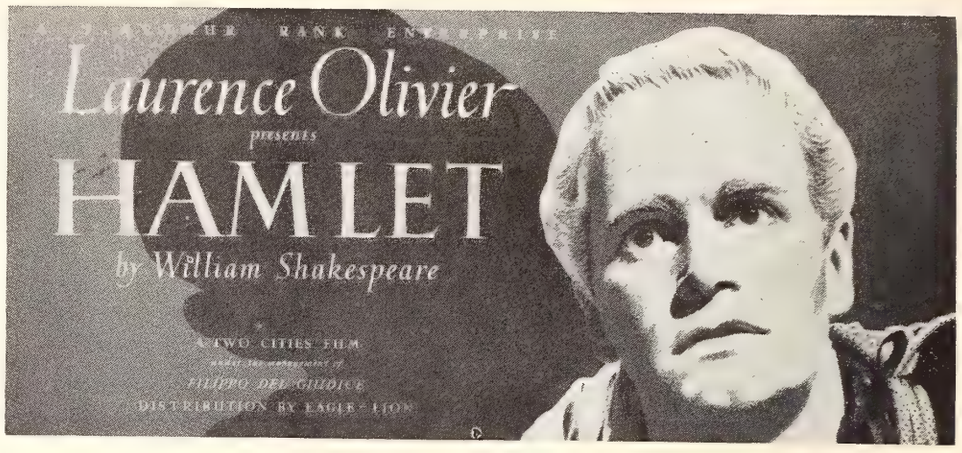
Entertainment 'Hamlet' Campaign Keynote

Exciting, Absorbing Tale Angle Highlights Selling Plan for Olivier Picture

By JOCK MacGREGOR
STR London Representative

Faced with a number of tricky problems in putting over Sir Laurence Olivier's "Hamlet," John C. Dennett, director of advertising and publicity for the J. Arthur Rank Organization, called in the London Press Exchange to handle the specialized campaign.

The two major objectives were to present the film to the public as an exciting and absorbing story without cheapness or vulgarization, and to make it quite clear that "Hamlet" is not in color.



The head of Sir Laurence Olivier as Hamlet, which dominates this 24-sheet designed for use in the dominions, reflects the dramatic tension of the title character through the use of a still of action and expression rather than the customary portrait. This method of selecting heads for various displays was followed in the case of every outstanding member of the cast. But aside from the fact that it sells "Hamlet," the poster also emphasizes Sir Laurence as a star, and that is well, too, for his popularity extends not only to the dominions but clear around the world.

Aimed Too High

To achieve this, the Press Exchange deliberately aimed too high rather than too low and concentrated on combinations of photographs with subdued color backgrounds without sacrificing richness and warmth.

With its campaign completed, LPE held an exhibition of the many designs. It was interesting to see that the heads used in the various displays were taken from ordinary stills and, wherever possible, from stills of action and expression rather than from the usual portraits. The head of Sir Laurence, which is prominently used in many of the designs, for instance, measured only one and one-fourth inches in the original and was blown up to 20 inches.

The problem of contractual obligations was overcome by two methods: displays with a minimum of names, and series, each devoted to an artist. Newspaper advertising and double crowns for poster sniping were prepared on this principle and used well in advance of the premiere.

For the press, half reproductions of the photos were not satisfactory, so W. G. Easton and R. L. Poulton translated them into scraperboard drawings for reproduction irrespective of paper and printing quality.

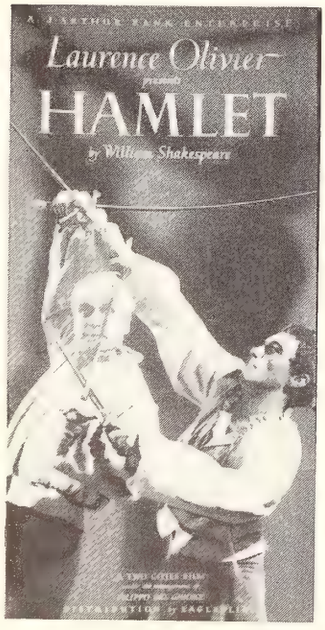
In addition to the large head posters, further designs of various sizes on moments of action and excitement were produced to meet the requirements of the provincial and overseas exhibitors. Line-drawing versions were also adapted for press advertising.

Without exception, the displays are striking, and the campaign is being watched by Rank executives with great care to decide whether it needs something and will prove effective in the provinces.

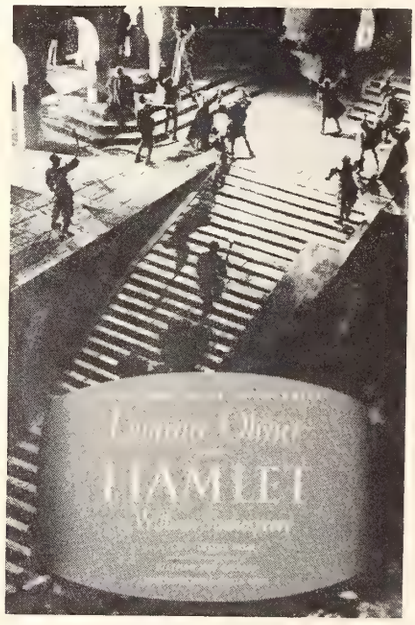
Press Preview Synopsis

The weakest point appeared to be the press preview synopsis which, in attempting showiness, has become too elaborate. All the average reviewer wants is a boldly printed cast list which can be easily handled and referred to in a dimly lit cinema, and lots of blank space for making occasional notes. The most elaborately-contrived handout does not impress in the least when the picture is being viewed.

OVERSEAS POSTERS REFLECT ACTION WITHOUT SACRIFICING CLASS PRESENTATION







While the majority of advertising and poster displays for the home market concentrated on heads of the artists appearing in Sir Laurence Olivier's "Hamlet," those destined for use in the dominions and abroad were predominantly on the action side. This "exciting, absorbing story" angle was also injected into several of the displays for advertising the J. Arthur Rank film on its home ground but not as prominently as has been accomplished in the posters which are reproduced directly above. The three-sheet displayed at the left highlights the famed dueling match in the Shakespearean drama, which is said to be one of the film's most dramatic moments. The six-sheet (center) also presents a dramatic scene for its appeal, while the one-sheet at the right gives one an impression of the pictorial scope achieved by the cameraman. All posters shown are for use in the overseas market.

'Father Dunne' Premiere Is Held in St. Louis

Many persons prominent in American social, civic, military and religious activities were present at the Fox Theatre in St. Louis on Tuesday night for the world premiere of RKO Radio's "Fighting Father Dunne," with Pat O'Brien, star of the picture, appearing in person.

The attendance list included Gov. Phil M. Donnelly of Missouri; Mayor Aloys P. Kaufmann of St. Louis; Archbishop Joseph E. Ritter, head of the St. Louis archdiocese; Rt. Rev. John P. Cody, Auxiliary Bishop for St. Louis; Rev. Harry L. Byrne, present director of the home founded by the late Msgr. Peter J. Dunne in 1906; National Legion Commander James F. O'Neil, and others.

The publicity program which had been worked out by Robert (Bob) Johnson, director of advertising and publicity for Fanchon & Marco-St. Louis Amusement Company theatres, was unfortunately disrupted a few days before the premiere when O'Brien, who is also a Legionnaire, was confined to his hotel because of blood poisoning and could not participate in the America Legion's Founder's Day parade, and had to cancel engagements to speak at the Legion's luncheon at the Hotel Jefferson, as well as a planned visit to Father Dunne's Newsboys Home.

While the parade was being viewed by close to 100,000 spectators, O'Brien spent the day soaking his infected hands in hot water in his hotel room. He was pleasantly surprised, however, when the newsboys of the home came to visit him when they learned of his illness and inability to visit them. The boys were escorted by Mrs. O'Brien and Actress Jane Wyatt, who accompanied the O'Briens to St. Louis for the premiere.

Following the St. Louis opening, Mr. and Mrs. O'Brien and Miss Wyatt were scheduled to head for Atlanta, Ga., where the southern premiere of the picture was to take place May 15.

Preddy Promotes Short Along With Feature

Having booked the Texas-made short, "Bells of the Tajos" (Texans), Manager Jim Preddy of the Telenews Theatre, Dallas, Tex., proceeded to give it an exploitation campaign that rivaled the one for his feature, Universal-International's "Black Narcissus."

To place special emphasis on the short, Preddy mailed out 500 letters from the producer, H. K. Carrington, to churches, schools and clubs, in which Carrington called attention to the short's story of the religious influence and cultural backgrounds which commenced in the early days of the Tajos (Texas) people and continues to the present time, emphasizing the fact that it is the first picture dealing with the religious influence of the early Tajos.



POTENT ANGLES HIGHLIGHTED. Not only is the above lobby display, with its six-foot figures, unusually attractive, but it also highlights the potent selling angles of Enterprise Studios' United Artists release, "Arch of Triumph." It was set up four weeks in advance of the film's opening at the Boyd Theatre in Philadelphia by Everett Callow and Irving Blumberg of the Warner Theatres publicity staff.

'Fuller Brush Man' Bows In Hartford for Charity

Prominent political figures headed by Connecticut Governor James Shannon, as well as leaders of society, journalism and industry, attended the world premiere of Columbia's "The Fuller Brush Man" in Hartford's Bushnell Memorial on Wednesday night. Adele Jergens, who has a featured role in support of Co-Stars Red Skelton and Janet Blair, represented Hollywood at the opening.

The premiere was a charity opening, with all proceeds going to three local hospitals—the Hartford, Mt. Sinai and St. Francis, and the showing, which took place on National Hospital Day, climaxed Hartford's hospital drive. Columbia selected the Connecticut city for the opening because, for the past 42 years, it has been the home of the Fuller Brush Co. and the Fuller brush man who inspired the film.

Immediately preceding the premiere a dinner for the honored guests was held at the Hartford Club, sponsored by the Fuller Brush Co. and Alfred C. Fuller, founder and chairman of the board of the firm. At Bushnell Memorial itself there was an introductory program, featuring a concert by Governor Shannon's Footguard Band and the chorus of the Fuller company. Edward J. Hickey, Connecticut police commissioner and chairman of the fund-raising committee for St. Francis Hospital, acted as master of ceremonies.

Following the Hartford premiere, the New York showing of the Red Skelton comedy was scheduled to start May 14 at Loew's State.

An STR Showmanalysis

REG. U. S. PAT. OFF.

Campaign Material for EAGLE LION'S "Ruthless"

GENERAL APPROACH: A powerful, punch-laden drama of a man's mad pursuit of power—ever more power, more money—crushing all rivals, flinging aside the woman he loved and those he married when their usefulness to his purpose is ended. The film's appeal to men is supplemented by an equally strong one for women.

NEWSPAPER ADS: The line of 33 newspaper ads illustrated in the pressbook as well as the posters and accessories, have as their central theme the tycoon's campaigns for money and power and the five persons who helped him and then opposed him. The ads, with a few exceptions, are crowded with copy and pictures, but they are punchy with selling power—selling the drama and the six stars. They will stand out in any amusement page display. The four 100-line "coming" ads play up the word "power" which is further emphasized by the flooding waters of the river background to the "Ruthless" title. A cut of Tycoon Zachary Scott with clenched fist dominates the larger ads, two of which correspond to the smashing format of the 24-sheet.

DISPLAY MATERIAL: The full-color 24-sheet is a standout for any billboard in any situation. Top two-thirds is a pictorial splurge for the six stars, with the white-coated tycoon dominant. He is flanked by large heads of two other stars on each side, with the sixth at the lower righthand corner. This poster's general format is repeated in some newspaper ads, in the one-sheet, in one of the two 22x28 lobby cards, and in the herald. The six- and three-sheets and the insert card, the front of the herald and the second lobby card are nearly identical in picture and text, repeating the Scott attitude in the 24-sheet, but with a small scene of the dramatic death struggle in water of the financier and the rival he ruined.

EXPLOITATION: Exhibitors will find a pre-sold audience for "Ruthless" through Eagle Lion's tieups with 17 manufacturers who advertise nationally; also through ads for the picture which have appeared in fan and other wide-circulation magazines with a readership of 60,000,000, and in star interviews on the radio and distributed to newspapers by several syndicates. These all offer fertile fields for tieups with local dealers and for further interviews. Of the many helpful stunts, one is a lobby or newspaper pictorial contest "selling" the six stars through four mats of "Ruthless" players with inset stills from other pictures in which they have appeared; those guessing the titles of the other pictures receive ticket or promoted prizes. A six-merchant stunt plugging the stars calls for each merchant to give a picture of one star with each purchase; the customer making purchases at all six stores has portraits of the six stars and receives guest tickets or other prizes.

NEWSPAPER PUBLICITY: Highlighting many publicity mats is one repeating the format (rearranged) of the 24-sheet; another of the three women in the life of the ruthless financier; and a "Ruthless" fashion layout. Feature stories run from general stories on the picture itself to those on the individual stars. The variety of stories makes them suitable for small-town dailies and weeklies and to the big-city dailies.

'Know Your Stars' Contest

The New York Rivoli Theatre is again using its popular "Know Your Stars" contest, which has become an annual publicity stunt, offering prizes to contestants who recognize most of the pictured 50 screen stars on display in the mezzanine. A number affixed to each portrait is used by patrons to key their guesses as to the stars' identities. As usual, the prizes will be valuable.

In order that the contest might not be too easy, Managing Director Montague Salmon had the 50 stars pose for special portraits so as to avoid the conventional pictures which might "give them away." The players do not, however wear disguises.

The Next Precision-Planned, 20th Showmansh

268-THEATRE, 12-STATE W
DECORATION DAY

Mary O'Hara's

GREEN GRASS OF

Color by



Hear
BURL IVES *sing:*
"WHERE OH WHERE IS DEAR LITTLE SUSIE"
(Way Down Yonder in the Papaw Patch)
"I MARRIED A WIFE"
(I Wish I Was Single Again)
"THE BALLAD OF THUNDERHEAD"

Starring
Peggy CUN
with **LLOYD NO**
Directed by **LOUI**
Screen Play by Martin

-Styled Industry Event!

ORLD PREMIERE WEEK!

"Assures large, happy crowds and BULGING BOXOFFICES!"
—Showmen's Trade Review

"Wide appeal and resultant RECORD-CEILING GROSSES!"
—Boxoffice

WYOMING

TECHNICOLOR

MINS · Charles COBURN · Robert ARTHUR

AN · BURL IVES · GERALDINE WALL

KING · Produced by ROBERT BASSLER

rkeley · Based on the Novel by Mary O'Hara

20th CENTURY-FOX

150-Theatre Premiere for 'Silver River' on May 18

A 150-theatre world premiere, with Denver, Colo., the headquarters and scene of premiere activities, has been planned by Warner Bros. for "Silver River." The picture will open at the Webber, Denver and Esquire theatres on May 18, with engagements to follow immediately in other Fox Intermountain theatres throughout the midwest silver empire.

Highlights of the campaign include:

Official welcome by local dignitaries.

"Speed and Accuracy Throwing Newspaper Bicycle Derby" in which 1000 newsboys will participate. Silver baskets will be erected on corners around State Capitol into which boys must throw their papers. Two winners will receive bicycles presented by Errol Flynn. Following Derby, boys will parade to Denver Theatre with banners reading "Silver River."

Renaming of Cherry Creek to Silver River for dollar-throwing stunt to be conducted for General Rose Memorial Hospital, with the Governor and Errol Flynn attending.

Visit to ghost-town silver mine, where $200 worth of raw silver will be planted for underprivileged kid prospectors.

Silver River ball to be held at Colorado Women's College, with Flynn choosing local girl as "Silver Queen."

Dinner attended by press, radio, public officials and theatre executives.

Climax of the activities will be Flynn driving a coach, with three couples celebrating their silver anniversaries, to the Denver Theatre premiere, and his presentation to them of silverware on the stage of the theatre.

Cincy 'Mama' Campaign Addressed to Youngsters

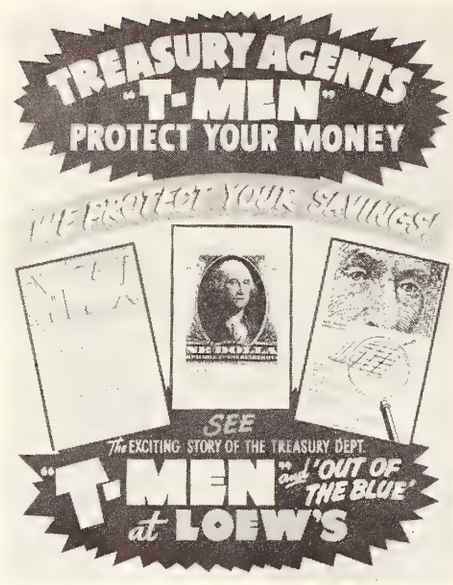
The appeal to children of RKO Radio's "I Remember Mama," in which the youngsters in the family play an important part, was stressed by Manager William Alexander of the RKO Albee Theatre, Cincinnati, in his promotion campaign. He obtained a letter from John Locke, superintendent of Cincinnati's public schools, addressed to all public school teachers, urging pupils to see the picture.

This exploitation approach was supplemented by a radio contest; old-fashioned autos with banners announcing "I Remember Mama"; bannering of the trucks of the Curtis Publishing Co.; cards at all book stands and drug stores that carried the Bantam Book edition of the novel upon which the film is based; window displays and newspaper stories and pictures.

Cover Television Screens With 'State of Union' Copy

The screens of more than 1,100 Philco television sets in the stores of dealers in Philadelphia will be covered with blowups of stills with copy for the showing of MGM's "State of the Union" for William Goldman's showing of the film. The Philco tieup also calls for the making of special streamers for the store windows of dealers. 50 of the larger stores will use stills and credit cards in their windows. Many of the dealers will place counter cards on easels.

Displays will also be placed on 125 television sets to be installed in the Commercial Museum during the Republican convention. The Philco deal was set by Goldman's advertising and publicity directors, Ted Vanett and Jimmy Dormond.—PHIL.



FOR BANKS, STORES. Special cards like the above were made up for store and bank windows for the engagement of Eagle Lion's "T-Men" at theatres of the Loew's circuit. Cards were part of a counterfeit display in all banks throughout the city warning people to "know your money."

Campaign Planned for 'The Loves of Carmen'

An extensive campaign to launch the Rita Hayworth-Glenn Ford production, "The Loves of Carmen," is now being planned at the Columbia studios on the coast, where the picture is in final cutting stages.

Bradshaw Crandall, noted illustrator, has been commissioned to do a series of paintings to be used as the key illustrations for the advertising campaign, while the S. C. Swanson Co. is engaged in developing a nationwide promotion based on the color themes of "Carmen Rose" and "Carmen Black."

Richard Condon, publicist, was scheduled to report to Columbia this week for special assignments on the film, which is to be released in the fall.

Puppies Awarded in 'Relentless' Contest

The perennial desire of children to have a dog was played up by Manager J. G. Samartano of Loew's State Theatre, Providence, R. I., as the keystone for his exploitation campaign for Columbia's "Relentless." Promotion took the form of a radio contest for children, sponsored by station WRIB, with two German shepherd puppies as the prizes.

Contest was conducted over Anita's Playtime Studio, a sustaining program, and netted the theatre, attraction and contest 14 advance plugs.

'T-Men' Business Booms Via Campaign by Loew's

Success of the engagement of Eagle Lion's "T-Men" in citywide bookings on the Loew's metropolitan circuit is credited to the campaign executed by the staff of Loew's Advertising and Publicity Director Ernest Emerling, based on the campaign originated by the EL forces under Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation.

The unusually well-rounded campaign, according to Emerling and Youngstein, is definite proof that New York is just as fertile a field for exploitation as any small town in the country, and that smart showmanship, properly conceived and executed, will always sell good pictures.

Keynote of the "T-Men" campaign was an intensive area-wide schedule of advertising which included the Long Island papers and Westchester press in addition to the metropolitan press. The ad campaign started with a week-long teaser series before breaking into the regular large-space pressbook ads.

Other advance promotion included special advance standees in every Loew theatre lobby, displayed for a full week before opening. At the Saturday morning matinee preceding opening day, a total of 50,000 membership cards in the "Junior 'T-Men'" was handed out to youngsters in attendance.

Lobbies and local offices of banks carried large window cards with the legend "Know Your Money," carrying information about American money and full credits for the picture and playdates.

Jeeps were used to tour the city giving out "lucky number" fake money heralds, with ten large display cards carrying the "lucky numbers" which won ticket prizes displayed in each theatre.

Newspaper cooperation included large space art and stories, as well as two separate art contests from the pressbook. These were "How Good a 'T-Man' Are You?" with contestants invited to identify the one fake bill among a group of four; and "Name the Screen Tough Guys—Win Tickets for 'T-Men'," a four-day contest with each day's puzzle carrying two-column art of "T-Men" stars and a story plugging local playdates.

The campaign, which was begun for the first-run houses in the Loew's metropolitan circuit, will be carried throughout all bookings on the second-and-third-run lists of theatres.

Plugs Native Player

The fact that Jeffrey Lynn, one of the stars of Universal-International's "Black Bart," was a native of Worcester, Mass., was seized upon by Manager John Mathews of the Warner Theatre to get extra breaks in the local daily newspapers.—HFD.

'Phone Stunt for 'Casbah'

A tieup with the Los Angeles telephone company, suggested by Universal-International's exploitation department for its production of "Casbah," was so successful that the telephone company, swamped with calls to Disc Jockey Al Jarvis, also tied up on the stunt, asked that the use of the telephone be discontinued. It was to have lasted two weeks.

Disc jockey plugged the film on his show by asking listeners to identify the songs played on the air, and offered free tickets to winners who phoned to C-A-S-B-A-H to give their answers. This promotion is one that may be used in various situations, but National Theatres' Showmanship warns that permission and cooperation should first be obtained from persons whose telephones it is desired to make use of.

More Production?

Production should continue to rise this year, judging from the increase of scripts reviewed in 1947 as shown by the report of the Motion Picture Association of America's Production Code Administrator Joseph I. Breen. Breen revealed that 1,217 scripts were submitted in 1947 compared to 928 in 1946. Original stories led by about 58 per cent, slightly under the 1946 figures, with published novels accounting for 21.5 per cent as compared to 15.3 per cent a year earlier. Thirty-eight foreign pictures were approved.

Censor Dynamite Seen In High Court Ruling

(*Continued from Page 9*)

Supreme Court if necessary, using the high court's opinion on freedom of motion pictures as a sledge hammer to batter away at the censor laws.

Forster said the Union would prefer not to fight the issue in defense of a picture which was subject to attack on the grounds of obscenity or indecency as a practical matter. He felt that this might put the attack on censorship in bad odor from the start, though he pointed out that obscene or indecent matter was subject to other statutes and had no need of censorship to be prohibited.

Obscenity Laws

Newspapers, which are protected from censorship by the freedom of the press clause in the Constitution, are subject to prosecution for indecency or obscenity, it was pointed out.

Leading opponents of censorship have as a matter of fact contended that an indecent or obscene motion picture can be prosecuted under statutes covering these subjects in court but that censorship in itself is arbitrary.

"What we're going to do first of all," Forster declared, "is to go to Mr. Johnston (Motion Picture Association of America President Eric Johnston) and ask him in the light of the Supreme Court decision whether he still believes censorship is a matter of state control."

Apparently the Union feels that its fight will be stymied before it starts if it cannot exhibit a picture for admission to force a test case.

Other sources were not so certain that the court ruling on the subject of freedom of the screen was sufficient to initiate a successful action. They pointed out that it might be tried, however, and that if the Union could not initiate the case, exhibitors faced with censorship could do so at any time, provided distributors cooperated enough to let them have a print of an uncensored picture in a territory which had censor laws. This would of course make the distributor equally punishable before the law in most instances.

Some Doubt

There seems to be some doubt whether distributors at the moment are ready to start any more legal proceedings. Some views were expressed that it was a bad time now for the industry to be seeking trouble, especially on a subject like censorship, which has powerful defenders. They believe that to arouse the ire of these believers in censorship would be bad public relations at the moment.

Holmes Sells Plants

Burton Holmes Films this week announced sales of its New York plant to a subsidiary of DeLuxe Laboratories and of its Chicago plant to a subsidiary of 20th Century-Fox.

Harold Fitzgerald—He Makes Civic Affairs His Business

There are wags around Milwaukee who say that the only reason the Japanese surrender articles were not signed in one of Harold Fitzgerald's theaters in Milwaukee is because Harold didn't hear about it in time. Almost everything else connected with war activities and support got its start in one of his houses, they say.



Harold Fitzgerald

While allowing that this remark may be a slight exaggeration, the fact remains that Harold Fitzgerald, president of the Wisconsin Division of National Theatres, believes in making his houses community centers and in himself taking part in community events.

To citizens of that state Fitzgerald isn't just the man who runs theatres. He's the chap who sits next to them at civic affairs and who sparkplugs drives for charities, safety weeks, libraries, museums, sports arenas, stadiums and—zoos even.

Heads Civic Organization

Right now he's the president and directing head of the 1948 Corporation. This outfit has nothing to do with films directly or getting people to the theatre. It is an organization which was formed to work up Milwaukee's centennial celebration. It's a group which has as its direct aim nine projects to better the city, and which will have a whale of a job raising a whale of a lot of money to carry them out.

But it's the type of thing that Fitzgerald has been keeping his theatres and his company tied in with ever since he's been operating. Probably the war years illustrate this phase of civic activity more graphically because it made more demands upon him, but anyway the policy of working with civic-minded citizens is one that exhibitors might generally study. Anyway the war saw the Wisconsin theatres in every bond drive, with Fitzgerald sparking it. It saw the houses in the Army and Navy relief campaign, in the Greek War Relief, in Red Cross campaigns, in recruiting drives for the navy, the marines and for the Wacs, in salvage drives, in scrap metal collections, in clothing collections —in every phase of war-time home front activity. Postwar periods saw Fitzgerald and the theatres tied into a "don't buy another depression" campaign, national airmail week, a move to urge voters to vote, safety drives, etc.

Steady Drive

As to Fitzgerald himself, folks who know him to date say he hasn't lost a bit of his drive. They say further that he hasn't lost the feeling that a well-disposed public is a good customer, the same feeling he had in the days when he sold refreshments in Milwaukee's melodrama houses. From that he went into distribution with General Films at Chicago, working for nothing when he found the company could not put him on the payroll and eventually returning to Milwaukee when the office moved there. Afterwards he moved up to the point where he was managing three exchanges—that of First National, Independent Pictures and Educational. This triple post he seems to have taken in his stride and held down until he joined Saxe Amusement Enterprises as general manager.

This change put him into exhibition where he has since remained.

Doesn't Know What Television Means To Box-Office, So Manager Tries It

Manager Lawrence Schanberger of Keith's Theatre in Baltimore will probably tell you that he doesn't know what television will do to the theatre or what it means at the box-office. Nonetheless, he's taking steps to find out.

Baltimore theatregoers are learning gradually wihout fuss or fanfare that they can view television shows in a special auditorium atop the Keith's. Originally this was a ballroom known as Keith's roof, into which Schanberger in his experimental mood installed Colonial 7x9-foot screen rear-projected television. At present he has a capacity for 150 patrons and can add 300 more chairs if needed.

As the experiment went into its seventh week Schanberger figured attendance was good, though he had used no outside exploitation or special lobby displays beyond a small lobby card, and a trailer on the screen.

Free for Patrons

Both tell patrons that, if they choose, they can go upstairs and view whatever is being televised at the time. Apparently the patrons "choose," for Schanberger finds he has crowds varying in size, according to the video attraction scheduled for the night.

Fight night, which is Monday, draws very well and right now the local professional basketball team, engaged in a playoff, has the edge on the draw.

Schanberger, who runs the house for the Schanberger interests, stresses the point that he is only offering the video shows as an extra convenience and hasn't done anything to use it to spur ticket sales. He says the house is experimenting to satisfy itself of the workability of television. So far they find reception is dependable but numerous transmission difficulties crop up from the broadcasting end which cause variation in clarity of the images.

Amazed

Patron reaction, he finds, is all to the good, some patrons thinking they are seeing a movie and expressing amazement when they learn what they have been looking at. One man from North Carolina told the box-office he had heard about the new invention and that getting a look at it had converted him to the ranks of devotees.

Schanberger says he has some doubt whether the house will continue the service, but that he feels it is worthwhile to go along with television now feeling the way at a time when mistakes are still overlooked and the novelty of video does not require the amount of perfection demanded of other theatrical entertainment. With two television stations in town, he has a choice of several programs. Sports top the list.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

REISSUE FLOOD DROWNING PATRONAGE

By Jack Jackson

Within the past couple of months I've visited in six of the nation's film exchange centers and engaged in jaw jousts with more than a score of branch managers and higher distribution executives.

Getting these fellows to engage in rhetorical outbursts on the ever dominant subject of picture product and the price of product is simplicity itself. Just let it be known that your ears are open and they'll unload with everything they possess in the way of fact and conjecture on current and future conditions. Since this same duo, product and price, are at an all-time high in the mental meanderings of just about everybody carrying a key to a theatre box-office, I'm sure that the pattern developed in our word weaving will prove interesting and mayhap elucidative.

From the smallest state-righter to the higher representatives of the majors, there was accord in the opinion that the reissue field was being overworked; that the flood of "oldies" was detrimental to theatre attendance and serving to wean many regulars away from box-office. This bears out the published complaints of many of the nation's better critics and columnists to the effect that their desks were being flooded with mail from readers resentful about the practice of theatres repeatedly exhibiting old favorites at the new and higher admission prices.

During the war years when production was curtailed and struggling with tangling restrictions, there was excellent excuse for pulling the proved grossers of the past off the shelves for another go-round in a market bulging with new customers. But with the bars down and normal facilities at 100 per cent efficiency it's pretty difficult to justify the presentation of such films to an ever-thinning line of more discerning and discriminating patronage at prices in line with the newest program releases. Mr. and Mrs. Public don't like it and are voicing their dissatisfaction to the chaps whom we of the theatre depend upon to "carry the message."

As an industry problem, it is still harder to reconcile the fact that distributors are demanding top terms for these "has beens." Everybody with an ounce of "know" about the business, realizes that normal customer expectancy is certain to drop through loss of those who saw-it-before; the growing tendency of patrons to resent the proffer of former 30-cent shows at 50-cent prices and the risk—if the practice becomes too common, of tabbing a grade "A" house in sub-run brackets. With all this reverse English on the always-to-be-avoided 8-ball, there is no telling where it will light or when it will block off the profit pocket completely.

Exhibitor Taking All the Gamble in Risking Prestige

All this being factual, it seems grossly unfair for distributors, even in instances where the reissue is needed to fill a gap in the release chart, to be insisting on "A" prices and playing time. The exhibitor is taking all the gamble in risking the prestige of his theatre with its fixed operating costs, and, if a big profit cake is being cut by the producer-distributor—which it most certainly is, he should be given a full portion in the form of reduced rental terms. The prod-dist theme song about higher costs making a hike in terms and extended time necessary for every new release capable of getting its head above the program picture category backfires as bulwark to the theatreman's argument for lowering the terms on films whose cost, it is reasonable to assume, were amortized on the original release schedule.

Over and above all question of revenue and its division between parties is the distressing situation in which big and little companies are bringing onto the market a flood of back releases of highly questionable entertainment quotient. The percentage of "former greats" meriting return at top prices is relatively very small and the customer response to these is certain to shrink perceptibly when they are presented in a market glutted with ossuary clinkers that originally were, at best, "just so-so" and now rate "stinko." Continuance of the practice is certain to result in further clipping of the already short hairs of profit in the exhibition tills.

A precise count in one exchange center showed 269 reissues (excluding program westerns) being offered exhibitors. The major portion of these were, of course, intended for the smaller and low-bracketed houses where the quality of product is no prime source of worry. The balance showed every tendency of lesser and major distributors of new pictures going a bit beyond the barriers of good judgment in the selection of films calculated to cash in on the "repeat profit" craze.

Exhibitors must take the lion's share of the blame for the flood of customer complaints, since

(*Continued on Page* 23)

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Keene's Juvenile Talent Hunt Wins Press Praise

That the quest for stage and screen talent among young amateurs may result in giving future stars a leg up is recognized by Columnist Ralph T. Jones in a recent issue of the Atlanta *Constitution*. He based his column, and his prediction, upon the fact that Lionel H. Keene, manager of the Rhodes, Atlanta, Ga., conducts such a talent quest in his "What Can You Do?" program at the theatre which is also broadcast over radio station WBGE.

The three best performers are selected at each of these Saturday shows to appear at the following program where they compete for prizes of U. S. savings bonds. "It is not so much the prizes," writes Jones in his *Constitution* column, "but the opportunity which is the really big offering at these programs." He goes on to state that each contestant is presented with a recording on an unbreakable disc of his part in the program and a print of a candid camera flashlight of himself in action on the stage.

"Lionel Keene," the article continues, "is again in his element. He always delighted in working with youngsters and I believe every later success achieved by erstwhile performances in the old (Keene) Kiddie Revues was as big a thrill to him as if he had scored a new triumph in person."

Keene acts as emcee of the talent hunt programs and hopes to build them to a point of civic interest that will make possible circuit participation to offer more opportunities to more youngsters.

Incidentally the kiddie talent quests bring out increased patronage by adults as well as by children.

Benefit Show Nets $300 For Schools' Milk Fund

When the Parent-Teachers' fund to supply milk for needy children at the public schools of Redlands, Calif., was omitted by some oversight from the community chest drive for funds, thus threatening to cut off the milk service for the rest of the year, Fox West Coast Redlands Manager Campbell Meiklejohn and Manager Bill Hallett of the Loma Theatre stepped into the breach. Through the Lions Club of Redlands they offered to stage a benefit for the milk fund at a showing of their current feature, Warners' "My Wild Irish Rose."

The benefit netted $300, enough to assure completion of the PTA milk fund for the rest of the year. The Lions Club and the PTA sent a letter of thanks to FWC headquarters for the use of the Loma and the cooperation of the circuit.

This is a fine example of community service by a theatre and greatly increased goodwill.

Odeon Mural Contest

Canadian Odeon is seeking a design for a mural for the grand staircase of the large Odeon in Toronto, scheduled for opening some time this year, and has launched a contest among Dominion artists to get a suitable one.

THE HUNTED



The TENSION...
of relentless pursuit!

The TERROR...
of unknown danger!

HIGH-VOLTAGE RAVES for a HIGH-TENSION HIT!

"SUSPENSEFUL!" —FILM DAILY

"REALISTIC!" —MOTION PICTURE HERALD

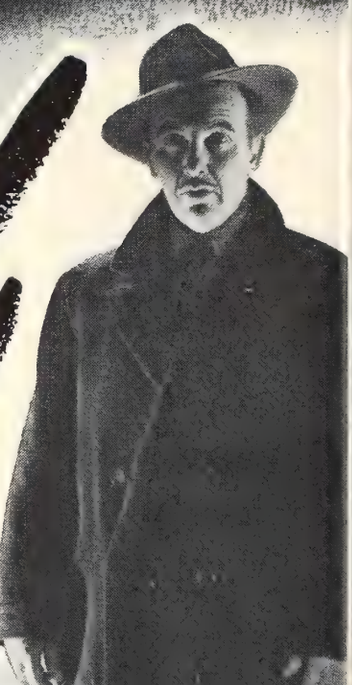
"CRISP!" —BOX OFFICE

"UNUSUAL!" —HARRISON'S REPORTS

"NOVEL!" —THE INDEPENDENT

ALLIED ARTISTS PRODUCTIONS presents

the Hunted



A SCOTT R. DUNLAP PRODUCTION

starring

Preston FOSTER and BELITA

with PIERRE WATKIN

LARRY BLAKE • RUSSELL HICKS

Associate Producer Glenn Cook • Directed by Jack Bernhard

Story and Screenplay by Steve Fisher





"Belita's skating is one of the highlights!" —The Exhibitor

Allied Artists PRODUCTIONS

Jackson . . .

(*Continued from Page 20*)

all too many theatres neglect to inform patrons through newspaper advertising, on screen, in front displays and all other advertising media, that the film has been played before. Keeping faith with the public is strictly up to the local exhibitor and it is his bounden duty, regardless of the prolific reissue mart, to take every precaution possible to avoid dissatisfaction of any kind on the part of the ticket buyers. It will, as mentioned above, prove costly, but still remains the only clear course to long-range favor with the customers.

Dissipated Playing Time

For the first-run houses playing major product there is still another angle well worth consideration. Aside from the established fact that too many repeat bookings take severe toll of patronage, by discouraging attendance from the regulars and working against the goal of making weekly theatre visits a habit with the community families, there is the all-important matter of dissipated playing time. For most theatres, a rigid policy of exhibition places a fixed limit on the number of attractions playable in any given period, and the period consumed in presenting meritless playbacks is retarding the progress of deserving producer-distributor companies of less than major magnitude. These smaller companies must have exhibitor support if they are to continue putting forth their best efforts, and such support can best be manifested in playing time granted for their product. There is little reason to point out what would happen to rental demands if available exhibition time is permitted to go 100 per cent major. These little fellers are always pecking away at the job of batting out a big one that will get into the higher revenue and extended-time brackets, and on occasion their contributions have rated with the top-line, big-company releases.

To cite one of several examples, one of the newer companies, Eagle Lion, has put some 40 or more new pictures on the market since it came into existence a year or so ago. These have all been of the sound and solid program variety, ranging from the inexpensive western to good adventure and family drama. Recently "T-Men," "Noose Hangs High" and "Adventures of Casanova" have given some indication of what the company can do in the way of box-office values for the average situation. Coupled with this is the salient and all important fact that, in an era of ever growing advertising, publicity, exploitation and assist-campaign curtailment on the part of the majors, this company has kept its field force of exploitation men intact and continued all phases of exhibitor helps, including assist newspaper ads.

Stem the Tide

Gesture of this kind on the part of growing companies merit encouragement from the exhibitor body since this development offers the most realistic promise of providing a dike to stem the tide of reissue bookings in order to supply the demand of screen time schedules.

The drop in theatre revenue has brought a deluge of requests for rental reductions. The gripes are coming from all classes of theatres, and even those that enjoyed the full range of the boom with little or no increase in film costs are trying to get into the price cellar. Except in rare instances, the local branch managers are powerless to do more than submit recommendations to higher authority. And the tremendous increase in the labor costs of all exchanges—to say nothing of the rise in productions disbursements—augurs against any blanket green light for application of the film cost scissors.

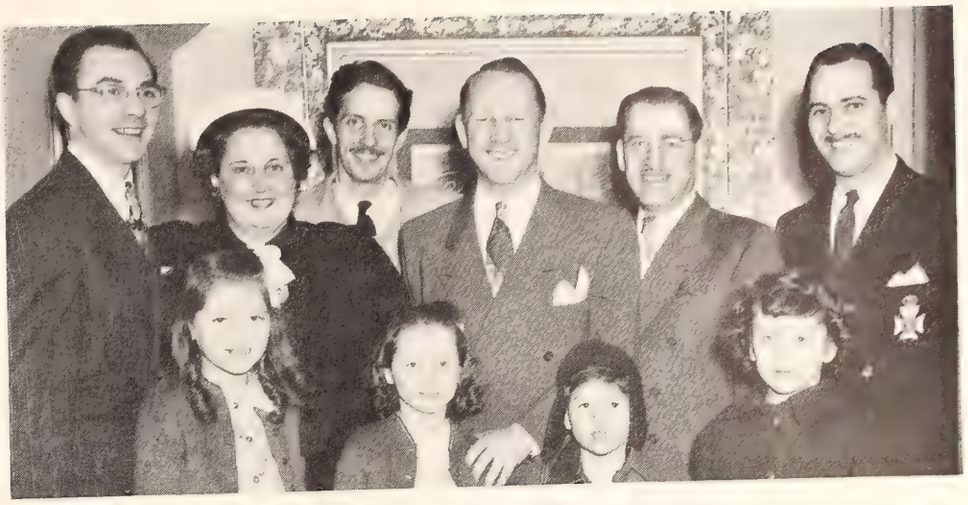
For the most part, the requests are unwarranted, since the drop in gross is not sufficient to bring about any boom in the red ink market. The efficiently operated theatre is still showing a better than normal profit when compared with other business endeavor and those that are not efficiently operated must look beyond film reductions to bolster their bank balances. At this writing the average theatre is experiencing no hardship other than the loss of the frosting from a richly constructed profit cake. This is not to say that the field is not without a large number of operations that are getting their bumps in severe measure.

I sat in one branch manager's office and listened to an exhibitor who in one breath bemoaned the costs of remodeling and revamping a millionaire's plaything that had been acquired during the flush business period and in the next demanded that the distributor representative do something about dropping the film charge at his theatre to lower levels. As a case in reverse, I sat with a small-town exhibitor in Pennsylvania who had been incautious in granting increases for both percentage and flat rental product during the boom period. This fellow showed me the record of his ride down the gross receipt toboggan and then exhibited letters from film companies who were refusing to serve their product at any figure less than that granted while business was at peak.

In the South there is a marked number of theatre closings. These are the smaller enterprises born of the war years and gauged to care for Negro and low income trade. It seems that with the drop from top salaries these classes, faced with higher living costs, can no longer afford the movies. While this loss is serious to the independent state-righter, it is not as yet being felt in the offices of the majors. The state-righter does business in the $10 to $12.50 rental field, and when a dozen or more accounts drop from the books, it really hurts. A few advise that they are picking up a date here and there from theatres no longer able to meet the rental demands of the majors, and that these seem to be on the rise to a degree that promises to fill the gap occasioned by the small-house closings. This can grow serious for the big companies if allowed to continue.

A few exchanges reported a tendency of theatres to offset declining patronage by revamping policy. Curtailing playing time permits the exhibition of more pictures weekly and coaxes a few extra dollars from the dyed-in-the-wool-see-every-show patrons. The practice is most prevalent in the small-town two- and three-changes-a-week situations, with theatres going for a one-day show on Saturday at low film rental calculated to take advantage of the shopping crowds and fill the till with rural dollars.

The distributors' fraternity seems no more satisfied with the quality of pictures released in the recent past than are the exhibitors. They all admit that something seems to be wrong and that the lineup as a whole from all companies is below par. Yet none are able to supply any information as to what is being done to correct the situation, and all have the skins of the drums well stretched in preparation for the making of loud and enthusiastic noises in response to the promises of home office bigwigs about whatever film may be next on the release chart. Everybody brags about the curtailment of production costs at the studio but alibi against reduced rentals by pointing out that every film now on release and coming into circulation was made at high dollar levels and must consequently stand high rental bracketing in order to recoup.



ODEON MOVIE CLUB MEETING. The Odeon Movie Club of Hamilton, Ontario, Canada, meets every Saturday morning at the Savoy Theatre in that city, with the program broadcast by radio station CHML. Above photo of a recent meeting shows Sam Hebscher, manager of the Savoy; Peggy O'Neil, owner of the Village Inn at Grimsby; Rick Campbell, co-producer of air show; Donald Novis, guest star; Dan Vertleib, sponsor of air show, and Ed Stock, producer. Children in front are members of the Odeon Movie Club. The producers and sponsors are called "Uncle" by the members, and the theatre manager is known as the "Club Chief."

Prizes Awarded in Reade Jubilee Drive

Cash prizes for the best exploitation campaigns during the Walter Reade circuit's recent 40th Anniversary Jubilee were awarded at a meeting of district and city managers at the home office last week.

First prize went to Guy Hevia, city manager in Morristown, N. J., for the joint campaign of the Community, Jersey and Park theatres there; second to Ralph Lanterman, city manager in Long Branch, N. J., for the joint campaign of the Paramount and Strand; and special prizes were awarded to Jerry Segal, Lyric Theatre manager, Asbury Park, N. J., and John Balmer, Strand Theatre manager, Freehold, N. J.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Return of the Badmen

RKO Radio Western 90 mins.

AUDIENCE SLANT: (Adult) A star cast and unusual realism place this pretentious western at the head of its class. When they're dead in this one, they stay dead, but it's mighty lively entertainment.

BOX-OFFICE SLANT: If you're looking for a western strong enough to head the bill here she is, pardner. It's a sequel to an earlier b.o. office favorite, "Badmen's Territory," so act accordingly.

Cast: Randolph Scott, Robert Ryan, Anne Jeffreys, George "Gabby" Hayes, Jacqueline White, Steve Brodie, Richard Powers, Robert Bray, Robert Armstrong, Tom Tyler, Walter Reed, Michael Harvey, Dean White, Lex Barker, Minna Gombell, Jason Robards. Credits: Produced by Nat Holt. Directed by Ray Enright. Screenplay by Charles O'Neal, Jack Natteford and Luci Ward. Photography, J. Roy Hunt. Executive Producer, Jack J. Gross. Music by Paul Sawtell. Musical direction, C. Bakaleinikoff.

Plot: The Oklahoma land rush opens up Guthrie, and the Dalton and Younger brothers combine with Wild Bill Doolin (Robert Armstrong) to make a big killing, financially and otherwise. Randolph Scott, engaged to marry the widow, Jacqueline White, is made marshal. He captures banditte Anne Jeffreys, Doolin's niece, and reforms her, thus creating a love triangle. Robert Ryan's impetuosity hurries the bandits' plans a little and Scott and his deputies round up the culprits after stiff gunplay, with a personal encounter ending in Ryan's death, following the latter's revenge on Anne.

Comment: This picture is listed as "adult" because of the numerous killings and the fact that they are more personal than usual, with Ryan's throttling of Anne Jeffreys the high point in this respect. This western is along time-honored lines, but a certain tough realism and smooth acting, not always present in westerns, give it a touch of believability that set it apart from the run-of-the-mill horse opera. There is an element of story surprise, too, in that Anne Jeffreys does not get her man. With the Daltons and Youngers riding again and Scott looking and acting the marshal to perfection, and the added names of Jeffreys and Hayes for the marquee, you have a lineup for both the regular and more sophisticated western fans. As safe for the box-office as a U. S. Savings Bond.

Hamlet

(Reviewed in London)

Univ.-Int'l Shakespearean Drama 150 mins.

AUDIENCE SLANT: (Family) Magnificently acted and technically brilliant, this is truly a screen classic which will dumbfound discriminating audiences, but must be carefully presented to make the most of Olivier's masterly conception.

BOX-OFFICE SLANT: The masses may shy at two and a half hours of Shakespeare, but correctly exploited in the right theatres it should exceed "Henry V" 's success, making big money and creating enormous prestige for the cinema as a whole.

Cast: Laurence Olivier as Hamlet, Jean Simmons as Ophelia, Eileen Herlie as The Queen, Basil Sydney as The King, Norman Wooland as Horatio, Felix Aylmer as Polonius, Terence Morgan as Yaertes, Stanley Holloway as the gravedigger, and others. Credits: Production designer, Roger Furse. Text editor, Alan Dent. Photography, Desmond Dickinson. Art direction, Carmen Dillon, Music by William Walton. Directed by Laurence Olivier. Produced by Two Cities under the management of Filippo Del Giudice. A J. Arthur Rank Enterprise presented by Laurence Olivier. UK Distribution, GFD.

Plot: Surrounded by intrigue in the thirteenth century Danish court, the undecided Hamlet, Prince of Denmark, broods over his father's death. His suspicions are aroused by his mother's quick marriage to Claudius, his uncle, who having committed the murder, schemes against him. His life, like his romance with Ophelia, ends tragically.

Comment: In Laurence Olivier's "Hamlet", a literary classic truly becomes a screen classic. Magnificently acted and conceived with brilliance, it defies normal film criticism. It is in a class by itself. Olivier has experimented both with Shakespeare and the cinema and will arouse enormous controversy; he has streamlined passages, altered the sequence and deleted characters, either sacrificing the lines or giving them to others to speak. He has conceived it as an etching and called in the full scope of the studio with enormous gaunt settings, trick effects, unusual use of sound and skilled camera work to put it over. Alternating slow, lyrical passages with high drama, this is a stunning picture which will hold discriminating audiences spellbound, leaving them with a feeling of exhaustion. The acting, rich and fiery, is probably the finest ever seen on the screen. Oddly enough, Olivier is so much the picture that his performance is apt to be taken for granted and the attention focused on Eileen Herlie's brilliant portrayal of The Queen or Norman Wooland's credible Horatio. The only non-theatrically trained artist is Jean Simmons and she stands up with distinction to this acting tour de force. "Hamlet" calls for special showmanship. The masses will shy at two and a half hours of Shakespearean speech. "Henry V", however, has proved that properly handled, such subjects can gross big money in the right cinema. While lacking the Technicolor and action of that picture, "Hamlet" is a finer and more mature production which is destined to be as successful, if not more so. Showmen will have to get behind it with the right campaign and not only will they enhance the prestige of the cinema, but will receive a good dividend for themselves.

National Reviewing Committees Audience Classifications

BEST MAN WINS (Col.)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Reflects acceptability of divorce.)

WINNER'S CIRCLE (20th-Fox)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

FOUR FACES WEST (UA)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

KINGS OF THE OLYMPICS (UA)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

HOMECOMING (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

DESIGN FOR DEATH (RKO)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Stage Struck

Monogram Drama 71 mins.

AUDIENCE SLANT: (Adult) A timely story of the constant search for missing girls, with all the interesting procedures used by the authorities in unraveling these cases. Good entertainment for those who like this type of fare.

BOX-OFFICE SLANT: An exploitation special that should bring in better-than-average returns, if it is properly sold. The title is somewhat of a handicap, for it isn't sensational enough to attract those who like films of this type.

Cast: Kane Richmond, Audrey Long, Conrad Nagel, Ralph Byrd, John Gallaudet, Anthony Warde, Pamela Blake, Charles Trowbridge, Nana Bryant, Selmer Jackson, Evelyn Brent, Wanda McKay, Jacqueline Thomas, Wilbur Mack. Credits: Directed by William Nigh. Screenplay by George Wallace Sayre and Agnes Christine Johnston. Photography, Harry Neumann. Produced by Jeffrey Bernerd.

Plot: The police are called in to solve the murder of a young girl about whom they have no information. Two detectives assigned to the case track down her family and with the help of her sister find a bogus talent agency, whose head man was responsible for the girl's death.

Comment: Another Monogram exploitation special that will attract attention and bring in better-than-average returns, if the authorities and other law-enforcement agencies cooperate. This should be particularly true in the neighborhood and rural sections, where a story of this kind is of interest. The title is somewhat of a handicap, for it is not sensational enough to give the patron interested in this type of fare any knowledge of this picture's particular entertainment values. Cast is good, with Kane Richmond and John Gallaudet turning in capable performances as smooth-heavies and Conrad Nagel and Ralph Byrd typifying the average person's conception of detectives. Audrey Long does a fine job in her role and Anthony Warde does okay as the undercover man. William Nigh directed and Jeffrey Bernerd produced.

Four Faces West

United Artists Western Drama 90 mins.

AUDIENCE SLANT: (Family) An excellent western drama with a suspenseful and thrilling chase replacing the customary gunplay and fisticuffs. It is made believable by its documentary quality. Performances by Joel McCrea, Frances Dee, Charles Bickford and Joseph Calleia are outstanding.

BOX-OFFICE SLANT: This has all the potentialities of a box-office winner.

Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia, William Conrad, Martin Garralaga, Raymond Largay, John Parrish, Dan White, Davison Clark, Houseley Stevenson, George McDonald, Eva Novak, Sam Flint, Forrest Taylor. Credits: Directed by Alfred E. Green. From the novel and Saturday Evening Post story, "Paso Por Aqui" by Eugene Manlove Rhodes. Screenplay by Graham Baker and Teddi Sherman. Photography, Russell Harlan. Associate Producer, Vernon E. Clark. Produced by Harry Sherman. Music composed and conducted by Paul Sawtell. An Enterprise Studios Production.

Plot: This is the story of a young bank robber whose exploits were carried on

(Continued on Page 26)

FEAR RIDES BESIDE EVERY PASSENGER ON THE BERLIN EXPRESS!



RKO PRESENTS

Merle Oberon • Robert Ryan
Charles Korvin • Paul Lukas
in

Berlin Express

RKO RADIO PICTURES

DORE SCHARY in Charge of Production

Produced by BERT GRANET • Directed by JACQUES TOURNEUR • Screen Play by HAROLD MEDFORD

"First-rate mystery thriller . . . Strong cast . . . Background shots outstanding." — BOXOFFICE

"Exciting melodrama . . . most of the film was made on the scene — Paris, Frankfurt, Berlin . . ." — M. P. HERALD

"Fast melodrama backed by solid cast and authentic backgrounds . . . might ride the headlines into the boff B.O. class." — VARIETY

"Sure-fire boxoffice . . . melodrama comparable with the best." — FILM DAILY

"First-rate melodrama . . . superb touches of realism and on-the-spot background photography." — M. P. DAILY

"Exciting . . . well made and maintains interest on high . . ." — THE EXHIBITOR

"Thrilling, absorbing, timely, dramatic . . . Extensive exploitation recommended." — SHOWMEN'S TRADE REVIEW

"As action display and exploitation item, geared for quick, profitable playoff." — HOLLYWOOD REPORTER

"Shots of bombed-out Berlin and Frankfurt alone make it worth the price of admission." — DAILY VARIETY

...they all say

IT'S IN FOR THE MONEY!

Box-Office Slants

Four Faces West

(*Continued from Page 24*)

around age-old Inscription Rock, now known as El Morro National Monument in New Mexico. It tells of his subsequent dealings with the law and of the girl he loved, who agreed to wait.

Comment: Again Producer Harry Sherman has turned out an excellent western, this time one that is really different. Replacing the customary gunplay and fisticuffs is a suspenseful and thrilling chase which takes the spectator through the most magnificent country, with background scenery the actual historical locales in which the event novelized by Eugene Manlove Rhodes in his novel, "Paso Por Aqui," took place. From this novel and *Saturday Evening Post* story Producer Sherman has brought forth a western tale that is made believable by its documentary quality. The casting is excellent. As the young fugitive, Joel McCrea gives a sympathetic interpretation of an honest man forced to commit a crime, and he adds stature to his film career. And opposite him in the feminine romantic lead is Frances Dee (Mrs. McCrea in private life). When one thinks of the average couple discarding romance after several years of married life and glaring at each other over the morning coffee, it is refreshing to see Mr. McCrea and Miss Dee invest their love scenes with the tenderness and romance that one usually associates only with those to whom romance is still a novelty. An understanding and yet forceful marshal is well portrayed by Charles Bickford, while Joseph Calleia reverses his usual characterization by being a sympathetic and helpful friend. The screenplay by Graham Baker and Teddi Sherman is worthy of mention, for the situations and dialog are well contrived and honestly interpreted. The experienced hand of Alfred E. Green is apparent in the direction; he has made his characters sincere and convincing and has made the chase suspenseful and thrilling. "Four Faces West" may be a little above the average series-western fan, for it has been so well done; but there is no doubt that it will provide excellent entertainment for the majority of moviegoers, and its box-office returns should more than satisfy all concerned.

So This Is New York

United Artists **Comedy** **80 mins.**

AUDIENCE SLANT: (Family) Moviegoers unfamiliar with the Morgan style of sly and subtle wit may find this film only mildly entertaining, but his radio followers will find it entertaining and suitable to his special style. It is a different kind of picture with a different kind of comedian, and it may turn out to be just what the public wants.

BOX-OFFICE SLANT: Returns will depend on the individual situation, since the Henry Morgan name is the box-office attraction.

Cast: Henry Morgan, Rudy Vallee, Huge Herbert, Bill Goodwin, Leo Gorcey, Virginia Grey, Dona Drake, Jerome Cowan, Dave Willock, Frank Orth, Arnold Stang, William Bakewell. **Credits:** Directed by Richard O. Fleischer. Screenplay by Carl Foreman and Herbert Baker. Photography, Jack Russell. Produced by Stanley Kramer.

Plot: A large inheritance causes a young, small-town couple to come to New York, with the wife's sister, to find her a husband. In the Big City they not only spend a great deal of money on clothes, but they fall for each and every unattached man that comes their way. They end up by losing all their money, and the young girl goes back to her small-town sweetheart.

Comment: Henry Morgan, the radio comedian whose satirical humor has created a large following, makes his debut in this picture which has been tailored into a vehicle to suit his talents by Producer Stanley Kramer and his associates, from the Ring Lardner novel, "The Big Town." Some audiences may find the picture only mildly entertaining, for one must become accustomed to the Morgan wit, and many of his wisecracks are so sly and subtle and done with such off-handed casualness that not a few moviegoers could miss them altogether. For those familiar with Morgan's radio show, there is recognition and entertainment in his off-screen voice as it delivers the commentary during much of the action; and there are also laughs, as well as nostalgic appeal in the film's old-fashioned flavor. As a movie personality, therefore, Morgan's acceptance will depend upon the individual situation, and this in turn will determine the picture's standing at the box-office. One thing must be said: this is a different kind of picture with a different kind of comedian, and it may turn out to be just what the public wants. Among the supporting cast are Virginia Grey, Dona Drake, Rudy Vallee and Bill Goodwin. Richard O. Fleischer directed.

Docks of New Orleans

Monogram **Mystery** **64 mins.**

AUDIENCE SLANT: (Family) This new Charlie Chan release has plenty of action and should satisfy most mystery fans.

BOX-OFFICE SLANT: Sustained popularity of Charlie Chan, plus good word-of-mouth, should register at the box-office.

Cast: Roland Winters, Victor Sen Young, Mantan Moreland, John Gallaudet, Virginia Dale, Boyd Irwin, Carol Foreman, Douglas Fowley. **Credits:** Producer, James S. Burkett. Director, Derwin Abrahams. Screenplay by W. Scott Darling. Photography, William Sickner.

Plot: A secret shipment is imperiled by two badmen who want to learn a formula contained therein. When Charlie Chan discovers the shipper dead after signing an agreement with his partners, he learns that a poisonous gas concealed in a radio tube was the cause. Two more murders occur before Chan gains a confession from a man who committed the crimes in revenge.

Comment: This new Charlie Chan release has plenty of action and should satisfy most mystery fans. Roland Winters shows improvement in his title role over his initial efforts, and Victor Sen Young and Mantan Moreland render strong support. W. Scott Darling's screen play represents some ingenious planning and will please moviegoers who like oddity in their mysteries. The picture should do satisfactorily at small-town and neighborhood box-offices because of the sustained popularity of Charlie Chan, plus good word-of-mouth.

Sword of the Avenger

Eagle Lion **Melodrama** **72 mins.**

AUDIENCE SLANT: (Adult) Heavy stuff, this may please those who revel in Latin melodrama. The kids are likely to laugh.

BOX-OFFICE SLANT: With its dark, foreign atmosphere in both theme and execution, the film appears doubtful for regular-run theatres; in neighborhoods catering to Latins it should do good business.

Cast: Ramon Del Gado, Sigrid Gurie, Ralph Morgan, Duncan Renaldo, Leonard Strong, David Leonard, Tim Huntley, Trevor Bardette, Belle Mitchell, Lee Baker, Cy Kendall. **Credits:** Produced and directed by Sidney Salkow. Screenplay by Julius Evans. Music by Eddison von Ottenfeld. Photography by Clyde DeVinna.

Plot: A young Filipino (Ramon Del Gado) is cast in prison as a traitor to Spain. He is kept there for six years by his informer and two Spanish officials. He escapes, locates a treasure cave and comes back disguised as a Spanish grandee. Ramon finds his sweetheart (Sigrid Gurie) and members of the rebel band in the mountains. He then avenges himself on his enemies and wins freedom for his friends and himself from the Spanish king.

Comment: Theoretically there are adventure, excitement, romance and a deep philosophy of revenge in this picture, but the only impression made on the average spectator is a deep, dark, wildly improbable story. The production is said to have been filmed in Hollywood, but the effect is purely Latin. Along with this is rather stilted dialog, so that the whole has a curiously naive air. On the credit side are excellent sepia photography by Clyde DeVinna and a pleasant music score by Eddison von Ottenfeld. Ramon Del Gado and Sigrid Gurie do yeoman work with what their roles offer, while Ralph Morgan bites the dust along about the second reel. Duncan Renaldo is fine as villain No. 1. This offering is best for audiences of rather unsophisticated tastes who enjoy the heavy theme of love under miserable circumstances. Houses doing well with Latin or romance-language pictures will find this a welcome addition to their programs.

Under California Stars

(Trucolor)

Republic **Western with Songs** **70 mins.**

AUDIENCE SLANT: (Family) The Roy Rogers fans will get a kick out of apparently seeing him at home on the RR ranch among his pals. The younger kids will love this, for Trigger is unusually prominent and a rag-tag dog offers extra animal talent.

BOX-OFFICE: The remarkable consistency of the Rogers series continues; this one is no let-down. For a change it might be worth while to emphasize Trigger because the story revolves around him.

Cast: Roy Rogers, Jane Frazee, Andy Devine, George H. Lloyd, Wade Crosby, Michael Chapin, House Peters, Jr., Steve Clark, Joseph Garro, Paul Power, John Wald, Bob Nolan and the Sons of the Pioneers. **Credits:** Associate producer, Edward J. White. Direction, William Witney. Screenplay, Sloan Nibley and Paul Gangelin, with original story by Gangelin. Photography, Jack Marta.

Plot: Roy, back from radio engagements, no sooner reaches his ranch than he faces the loss of Trigger, who is stolen and held for $100,000 ransom by George Lloyd and Wade Crosby. The boy, Michael Chapin, stepson of Crosby, runs away to Roy, but does not tell the secret of where Trigger is because of threats. Clues develop, however, and Trigger and the boy are rescued from a burning stable by Roy. The villains destroy each other in greed over the ransom money.

Comment: This very modern western could just as well have been called "A Visit to Roy Rogers' Ranch," for that's what it amounts to, despite the plot. Roy is seen with his pals at the ranch and the informality of it is pleasing indeed to the Rogers fans. Trigger, however, is the real star, for the story revolves around him. He acts all over the

place—literally, and so does a little rag-tag dog. Kids of all ages will delight in the animals and there is plenty in the way of fights to keep up the excitement. As usual, they are well staged. Andy Devine furnishes capable comedy although he hasn't much to work with. Jane Frazee fits nicely into the picture as the girl. The heavies are convincing, while the Pioneers sing at the slightest urging. This is another of the Rogers releases that are as dependable as gilt-edged stocks.

Fighting Father Dunne

RKO Radio | Drama | 93 mins.

AUDIENCE SLANT: (Family) This film has strong appeal for everyone, with the possible exception of super-sophisticates and violently anti-religious persons. Pat O'Brien and supporting cast are excellent.

BOX-OFFICE SLANT: Should score in virtually any run. Will benefit from strong word-of-mouth, plus appeal of O'Brien in this type of role.

Cast: Pat O'Brien, Darryl Hickman, Charles Kemper, Una O'Connor, Arthur Shields, Harry Shannon, Joe Sawyer, Anna Q. Nilsson, Donn Gift, Myrna Dell, Ruth Donnelly. Credits: Executive producer Jack J. Gross. Produced by Phil L. Ryan. Directed by Ted Tetzlaff. Screenplay by Martin Rackin and Frank Davis. Story by William Rankin. Photography, George E. Diskant.

Plot: The pastor of a church starts a home for newsboys in 1905 in St. Louis to keep them off the streets and out of trouble. Only one boy eludes Father Dunne's efforts, and this youngster, involved in a robbery, kills an officer and is sentenced to hang. The priest works desperately to have the sentence commuted, but to no avail. Depressed at his failure, his confidence is restored when a small boy seeks him for aid.

Comment: "Fighting Father Dunne" has strong appeal for everyone with the possible exception of super-sophisticates and violently anti-religious persons. Pat O'Brien does one of the best jobs of his long career as the beneficent priest, and his supporting cast is excellent. Outstanding among the talented group of children who enact the roles of Father Dunne's charges are Darryl Hickman as the n'eer-do-well and Donn Gift as the saintly lad. The picture has a heart-warming quality that never becomes saccharine, and yet will leave most audiences with a satisfied feeling in their hearts. The picture should score in virtually any run. It will benefit from strong word-of-mouth, plus the appeal of O'Brien in this type of role.

Marius

(French Dialog—English Titles)

Siritzky Int'l | Drama | 128 mins.

AUDIENCE SLANT: (Adult) Those who understand the Gallic mind will find this both humorous and tragic, with fine acting to make it realistic.

BOX-OFFICE SLANT: For those theatres playing foreign product it offers the chance to present a "new" picture by the French star, Raimu, who died in a German prison camp.

Cast: Raimu, Pierre Fresnay, Charpin, Orane Demazis, Alida Rouffe, Robert Vattier, Michalesco. Credits: Written and produced by Marcel Pagnol. Directed by Sir Alexander Korda. Music by Vincent Scotto. English titles by H. G. Weinberg.

Plot: Raimu, a bistro owner, has a son, Pierre Fresnay, who is in love both with the girl, Orane Demazis, and the sea (impersonated by itself). Orane gives herself to Pierre in the belief this will induce him to stay home, marry her and settle down. But she feels that the sea has the stronger hold and that she is unfair to him. She tells him to go ahead. He goes.

Comment: This French film, one of three on the subject of these characters, was made in 1933, but never before released in this country. Since the followers of French pictures know this so-called "Fanny trilogy," and since Raimu is still tops to such fans, "Marius" boasts a waiting audience to a degree. Despite Korda's directorial hand, the picture itself is purely Gallic in realism, acting, and dramatic thought, with a wealth of detail in the small things of living that contrive many moments of suave humor and tiny pathos that build up to the tragic ending. The acting is authoritative on all counts. Although "Marius" is patently not for the neighborhood house, it has first-rate sales appeal for the art theatre.

Port Said

Columbia | Drama | 68 mins.

AUDIENCE SLANT: (Adult) Good action drama with fast pace and timely story.

BOX-OFFICE SLANT: For average theatre as lower half of double bill.

Cast: Gloria Henry, William Bishop, Steven Geray, Edgar Barrier, Richard Hale, Ian MacDonald, Blanche Zohar, Robin Hughes. Credits: Producer, Wallace MacDonald. Director, Reginald LeBorg. Screenplay by Brenda Weisberg. Story by Louis Pollock. Photography, Allen Siegler.

Plot: An American author in Port Said on vacation tries to unravel the murder of a friend. With the help of two performers, a man and his daughter, the author finds the guilty ones. They are long-sought fascist collaborators.

Comment: "Port Said" is a good action drama with fast pace and a timely story. William Bishop is fine as the virile young hero, and Gloria Henry deserves special plaudits for her dual role of heroine and villainess. Brenda Weisberg's script is handled with a professional flourish and Louis Pollock has a neat original plot on which to base the screenplay. The film is suitable for the average theatre as the lower half of a double bill.

I, Jane Doe

Republic | Drama | 85 mins.

AUDIENCE SLANT: (Adult) Heavy courtroom flashback drama is artificially constructed, but will appeal to matrons of the unsophisticated type who dote on soap operas.

BOX-OFFICE SLANT: Good marquee names will put this over as a program topper in most spots, but discriminating filmgoers will find the hoke hard to take, so don't look for good word-of-mouth from them.

Cast: Ruth Hussey, John Carroll, Vera Ralston, Gene Lockhart, John Howard, Benay Venuta, Adele Mara, Roger Dann, James Bell, John Litel, Eric Feldary, Francis Pierlot, Marta Mitrovich, John Albright. Credits: Associate Producer and Director, John H. Auer. Screenplay by Lawrence Kimble. Adaptation by Decla Dunning. Photography, Reggie Lanning.

Plot: Vera Ralston kills John Carroll, and in the first trial is convicted and sentenced to die. Ruth Hussey, who is Carroll's wife and a lawyer, then gets a second trial and takes the defense, eventually admitting she was about to kill Carroll herself because of his infidelity just as Vera did the job. Vera is acquitted and returns to her childhood sweetheart.

Comment: This courtroom flashback drama stems from the "Madame X"—"On Trial" kind of technique that was hot stuff 30 years ago, but appears artificial and forced today, with principals of the drama taking legal part and sensational evidence popping up like firecrackers. Sophisticated patrons will scoff, but there are plenty of others—chiefly women of romantic leanings—who will get a kick out of the contrived dramatic climaxes. With it all, Miss Ralston and Miss Hussey divide acting honors in their separate ways, the former giving a most appealing performance as the wretched defendant and the latter handling the "legal" wife role expertly. On these two rest most of the box-office appeal, which in most situations will prove sufficient for satisfactory returns.

'Paradise Lost—1947' To Be Made in Italy

Three to five American stars, together with Producer Robert Buckner, a director and key production staff men from Universal-International studios will trek to Italy this fall to film the recently acquired "Paradise Lost—1948," it was announced this week by Production Head William Goetz, who added that his visit to England to confer with J. Arthur Rank would be extended to include production conferences in Italy.

"Paradise Lost—1948" will depict the story of a criminal deported from America to his native land and will be filmed in its entirety on Italian soil.

3 RKO Pathe Shorts on Juvenile Delinquency

Juvenile delinquency is the theme of three shorts being readied by RKO Pathe for theatrical and commercial distribution.

One short is being made under the auspices of the Theatre Owners of America, with its theme charting the course to be taken by communities in combating juvenile delinquency. A second subject, sponsored by the New York Youth Commission, shows the origins of delinquency in the home and points to the responsibility of parents toward their children. The third, to be released as a This Is America subject, will stress other aspects of the theme.

Contracts Signed for 'Mozart' Distribution

John J. Jones, president of Screen Guild Productions, announced last week that contracts have been signed for worldwide distribution of "The Mozart Story," Vienna-produced musical.

In addition to the domestic market, the Philippines, Cuba and Mexico, distribution arrangements have been completed for the British Empire and Central and South America. The picture is based on the life and music of the famous composer and features the Vienna Philharmonic Orchestra.

'Amboy Dukes' to U-I

Screen rights to "The Amboy Dukes," a 1947 novel by Irving Shulman dealing with the underprivileged boys of the Brooklyn-Brownsville slums, have been purchased by Universal-International. Maxwell Shane will produce, direct.

Eronel's Story Buy

Eronel Production, headed by Alan Posner and Sam Abarbanel, has purchased "The Birds Are Walking," a comedy melodrama written for the screen by Roland Kibbee.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

ALBANY

Warner Theatres Zone Manager I. J. Hoffman is vacationing at Saratoga Springs; Leo Drexler, Warner Theatres office manager, attended the Catholic War Vets convention at Rochester; National Screen's Shipping Clerk Danny Matera is back after honeymooning at Atlantic City. Twentieth-Fox Salesman Mike Nuzzola is chesty about his new auto. Charlah McDonald, secretary to the bookers at MGM, is vacationing at her hometown, Oneonta. Dorothy Mager of the same outfit is home with the mumps and Ralph Ripps, who sells film, is sporting a new tan—result of golf 'tis said.

George Thornton will reopen the Orpheum at Tannersville; Leo Shepard of the Club at Clark Mills, will close the house Decoration Day for the summer. Upstate Theatres has added the Playhouse at Poultney, Vt., William H. Aust's drive-in at Glens Falls and Colgate University Little Theatre at Hamilton to its books.

Traveling—Columbia Manager Jack Bullwinkel; Monogram Manager-Owner Nate Dickman with Franchise Holder Harry Berkson; U-I Manager Gene Vogel. Henry Tobias of the Totem Lodge on Burden Lake was in town booking pictures for his summer spot.

Leonard L. Rosenthal, son of Pioneer Exhibitor Jake Rosenthal of the Troy State and attorney for Upstate, has been appointed Counsel for the Theatre Owners of the Albany exchange area.

INDIANAPOLIS

George T. Landis, manager, 20th-Fox exchange, visited the home office in New York City during the past week.

Mat Scheidler, operator of the Orpheum and Jefferson, and the Hartford in Hartford City, and the Main in Dunkirk, Ind., will buy and book through the Affiliated Theatres, Indianapolis.

Verne Jenkins has acquired the Monroe in Monroe City, Ind. Earl Bell, of the Howard here has taken over the Avalon Theatre. Joe and William Riese, of the Riese Circuit, Louisville, Ky., are renovating and installing new air conditioning in the Ideal.

Republic Manager Edwin Brauer spent several days in New York at the home office. Jack Norris has acquired the Rialto in Walkerton, Ind.

Russell Bleeke, office manager and head booker at Republic exchange, is home with an ear abscess. Warner Bros. Manager Claude McKean was a Chicago business visitor last week. Fred Dolle, head of the Fourth Avenue Amusement Co., Louisville, Ky., spent several days in the city, looking over his theatre interests. Mrs. Harvey Orr, operator of the Speedway, Speedway City, has returned to her post after a brief vacation.

OMAHA

Film transport companies in Nebraska will discontinue Sunday deliveries beginning June 20.

RKO Theatres William Howard, accompanied by J. J. Shinback, asisstant division manager from Chicago, and James Roth, were visitors here. Tri-States A. Don Allen is the new city manager at Sioux City. He formerly was in charge of advertising for the circuit. F. J. Weatherly has taken over the Snyder, Snyder, Neb., from Omar Brazda. MGM Branch Manager Jerry McGlynn is back at work. Vernon Wheeler sold the Allen Theatre, Allen, Neb., to Reubel Hutching.

MGM Head Booker Fred Fejfar now takes on the added responsibilities of office manager, succeeding Mrs. John Kemptgen who resigned. Bill Nedley, son of Salt Lake City Branch Manager Carl Nedley, is the new booker. Carl formerly was a salesman.

Gordon Hartin bought the Pier at Pierson, Neb., from Benson & Shipley. Omaha film personnel appeared before the South Dakota Railroad Commission as a result of the petition of the Pierce Trucking Company to operate in southern South Dakota. Warners staffers here will get new autos. A fleet order went through.

The Town, western house owned by the Goldberg circuit, has begun staging morning showings. Mary Hatcher, Paramount, is the first guest artist to be picked for the Midwest Summer Music Festival here June 16. Howard Brookings, president of the Nebraska and Iowa Independent Theatre Owners, is a candidate for the Iowa legislature from Pottawattomi County. Abe Records, former Hebron (Neb.) exhibitor, visited along the row.

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Unbilled Performance

A 20-year-old seaman created quite a stir at the Capitol in Vancouver, Canada, when he jumped 25 feet from the balcony and landed in a seated position in one of the upholstered orchestra chairs. No one was injured. Police held the seaman as a mental case.

CINCINNATI

Lee J. Godberg has been appointed chairman of the motion picture division of the Jewish Welfare drive with Billy Bein, Maurice White, Bill Onie as co-chairmen. Drive starts May 17. Charles O'Neill has been transferred from Philadelphia here as another salesman for 20th-Fox. Dick Breslin is head booker at Eagle Lion; was with Universal.

Bert Stern's Cooperative Theatres Service of Pittsburgh has added the following West Virginia accounts—the Brown, Cabin Creek; Palace, Huntington; Village, Charleston; Wayne, Wayne; Gauley, Gauley Bridge; Lorado, Lorado; Powellton, Powellton; Lyric, Nitro; Belle, Belle; Ward, Ward; Smithers, Smithers; YMCA, Widen, and Best, Charleston.

Ronald Patrick bought the Look at West Alexandria, Ohio from J. T. Gates; Ronald Coleman of the Kearse at Charleston, W. Va., is installing air conditioning.

John Vlachos of Harrison, Ohio, will marry Anne Zeppas of Wheeling, June 17; Harold Rullman, Columbia's Dayton salesman, is back from the Good Samaritan Hospital, where he underwent an operation. Jay M. Goldberg and his wife visited Goldberg's parents—Mr. and Mrs. Lee M. Goldberg—on their way back to Goldberg's post as assistant west coast editor of SHOWMEN'S TRADE REVIEW.

Albert Dezel Productions has acquired the franchise for Astor productions.

LOS ANGELES

Pasadena hopes to get its first new theatre in 17 years this fall when the Terry McDaniel-J. E. Poynter operation, seating 750, is scheduled to open.

Bill Wasserman is the new Eagle Lion salesman; Moz Burles, who was to go to work at Paramount peddling film, changed his mind instead and went to Selznick as exchange manager. Paramount's Les Coleman went to Chicago to help set up the company's new central division there.

Warners District Manager Henry Herbel is back from a New York sales meeting; Rodney Pantages is back after a trip to the same town to confer with RKO tops.

The Southern California Theatre Owners Ass'n will hold a membership meeting at the Ambassador Hotel May 24 with a complete round-table discussion of the Supreme Court decision scheduled.

HARTFORD

At the State Capitol the following new Connecticut firms have filed certificates of organization: Crown Management Corp., Hartford, now operating the Crown here; president, Henry C. Opper; treasurers, Mami D'Amato, and S. Bennett Alderman; Theatre Sales, Inc., Naugatuck; president, Ralph S. Pasho; secretary, Anne M. Pasho; treasurer, Edward Lindenheld; Nutmeg State Amusement Co., Hartford; president, Fred C. Butterfield; treasurer, Daniel G. Nesta; secretary, Rocco A. Nesta;

REGIONAL NEWSREEL

directors, the officers and Orise G. Nesta, Fannie M. Nesta.

Dish deals are back with Eddie Selet of the Crown and Martin Kelliher of the Princess Theatres, Hartford, announcing new giveaways.

Walter T. Murphy, manager of the M. & P. Capitol in the Whaling City, is city chairman for the United Nations Campaign for Children in New London.

Cal-Rich Productions, 16-mm. and slide outfit has been organized by Sam Rader, in the Palace Theatre Building, Hartford.

DENVER

The subject matter of a film buying and booking combine will come up for discussion at the convention of the Allied Rocky Mountain Independent Theatres, here May 18-19. Also to be mulled will be the matter of group buying of candy, popcorn and theatre supplies. The convention, which closes with the election of officers and directors, will follow the board meeting of national Allied, with both meetings being at the Cosmopolitan hotel.

Charles J. Duer, special representative for Selznick Releasing Organization, has been named manager of the Paramount Denver exchange, succeeding Walter P. Weins, who resigned and is leaving for Dallas, Texas. Duer was for several years a Paramount salesman here, prior to going with Selznick.

Hugh Rennie, former 20th-Fox salesman, here, has joined Monogram as manager of the Denver branch, owned by Lon Fidler. Monogram Salesman John Thomas has quit to join Central Booking Service and is managing its Denver theatres.

B. A. Dixon, Gothic manager, and Mrs. Dixon, are parents of a baby girl, Debra Carol Dixon, born last week.

In event of a rail strike all film in the Denver area will be transported by truck except Lordsburg, N. M., where managers will have to drive 50 miles to Silver City, N. M., to pick up film.

Double, Double . . .

Manager Sol Bolnik of San Lorenzo is a man who can think twice and come up with the answer. Since he has twins five years old, he did a bit of thinking and rounded up five sets of twins in the neighborhood to set a soft ball team comprising twins only.

WASHINGTON

Latest Washington Variety Club humanitarian enterprise will be the Emergency Hospital which will receive a $5,000 dental clinic able to handle about 1,000 patients a month and operating on a 24-hour schedule under Dr. Harold Krogh and six other dentists. Recently the club donated $31,200 to the Children's Hospital Building fund and has a record of $195,000 contributed to various Washington institutions since 1935.

Sam Roth's Valley Enterprises has added the McLean at McLean, Va., to its circuit. MGM Manager Jerry Adams is the father of a boy named Coulter Philip; already has a daughter, Penny. Theatre Advertising's Ben Seigel is also father of a boy—Michael Harvey; this is his second child, first being a daughter, Susan. Mrs. Fred Vinson, wife of Supreme Court Justice, will be Guest Mother at the Variety Club Luncheon May 17. Visitors to England included 20th-Fox's Frank Blake and Hiser Theatres' Ray Gingell.

SAN FRANCISCO

Sherrill Corwin and Sol Lesser took over the United Artists Theatre last week from the Blumenfeld circuit and will continue to use UA product, with reissues to be the present policy.

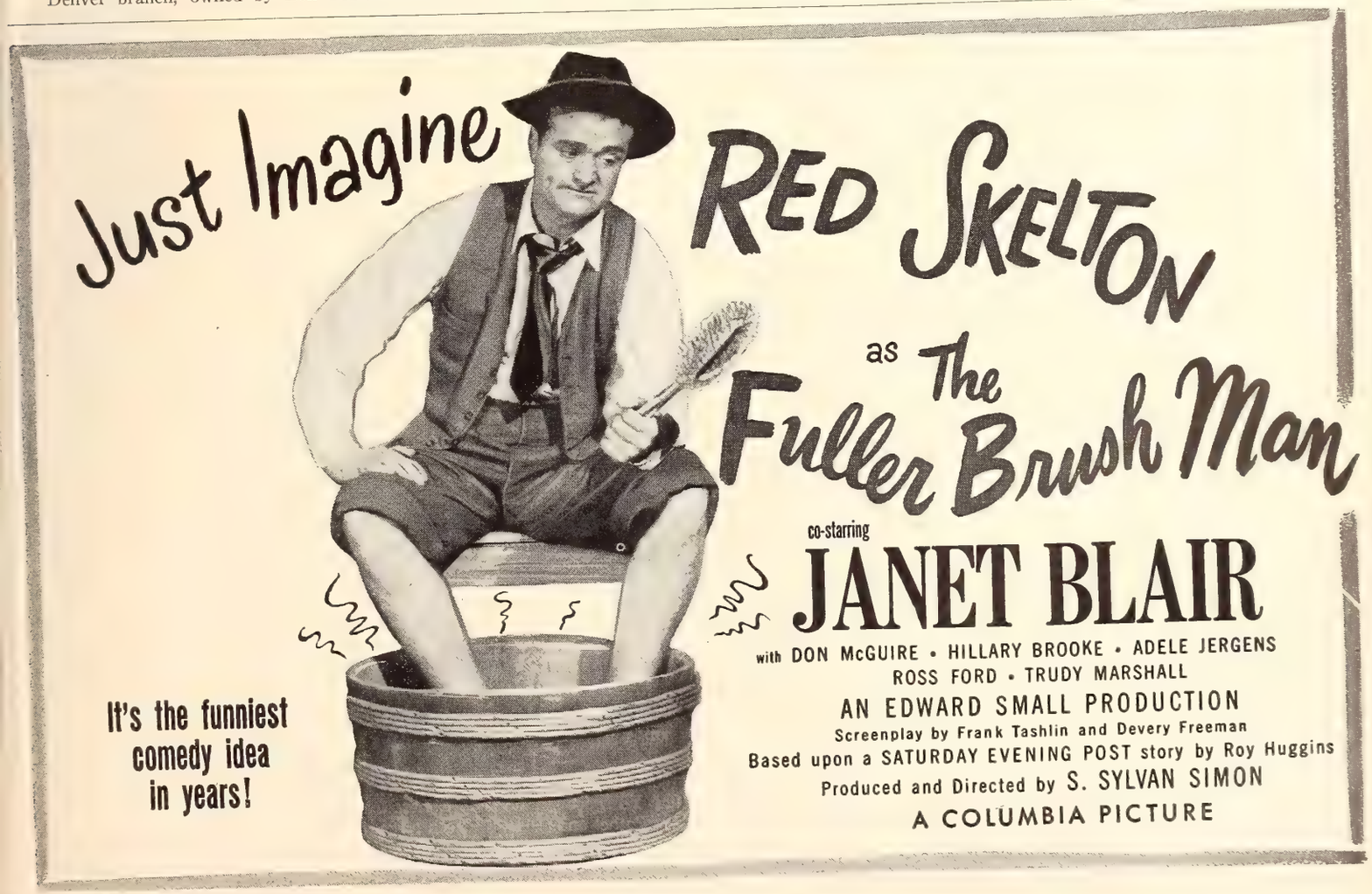
Universal's District Manager Bill Parker is back after a lengthy illness. Kevin Wallace, *Examiner* critic, has shifted to the news side of the *Chronicle*, a morning paper. John Hobart, drama critic of the *Chronicle*, is back from New York and a play-seeing tour in which he saw 16 plays in 14 days.

Walter Armstrong, purchasing agent for the past 20 years with Golden State, will leave June 1. No future plans as yet.

MINNEAPOLIS

Ben Berger, president of North Central Allied, and Stanley Kane, its executive secretary, are attending the board meeting of national

(*Continued on Page* 30)



REGIONAL NEWSREEL

LONDON OBSERVATIONS

'Hamlet' Seen as Films' Contribution Toward Postwar Swing to Culture; Film Stills Exhibit on 'Arty' Side

By JOCK MacGREGOR

Without being pompous or imitating a publicity handout, Laurence Olivier's "Hamlet," described as a J. Arthur Rank Enterprise, broadens the scope of the cinema. Setting a new standard for acting, it is a magnificent picture but it is not popular entertainment in the general sense.



Jock MacGregor

Previously I have maintained that the cinema's job is to hold the regular patron who is already slipping away rather than create new types of audiences. This picture has made me think again. With the war, there has been a swing towards culture. There has been a boom in the classics, opera, good music and the ballet, and other forms of entertainment have reached out toward it. The industry's only contribution has been the rather unfortunately dubbed "specialized hall" or "art" theatre.

The customers are scattered, but the cinema by some means should provide for them. "Henry V" has proved that such pictures, properly exploited in the right theatre can gross really big money, enjoy extended runs and foster enormous prestige for the industry. "Hamlet," a more mature production, will do even better

The market will have to be pioneered and production of such films must be limited.

This field is truly an Anglo-American creation, with the pictures being made in London and the showmanship devised in New York. In England, "Henry V" went out on normal release, played big cinemas continuous performance, and did not do so well. Adopted by the Theatre Guild and carefully nursed, it has recovered its production cost in the U. S.

This scheme is being followed now for "Hamlet" in Britain. There will be set performances, an emphasis on atmosphere, late arrivals will be discouraged, and candy will not be sold in the auditorium.

It has opened at the Odeon, chosen because of its suitability for a Royal premiere rather than for the film with two performances daily. The $2.30 and $1.90 seats may be reserved in advance; patrons line up for the $1.30 and 90-cent seats.

* * *

The newly formed British Film Academy's first public function is an exhibition of film stills in a Mayfair art gallery. Efforts to improve this department are to be applauded, but I fear this may encourage cameramen to attempt artistry at the expense of suitability for newspaper reproduction or display outside theatres. While some special efforts are wanted for certain publications, the cinemanager still has, through wartime restrictions, to make do with 8x10s printed on non-sensitized paper. Several publicists and cameramen shared this opinion.

The exhibition seems to attach too much importance to ART. While sections are devoted to color transparencies, production selections and individual entries, the all important fashion and pure publicity still, including "cheesecake," which after all are vital for star promotion in a young industry, are neglected. Maybe it is significant that I noticed no exhibitors at the private viewing.

* * *

Leading light in a new company, Constellation Films, which is producing "The Small Voice" at Riverside, is Anthony Havelock-Allan. While connected with the J. Arthur Rank Organization through his directorship of Cineguild, he is going ahead to prove that good pictures can be made independently. If keenness has anything to do with it, he has a certainty. Aiding and abetting him is his wife, Valerie Hobson, who stars. While I was at the studio, she was dressing the set they were to use the next day and was doing so well that she now has an invitation to refurnish my flat.

Leading man is Harold Keel, Broadway's singing star of "Oklahoma!" and for once the normal procedure of Hollywood stealing a London actor is reversed. Actually even more so, for once he was car park attendant opposite the Paramount studio.

Mr. Havelock-Allan is not very pleased that his name has been linked with a newly formed independent producers group, as he is a staunch supporter of the recognized British Film Producers Association. He is a firm believer in strength for getting things done.

* * *

Recently Evening Standard Critic Milton Shulman claimed he could find six girls more attractive than the British stars any night on the subway. Sydney Box accepted the challenge, queried whether the newcomer, who, incidentally, started the "No Orchids" controversy, was a woman who would like Margaret Lockwood's job and salary. Trust the old newspaper man to strike the right snub.

* * *

Bert Elton, who owns all the cinemas in the northern market town of Retford, plans an all-British film week to coincide with Empire Day and is getting the support of local dignitaries. This is smart showmanship.

* * *

For the record: It was Margaret Lockwood herself that Jerry Dale escorted to the Royal Premiere of "Hamlet," and it is no exaggeration to say that he was a trifle agitated when, unavoidably detained at the studio, she was late in collecting him . . . Norton Ritchey passing through town on his way for a European tour on behalf of Monogram . . . Mario Zampi, prewar chief of Two Cities, returns as an independent, with a novel chiller, "Fatal Night" and proves that he has lost none of the old magic . . . Howard Thomas, Pathe News chief, en route to New York for confabs with principals of Warner Pathe and Pathe Journal of Paris, all separately controlled but linked internationally by a single name . . . Alan Byre has resigned from SRO.

(*Continued from Page 29*)

Allied in Denver.

Radio City, 4,000-seat Minneapolis house, is getting its face lifted in a $25,000 project. The "touching up" job includes the theatre's lobby, foyer, lounges and mezzanine, and is expected to be completed in two weeks.

Eight speaking engagements before members of the Rotary Club have been set for Maurice Wolf, MGM public relations executive, in the Minneapolis film zone by W. H. Workman, MGM branch manager.

CHARLOTTE

Harry Katz of Kay Pictures was in town conferring with Manager J. W. Bishop. Joe Accardi's Skyline opened May 1; the New Carolian Theatre at Concord, N. C., operated by D. H. Jernigan, A. J. Biggart and R. G. Covington, opened May 17. The New Stanley at Stanley, N. C., is to open June 25, Owners Lewis Ballard and Charles Lowe say.

Seen on film row: Col. G. B. Davis and Henry Krim of Selznick who came to confer with local Manager Sam Hinson; Harry Williams, former United Artists salesman, who has been ill on the coast; T. A. Little, Camden, S. C.; Wade McMillan, Latta, S. C.; Roy Rowe, Burgan, N. C.; Sam Bogo, Batesburg, S. C.; Bill Conn, Gastonia, N. C.; W. G. Fussell, Baldenboro, N. C.; R. E. Brantley, Tryon, N. C.

H. D. Hearn and D. H. Reinhardt of Exhibitors' Service recently bought the New at Black Mountain, N. C., formerly operated by A. J. Terrell. They plan extensive remodeling and to reopen as the Pix.

Everett Enterprises of Charlotte has taken over the H. B. Meiselman circuit houses in four North Carolina cities, President H. H. Everett announced. The five theatres acquired are: Strand, Waynesville; Strand, Rockingham; Strand and Ritz, Fayetteville; Manor, Wilmington.

SALT LAKE CITY

Utah Exhibitors held a meeting at Orem, Utah, May 14, President Victor Anderson announced. Twentieth-Fox Manager Charles Walker is on vacation; due back June 1. Joe Nercession, sales head for Associated Films and affiliates, is back from a business trip to Denver. Favorite Films Manager Gordon LeSueur is back from Idaho and Montana. Monogram District Manager Harold Mirisch is due here to confer with Branch Manager Don Tibbs. Exhibitor Al Barrett of Blackfoot, Idaho, is visiting film row. Bill Seib, exchange manager for Columbia, is working the nearby towns. MGM Manager Carl Nedley is back at his managerial desk and says "Ninotchka" will get reissued here.

KANSAS CITY

The downtown exhibition situation was enlarged last week when the Folly Theatre went to straight movies on a summer policy of subsequent-run double features. The theatre has operated for several years with burlesque and films.

Elmer C. Rhoden, Fox Midwest president, recently conducted the annual horse sale at his Star Lane Farms.

Osage Theatre, Kansas side subsequent, was to reopen May 15, after completing extensive

REGIONAL NEWSREEL

repairs to its roof, Exhibitor Dick Biehle announced. The theatre had been closed several weeks after part of the ceiling fell into the audience.

Fox Midwest Theatres is giving up its parking lot on Broadway near the Uptown Theatre as a result of a change in the ownership of the property. The circuit recently acquired property across the street on Valentine Road for the Uptown parking lot.

COLUMBUS

John Pennington of Cincinnati is the new manager of the local Majestic, succeeding Lou Holleb, who has leased the Imperial, Zanesville, O.

Ladies committee of the Columbus Variety Club threw a farewell luncheon for seven members of the Columbia Theatre's stock company which closed after three weeks of a projected 10-week season. First cooking school since the war opened last week at the Palace having been set by the theatre's Harry Schrieber with Ramon Cram, promotion manager of the *Dispatch*. Several Columbus theatres have tied in with the May Queens selections.

ATLANTA

Mrs. M. Dailey has joined U. S. Army Picture service. Film Classics Dot Gardner has quit to join National Screen and Gloria Chamblers replaces her. Toddy Pictures' S. Hickman and wife are back from a Miami vacation. Ray Collins, secretary to Film Classics Ralph McCoy has returned from a Florida visit. "Scotty" Chestnut, whose ties and shirts make one think of the aurora borealis, is laid up ill.

Jack Gaither of the Heflin at Heflin, Ala., has sold it to Duncan and Richards; Motion Picture Advertising Services' Bill Johnson and A. E. Chadwick of New Orleans were calling on Atlanta Manager Guy Brown this week. Mack Jackson of Alexander City, Ala., recently celebrated his 30 years in show business.

Sunday movies in Dalton are out as the mayor and city council tabled the matter.

NEW YORK

Allied Theatre Owners of New Jersey President Ed Lachman is going to make an extended trip to the coast as an observer for his organization. First stop is Chicago for Illinois Allied; second Denver for the national Allied board meeting and the Allied Rocky Mountain Association, where he will address the latter. Then to Los Angeles for talks with independent exhibitors. He should be back late in May.

The Paris, newest foreign-language house owned by French Pathe, has set back its opening from May to September. Bad weather delayed construction.

James A. Watson has quit the Walter Reade circuit as an assistant booker. Joseph Kurse will succeed him. Selznick Booker Ira Michaels is transferring to the sales end. Amello Tomassino has taken over the Biltmore at Harrison, N. Y., and will remodel it.

Warner Bros. Theatre held a zone meeting here Wednesday under leadership of President Henry Kalmine. Attending were:

Zone Managers—James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh, John J. Payette, Washington and Ben Wallerstein, Hollywood. Film Buyers—Alex Halperin, Chicago; Ted Minsky, Cleveland; Bert Jacocks and Max Hoffman, New Haven; Sam Blaskey, Newark; Max Friedman, Albany; John Turner, Philadelphia; Harry Feinstein, Pittsburgh; George Crouch, Washington and Leo Miller, Hollywood. Home office executives—N. Alben, C. E. Bond, F. Cahill, H. Copelan, Z. Epstin, N. Fellman, H. Goldberg, L. J. Kaufman, H. Maier, F. Marshall, W. S. McDonald, F. Phelps, H. Rodner, H. Rosenquest, D. Triester, R. Weiss and H. Wirth.

Play Films!

Paul I. Fagan, multimillionaire who finances the San Francisco Seals baseball club, wants to use the ball park as a motion picture stadium when the team is on the road. Film row is hollering for an umpire.

BALTIMORE

Loew City Manager Bill Saxton is being interviewed over WMCP in connection with the TOA public relations campaign. Saxton is also head of the juvenile delinquency committee.

Harry Silver, Overlea Theatre, has announced the engagement of his daughter. Mr. and Mrs. Harry Vogelstein are in Atlantic City on vacation; Mr. and Mrs. Jim Gladfelter, Hippodrome, celebrated his birthday at the Variety Club.

Charles McLeary of the Parkway is back at his managerial desk after a prolonged illness. The day he got back his wife, Hazel, was taken to the hospital. Bill Spates, Palace at Frostburg, Md., checked into Johns Hopkins for an eye operation. Spriggy Lloyd, Leader, South Cumberland, Md., suffered a heart attack last week; Century's Owen Schnepf, has a son in bed wih the mumps.

Donald Schine has purchased the Maryland and Embassy from Grace Fisher. The Sydney at Bridgeville, Del., opened last week. Sam Goldberg of the Imperial, Brunswick, had his brothers in from Chicago last week.

MILWAUKEE

The Salem at West Salem has been sold by Mr. and Mrs. Harold Saxlund to Peter Vanderhoof, formerly of Plymouth. The Saxlunds expect to go to California. Vanderhoof will operate the house with his son, Merrill.

Two new theatres are scheduled for Town of Lake, south of Milwaukee with a $250,000 drive-in to be built by Standard Theatres and a house planned for A. Gordorski. Grafton, Wis., is surveying the town for a possible new 500-seater. The Hawkins at Hawkins is being remodeled. Richland Center now has two show houses, the New Richland being the second to serve the 4,500 population town.

(*Continued on Page 32*)

MOTION PICTURE ASSOCIATES

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REGIONAL NEWSREEL

LOUISVILLE

Reports from exhibitors in Louisville indicate a slump in box-office receipts, quite noticeable in some instances. Regular prices instead of the anticipated $1.40 top for the showing of "Arch of Triumph" will prevail at Loew's.

President W. E. Carrell of the Falls City Equipment Co. has returned from a sales trip through Kentucky.

Construction delays will defer for about 30 days the opening of Foster Lane's new Lane, Williamsburg, Ky., and of Walter L. Campbell's Bell in Ravenna. It is reported that a new house will be erected in Pineville to replace the Gaines, recently destroyed by fire.

Recent exhibitor visitors: Bob Enoch, Oscar Hooper, A. N. Miles, E. L. Ornstein, Lyell Webb, Clark Bennett.

CLEVELAND

Community Circuit Owner Henry Green Berger and Warner Ohio Zone Manager Nat Wolf head the motion picture drive here for the Jewish Welfare. Committeemen are M. B. Horwitz, Saul Frifield, E. J. Stutz, Bert Lefkowich, Harry Weiss and Martin Sperberg.

Local 160, IATSE, presented gold life membership cards last week to Member Lee Kolb for 25 years of service as a director and to Attorney Martin Blum, former state representative, who has maintained his union affiliation.

Allen Shaw has shifted from selling for Screen Guild to Film Classics. Harry Henderson resigned as manager of the Urbansky Lorain-Fulton where he had been for almost 20 years; Charles Rice, manager of the Urbansky Jennings succeeds him and John Urbansky, Jr., succeeds Rice at the Jennings.

Ex-Republic Manager Norman Levin, who has been ill since last summer, is back from California looking fine but with no definite plans for the future. RKO Assistant Booker Blanch Knobloch Brent has quit to concentrate on housekeeping. MGM Cashier Mollye Davis became an aunt last week when twin daughters were born to her sister. Twentieth-Fox's Manager I. J. Schmertz's daughter, Esty Schmertz Kaufman, will marry Bob Dobbs of New York. Louis Kaufman was a local visitor to the Warners offices.

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"Voice of Theatre Speakers"
JOE HORNSTEIN has it!

Honor Herman Levy

Political and motion picture leaders turned out last week in New Haven to throw a huge testimonial for Theatre Owners of America General Counsel Herman M. Levy at the Racebrook Country Club.

The 200 who attended heard Levy's work praised and TOA President Ted Gamble declared that motion pictures were "misunderstood" and were the greatest force in the world for good. Gamble said that theatres are a two-billion-dollar institution that play to 95 million patrons a week.

Levy was presented with a silver tea service by Hy Fine of M&P Theatres.

Among those attending were:

State Police Commissioner E. J. Hickey, Michael Whalen, first selectman of Hamden, and Julius Maretz, president of the N. H. Bar Association, Toastmaster Ted Jacocks, independent exhibitor; Si Fabian, Arthur Lockwood, Chick Lewis, Henry Needles, Louis Gordon, Tiny Rogovern, Harold Esken, Ed Cuddy, B. E. Hoffman, Max Hoffman, Ed Fay, Tom Duane, George Dembow, Lou Phillips, Jack Byrne, Henderson M. Richey, Morey Goldstein, Don Jacocks, Harry Browning, Lou Brown, Ray Moon, Carl Goe, John Pavone, Arthur Greenfield, Al Pickus, Hy Levine, Ben Simon, Henry Germaine, Sam Seletsky, Dan Finn, Harry Rosenblatt and many others.

VANCOUVER

City Council of Saskatoon, Saskatchewan, has voted to drop box-office taxes when Canada removes the tax and not reimpose it as a local levy. Exhibitors have pledged themselves to pass on the savings to the patrons.

Daylight-saving and night baseball, besides the coming of summer, has hit the box-offices here. Empire-Universal Manager Leslie Plottel has quit to open an apparel shop; Perry Wright of Toronto succeeds him. Steve Andriskah of Elk Point, Alberta, is rebuilding his recreation hall as a 300-seater for movies.

The Carlsonia at Fort St. John, B. C., owned by Jack Carlson and the town's only movie, was destroyed by a $75,000 blaze which almost wiped out the business district.

Rank officials find that British picture playing time in Canada has jumped from four per cent in 1946 to 30 per cent at present.

PHILADELPHIA

William Goldman's Erlanger admitted mothers free on Mother's Day provided they were accompanied. Dick Brown, former checker for Warners, is now a publicist for Stanley-Warner Theatres. Columbia Contract Clerk Jerry Levy and Office Manager Walt Donohue are on the sick list. Ex-Republic Manager Joe Engel is now manager for Quality Premium Distributors.

National Screen Service Manager Stanley Goldberg is offering $10 as a settlement for that dozen white shirts lost when his Chinese laundry got robbed. Sylvia Pomerantz is the new inspectress at Clark Films and Frank Spedder is the new night inspector. Mr. and Mrs. William Charles have announced the engagement of their daughter Joan Louise to Leon W. Cotrell. The future bride's father is head of Stanley-Warner's sound department.

The Philadelphia Motion Picture Preview Group held its annual spring luncheon last week with Mrs. Armand Loeb, in charge of arrangements.

TORONTO

Win Barron, manager commentator of Canadian Paramount News, scored a beat this week by having pictures of the Royal Silver Wedding Anniversary flown from New York where he added descriptive material to form a nine-minute short.

Odeon Eastern Division Manager C. J. Appel, Sam Fingold and Ralph Dale of its subsidiary National Theatres Service, have returned here after a complete tour of the circuit's eastern Ontario houses.

Demand for a popular vote on daylight saving time in Ontario has been turned down by the Government.

Jerome Cady, script writer for 20th-Fox, was stricken with a heart attack here and hospitalized while preparing a film story on the Royal Canadian Mounted.

Harold T. (Tubby) Long, 53, for 27 years in the film business and one-time general manager of Hanson Theatres Corporation, died of a heart attack last week a year after retiring. Survivors are his wife and his son.

DALLAS

Bill McCraw, executive director of the Variety Clubs International, was the principal speaker at the May Dallas Variety Club meeting. Texas Theatres Service has moved to larger quarters at the same address. Vernon Adams, former exchange manager and salesman in the southwest, is back in Dallas as exchange manager for Warner Bros.

Ed A. Wheeler has been appointed special sales representative for Sack Amusement Enterprises in Cincinnati, Cleveland, Indianapolis, St. Louis, and Pittsburgh.

HARRISBURG

Colonial Assistant Manager Jack Trumbo visited Pottsville recently with his mother. Twentieth-Fox's Mike Weiss was in town; ditto Fabian Area Manager Lou Golding. Harry Chubb, manager of the Hershey Community Theatre, is back at work after an illness. Senate Veteran Cashier Midge Funk Brennan, who has been with her husband, a marine, at Oceanside, Calif., plans to return here next month.

Exhibitor Walter F. Yost became a grandfather when his daughter, Mrs. Lynn A. Creason, gave birth to a son. Mr. and Mrs. Ed Fabian of New York visited the town. Harry Kuh, advance manager for the "Aqua Parade," was another visitor. The city's cancer fund drive ended last week with presentation of prizes to jingle winners from the Senate stage.

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

DES MOINES

Paramount has named Don Hicks, its Omaha manager, to the same post here, succeeding Harry Hamburg who is transferred to manager of the company's Kansas City exchange. Marion Anderson, Kansas City salesman, is promoted to head the Omaha branch.

Esther Huston, cashier at the Universal exchange, will be married May 31 to George Needham of Des Moines.

Fred Henry of Oelwein has purchased the Waucoma Theatre at Waucoma, Ia., from James Moore who plans to re-enlist in the navy. A contest is being held to find a name for the new theatre being completed at Storm Lake on the site of the former Tracy Theatre. Valley Theatre at Missouri Valley, Ia., which was closed recently because of lack of patronage, will be reopened. The Dayton Theatre, which was destroyed by fire last February, has been rebuilt and will open shortly under the management of John LeValley.

CHICAGO

Alliance circuit officials, S. J. Gregory, P. J. Dee, John Doerr and Peter Panagos are headquartering in Seattle during a two-week checkup tour of the circuit's Washington theatres. Irving Mandel, Monogram franchise holder, has returned from Florida fully recovered from injuries sustained in a motor accident. Captain Harry Fulmer is the new head of the Chicago censor board, succeeding Captain Timothy Lyne. MGM Central District Manager Burtus Bishop celebrated a combined wedding anniversary and his birthday last week.

Wayne Chance, formerly with the Granada, was killed in an air crash on a flight with the naval air forces. Joseph Kausel, formerly with the Tivoli, and first chief of Balaban & Katz's electrical department, died last week following a long illness. Manager Harold Paul of the Star and Garter theatres, long ill, is dead. His widow is cashier of the Lake in Oak Park. A son and daughter also survive.

B. & K. Personnel Director Elmer Immerman is in Franklin Hospital for a health checkup. Isadore Stein, Alba manager, is at home recuperating from an extended illness. Edward Halliday, Terminal Theatre, has returned from Phoenix, Ariz., where he went for his health.

Exempt? Not You

The city council of Conshohocken, Pa., has adopted an amendment to its proposed 10 per cent tax on amusement admissions, that would exempt religious and educational groups from the levy when the events are held on their own property. Action on the ordinance was delayed pending a public hearing.

PITTSBURGH

Several hnudred film industryites and personal friends turned out last Monday for the testimonial dinner for F. D. (Dinty) Moore, who has been promoted from Warners' Pittsburgh branch manager to eastern division manager at Boston. Ralph Mervis of the Mervis Bros. Circuit has announced his engagement to Mollye Bloom of Reading. A son was born last week to Mr. and Mrs. Donn Wermuth of the Fairmont at Fairmont, W. Va.

Former Ross Federal Services District Manager Harold C. Lund will produce Dick Powell's new radio show, "The Front Page." Dave Victor, who has operated theatres for 25 years, has sold the Victor at New Castle and will retire. Carl L. Dortic, son of veteran Charles Dortic, is Monogram's new West Virginia salesman.

Dale V. Shaffer, son of Roxy Theatre Exhibitor Edgar E. Shaffer at Slippery Rock, will marry Helen Hayes of Ellwood City Mar. 22.

ST. LOUIS

Joseph F. Woodward is the new Eagle Lion manager here. United Artists Chicago Publicity Director Chick Evens was a St. Louis business visitor. Paramount St. Louis Manager Maurice Schweitzer has resigned to enter the drive-in field. Maury Stahl, former St. Louis theatreman who now operates theatres in Newark, N. J., and Miami Beach, Fla., spent a week here. L. R. Cutts of the Royal, Royalton, Ill., has recovered from a recent illness.

Earl Mitchell has assumed his new post as manager of Fox Midwest's Globe in Christopher, Ill.; employes of the circuit's local Orpheum and Plaza threw a party for him and his wife. The home of Richard Phillips, operator of the Algerian, Tisco, Mo., was completely destroyed by fire. Owner Charles Brechner of the Premier in Grayville, Ill., is considering plans to rebuild the theatre recently destroyed by fire.

PORTLAND

Paramount has reopened its Portland branch with Wayne Thiriot, formerly Salt Lake City salesman, as manager. Astor Films Hal Boehme is covering the Inland Empire area. Paramount Exploiteer Bob Blair is home from a northwest Pacific trip. Oscar Paisley is building a drive-in near Coeur D'Alene, Idaho.

Mrs. Agnes Frakes and Mrs. Ruth Bishop have combined their theatre circuits in Idaho and eastern Washington.

Charles Feldman, western division manager and Barney Rose, western district manager of Universal were here conferring with George DeWaide, Seattle branch manager.

A. J. Sullivan, branch manager for United Artists, conferred with W. E. Callaway, western district sales manager in Portland. Also in conference was Alex Singelow, northwest representative.

A theatre thief held up Betty Kelly of Helig Theatre, Eugene, Ore., and annexed $300 plus. Manager Arthur Turner reports no trace of the bandit was found.

BOSTON

Independent Exhibitors, Inc., of New England (Allied) met here last week and elected Daniel J. Murphy president with the following other officers: Vice-presidents James Guarino, Maurice Safner; Secretary Julian Rifkin; Treasurer W. Leslie Bendslev; Business Manager Ray Feeley.

The Exhibitors heard Art Moger tell them of Publicity Anonymous, press agent outfit which has been organized in Boston to combat erroneous public opinion about motion pictures. Moger, who outlined the positive policy which the Publicists request, asked that each New England exhibitor serve on a committee and send all adverse material about pictures to Business Manager Ray Feeley, who will marshal forces to combat it. He also showed tear sheets of the Boston campaign to "reeducate" the public to attend the movies.

. . . NEWSREEL SYNOPSES . . .

(Released Wednesday, May 12)

MOVIETONE (Vol. 31, No. 37)—Republicans battle for presidential nomination in Ohio and Oregon; President speaks about housing and family welfare; Gas blast demolishes home in Long Island; Tornadoes wreak havoc in east and west; General Wainwright honored by Masons; Spring fever hits chimpanzees and they clean up; Sports: Men gymnasts in Olympics trials—Women diver candidates.

NEWS OF THE DAY (Vol. 19, No. 271)—President sees peril in housing shortage; Spectacular flight over China's highest peak; Fresh tornado leaves wide ruin in Texas; Dewey campaigns in far west; Fashions in lace for summer wear; Lighter side of the news.

PARAMOUNT (No. 74)—Taft vs. Stassen in Ohio; Alabama rejects Truman; Dewey stumps Oregon; "Lillipup" wows Texas; Truman on housing; Women divers show form.

UNIVERSAL (Vol. 21, No. 141)—"Mothball fleet" ready; Truman lauds family unit; Princess in coal mine; Twister levels Texas town; One dead in gas blast; Ely helicopter inside building; Chimps do spring cleaning; Olympic diving queens.

WARNER PATHE (Vol. 19, No. 78)—Trouble in Trieste; Koreans riot in Japan; Freak disasters across U. S.; Moonlight fashions; Major minds minors—by radio; Holland's Juliana visits mines.

ALL AMERICAN (Vol. 6, No. 290)—Nurses learn X-ray technique; Booker T. Washington "Hornets" win national basketball championship; Spider Burks becomes leading St. Louis disc jockey; The Earlie Wrightman family is named "Farm family of the year"; Mr. and Mrs. Barnett display curios of African trip; National defense conference held in Washington.

TELENEWS (Vol. 2, No. 29)—Jerusalem today; New Russo-Finn pact signed; Greek children of war find safety; Negroes rap draft as high court hits "Jim Crow" housing; Navy jets in carrier landings off Rhode Island; Truman seizes railroads; San Francisco Chinatown kids in baby contest; Gadgeteer shows world's zaniest inventions; Sports: Goodall Round Robin golf tournament—Novel starting gate prevents false starts—Mexican mountain climbers.

(Released Saturday, May 15)

MOVIETONE (Vol. 31, No. 38)—Railroads seized by U. S.; Socialist national convention names Norman Thomas for Presidency; Middies of U. S. Naval Academy prepare for summer cruise; San Francisco's Chinatown holds baby beauty contest; Mexican sweeps winners; Sports: Goodall Round Robin golf tourney—All-Navy boxing championship—Women wrestling.

NEWS OF THE DAY (Vol. 19, No. 272)—U. S. takes over the railroads; Chinatown holds first baby show; U. S.-Canada hail goodwill road; Sports: Golf classic won by Barron—Lamb derby—Wrestling belles.

PARAMOUNT (No. 75)—Canada, U. S. hail newest highway link; Fresh air sculpture; Record exhibit as 23 countries show products at Paris fair; Railroad strike averted.

UNIVERSAL (Vol. 21, No. 142)—U. S. seizes roads to halt rail strike; Atom-age mechanical hand demonstrated; Aviation dunking drill at Anapolis; Mexico film studio destroyed by fire; Italian bridge collapse kills 22; Jap police arrest quack physician; Barron wins Goodall golf tournament.

WARNER PATHE (Vol. 19, No. 77)—Defensive in central Greece; U. S. seizes railroads; 500,000 refugees aided in Delhi; Socialists name Thomas for president; Belgium displays old lace; Chinatown baby show; Checkup checks chiselers; Navy boxing championship.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

by Ann Lewis

The most decorated soldier of World War II, Audie Murphy, who was brought here for a film career after the Cagneys saw his picture on the cover of *Life,* is being tested this week for the leading role in the Variety Clubs rehabilitation picture, "Bad Boy," which Paul Short is producing for Monogram. The screenplay is presently being written by Robert D. Andrews with filming to start in July.

* * *

Tony Martin expects to spend some of his spare time at Universal-International. He has just signed a term deal with the studio calling for one picture a year over a period of years. Arrangements are to star him in a big-budget musical with several properties now under consideration for the 1949 *program. Top cast and composers are also part of the plan.*

* * *

Harry Popkin, an exhibitor who decided to try his hand at producing, and who is presently in the process of filming "My Dear Secretary" for United Artists, starring Laraine Day, is currently dickering with David Farrar, British star, for one of the starring roles in his second film, "Impact." He has already acquired the novel "Sheila" as his third film on his ten-picture UA release schedule.

* * *

At MGM Shorts Producer Fred Quimby plans to inaugurate "Tom and Jerry in Holland" as the first of a new series for the cat-mouse duo. One that will take them to every important country in the world, for it will combine educational messages with entertainment in such a way as to make learning pleasurable. Co-directors will be William Hanna and Joseph Barbera.

* * *

At Columbia, a property that the studio purchased six years ago was put into production as a Rosalind Russell starring vehicle. This was an original story by Gene Towne called "Miss Grant Takes Richmond." And for Rita Hayworth the studio acquired the screen rights to "Lona Hanson," a forthcoming Thomas Savage novel. Along with Miss Hayworth go the services of producer S. Sylvan Simon.

* * *

The famous Texas Rangers will again be a screen subject in Paramount's "Streets of Laredo." Based on an incident in their exploits, the picture will have William Holden, Macdonald Carey and William Bendix in the top roles, with Leslie Fenton directing for Producer Robert Fellows. To be photographed in Technicolor, it sounds like a film of major proportions.

* * *

Another T-Man picture is being planned at Eagle Lion. This time it will be called "T-Men on the Border," and preparations have already been started for its filming. William Katzell and Aubrey Schenck will co-produce this semi-documentary tale, with the full cooperation of the Treasury Department. No cast has been set.

* * *

The comedy team of Abbott & Costello are going to invade the horror department again. They are slated to make a picture called "Abbott & Costello and the Invisible Man" the only one of the gruesome groupsome that Universal-International left out of their last horror film. Before the boys meet "The Invisible Man," however, they are going to make "Mexican Hayride," scheduled to start in August.

* * *

Ten years after he signed a term contract with RKO, Albert Sharpe, Irish actor of "Finian's Rainbow" fame, drew his first assignment at the studio. A series of loan-outs at other studios took care of the intervening time, and now he gets to play one of the major roles in "Baltimore Escapade," which Richard Wallace will direct. He joins a cast including Robert Young, Shirley Temple, John Agar and Johnny Sands.

* * *

James Nasser has just announced that he is expanding into the short subject field. His immediate plans call for the installation of a special department devoted to industrial, commercial, educational and religious, as well as regular program subjects. With his theatre operations and his feature productions, this covers quite a bit of territory.

* * *

The two Bills of Pine-Thomas Productions have just completed arrangements for a Cinecolor commitment for their big-scale production for Paramount, "Captain China." This will be their fourth production in color.

RKO Buys Screen Rights To Song, Nature Boy

Screen rights to Nature Boy, the song by Eden Ahbez which became a nationwide hit shortly after a recording by Nat ("King") Cole was released, have been purchased by RKO Radio, which will feature it in the Technicolor production, "The Boy With Green Hair." The film is the story of a "nature boy" who is endowed with green hair as a peace symbol.

Studio Roundup

Pictures now before the cameras represent a tremendous investment. As an example, the biggest crockery and glassware breakage of 1948 was last week necessarily added to production expenses of Warners' "Silver River." Reason: Ray Bolger had to practice yanking a tablecloth from a loaded table in a nightclub sequence with June Haver. About 50 assorted plates and glasses crashed to the floor before the rubber-legged dancer succeeded in whisking away the cloth without mishap. Another small item of expense was chalked up when a Warners second unit camera crew returned to the Burbank studio after shooting backgrounds at Jones Beach, N. Y., for "The Girl From Jones Beach."

Marin Starts at Warners

Edwin Marin starts his first directorial assignment at Warners on May 17 when "Younger Brothers," an adventure yarn with Wayne Morris, Janis Paige, Bruce Bennett and Geraldine Brooks heading the cast, gets the gun.

Another example of the expense involved in current production is at Universal-International where an enlarged doorway has to be constructed on one of the stages to accommodate a C-47 transport plane which is being used in the Joan Fontaine-James Stewart film, "You Gotta Stay Happy." None of the present doors are large enough to permit the plane's passage, even with the wings detached. Furthermore, the U-I boys have to grade and pave the outside of the large set to get the C-47 inside. Joe Cook, Jr., son of the famous comedian, was assigned the role of a bellhop in the film.

Biggest Battle Scenes

U-I also had quite an expenditure last week when the biggest battle scenes for any of its films since "All Quiet on the Western Front" got under way on the back lot, with principals and extras milling around in "fighting" scenes between French Foreign Legionnaires and Indo-Chinese guerillas for "Rogues' Regiment." Scheduled to start May 17 is "The O'Flynn,"

Lantz Goes to Grass Roots for Audience Reaction



Walter Lantz

A grass-roots tour of small towns in the South has convinced Walter Lantz, president of the Cartoon Producers Association and one of the industry's foremost makers of short subjects, that the western flavor will give wider appeal to his pictures.

The producer of "Woody Woodpecker" and other cartoons was counting the profits to his "feel" of audience tastes by reason of his trip at the time this correspondent interviewed him. And he had concluded that more producers should visit the small towns to learn how the mass of the American picturegoers want their entertainment fare.

"Many theatremen told me their theatres were virtually empty during the week, and that weekend showings of Westerns really saved their hides," Lantz declared.

"In the towns I visited, I learned that the average audience is composed of family groups, so if the plot of the picture is complicated there are plenty of complaints to the exhibitor."

The immediate result of the trip Lantz made to more than 40 towns with population of from 2,000 to 20,000, was a change of his production plans whereby the first two of his new "Woody Woodpecker" releases through UA will have western atmosphere. The pictures will be titled "Wild and Woody" and "Puny Express."—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Undercover Man — Principals: Glenn Ford, Nina Foch. Director, Joseph Lewis.

Rusty Pays a Debt—Principals: Ted Donaldson, John Litel, Ann Doran. Director, Seymour Friedman.

Walking Hills—Principals: Randolph Scott, Ella Raines, William Bishop. Director, John Sturges.

MONOGRAM. Kidnapped—Principals: Roddy McDowall. Director, William Beaudine.

Manhattan Folk Song—Principals: Freddie Stewart, Phil Brito, Jimmy Dorsey and His Orchestra. Director, Will Jason.

RKO RADIO. Indian Agent—Principals: Tim Holt, Richard Martin, Nan Leslie. Director, Lesley Selander.

20th-FOX. Trouble Preferred — Principals: Charles Russell, Peggy Knudsen, Lynne Roberts. Director, James Tinling.

West of Tomorrow—Principals: Christine Miller, Arthur Franz, Richard Jaeckel. Director, Joe Newman.

TITLE CHANGES

"Courage of Gallant Bess" (EL) now ADVENTURES OF GALLANT BESS

"Judgment in the Wilderness" (EL) now THE BIG CAT

"White Unicorn" (U-I) now BAD SISTER

"The Eternal Melody" (Col.) now HER WONDERFUL LIFE

which Douglas Fairbanks, Jr. will produce and direct. The second unit has been shooting preproduction on location.

Producer Harry Popkin arranged the shooting schedule of Cardinal's "My Dear Secretary" so that Laraine Day could finish her assignment as soon as possible and rejoin her husband, Leo Durocher, manager of the Brooklyn Dodgers.

Goldwyn Film Begins

Samuel Goldwyn's "Take Three Tenses," costarring Teresa Wright and David Niven, starts this week. Goldwyn, who lavishes considerable care on his pictures, just brought back background and process footage from England. His unit was headed by Gus Schroeder. Then he hired British actor Alan Napier as voice coach for the film to help members of the cast (with the exception of David Niven) develop English accents for their roles. Miss Wright gets a special instructor.

RKO's "Indian Agent," a Tim Holt western, started on May 10 on location at Lone Pine. Iron Eyes Cody, Cherokee Indian whose given name was the result of a 22-hour dance endurance contest, plays a top role.

Kristine Miller was borrowed by independent producer Frank Seltzer from Hal Wallis, and Arthur Franz from the Broadway stage success, "Command Decision," for roles in "West of Tomorrow," which went into work May 10 for 20th-Fox release. Miss Miller is the only woman in the cast of 123 men. Sol Wurtzel, another independent producer at 20th-Fox, set the production wheels in motion for "Trouble Preferred" on May 12.

Keaton at MGM

Former comedian Buster Keaton is serving as technical director at MGM on comedy routines for Red Skelton's "A Southern Yankee." Edward Sedgwick took over the direction from S. Sylvan Simon for two weeks' additional shooting. William Beaudine and his son are working together for the first time as the veteran director and youthful assistant handle Monogram's "Kidnapped," starring Roddy McDowall, which started May 10. William Bendix left Hollywood for New York to film scenes during the New York-Cleveland series at Yankee Stadium for Allied Artists' "The Babe Ruth Story."

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Kane to Raise Cain With Busy Schedule

With one picture set to start this month, the script completed on a second story, and a third screenplay nearing the finish line, Republic Associate Producer-Director Joseph Kane is slated to put all three before the cameras ere the year ends, giving him a busy schedule at the valley studio.

First to go is "The Far Outpost," which starts May 21. Then will come "The Missourians," which is tentatively set for an early July start. After Kane gets his breath—if he has time—he'll go to work on "Ghost of Gunsight Pass" in September.

In Supporting Roles

Janis Paige and Douglas Kennedy have been named by Warners to support Wayne Morris and Robert Hutton in "The Younger Brothers," a forthcoming sequel to the 1941 film, "Bad Men of Missouri."

It'll Be 6 in Work Come Middle of June

Six new pictures will get the starting gun at Universal-International by mid-June.

Already under way is Rampart's "You Gotta Stay Young" and "Countess of Monte Cristo," which is being made by John Beck's Westwood Productions. Slated to start later in the month are Douglas Fairbanks' "The Exile" and the Abbott & Costello comedy, "Mexican Hayride." Set to start the first week in June are "Wildfire" and "Criss Cross."

Colbert to Star in 'Family Honeymoon'

Claudette Colbert has been set by Universal-International for the starring role in the Homer Croy novel, "Family Honeymoon," which John Beck and Z. Wayne Griffin will co-produce. Production is scheduled to start early in June, with Claude Binyon directing from the screenplay by Dane Lussier.

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STUDIO AND PRODUCTION EQUIPMENT

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CONTEMPLATING PICTURE MAKING? SOS has it—Mitchell Standard Camera, Four Panastro lenses, magazines, two tripods, motor, etc., $5,997.50; Akeley Newsreel Camera, 2 lenses, magazines, tripod, etc., $295.00; Belhowell 110AC/DC motor, $249.50; Mitchell Motor Adaptors, $79.50; Askania 35-mm. Studio Camera, syncmotor, 3 lenses, magazines, blimp, etc., $975.00; Blue Seal 35-mm. Single System Recorder complete, $295.00; Three Way Sound Moviola, reconditioned, $795.00; New Moviola D, $279.50. Send for latest stocklist. New Address S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

THEATRES FOR SALE

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FOR YOUR BINGO GAMES. Controlled or uncontrolled, die cut, play right, priced right. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

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THREE CHEERS FOR THESE CHAIRS, satisfied customers say! 20,000 available. Priced $3.95 up and condition IS RIGHT. Ideal, Stafford, Andrews, American, Heywood. Veneers, panelbacks, fully upholstered. Send for latest list. New address, S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

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USED EQUIPMENT

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DAYTIME SHADOWBOX BEADED SCREENS, Collapsible, 39"x52", worth $125.00, now $44.50; Soundfilm Amplifiers, $29.50 up; Coinometers, $49.50; Portable 35-mm. Sound Projectors, $89.50 up; 16-mm. Sound Projectors, $109.75 up; Complete PA Systems, $44.75; Rebuilt General two unit Electric Ticket Machines, $139.50. Send for Sales Bulletin. New Address, S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

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DOZENS OF DRIVE-INS already equipped by SOS—because we sell for less—DeVry H. I. Arc-sound complete theatre outfits, $2495.00; 50 and 64 ampere High Intensity Imperial and Stabilarc Generators, panel, ballasts, starters from $395.00; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins, $995.00 up. New address S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

ADVANCE DATA
On Forthcoming Product

Sorry, Wrong Number (Paramount) Principals: Barbara Stanwyck, Burt Lancaster, Ann Richards. Director, Anatole Litvak. Drama of the terror of a bedfast invalid who overhears via telephone two men plotting the murder of an unnamed woman—which turns out to be herself.

Now and Forever (Paramount) Principals: Claude Rains, Macdonald Carey, Wanda Hendrix, Andrea King. Director, Mitchell Leisen. Conflict which arises when a young man comes between a 55-year-old museum curator and the 19-year-old uneducated daughter of a farmer.

Brain of Frankenstein (U-I) Principals: Abbott & Costello, Lon Chaney, Bela Lugosi. Director, Charles Barton. Comedy concerning Abbott & Costello's dilemma when they deliver crates containing the remains of Dracula and Frankenstein's monster to a House of Horrors.

The Shamrock Touch (20th-Fox Principals: Tyrone Power, Anne Baxter, Cecil Kellaway. Director, Henry Koster. Drama of an American correspondent who surrenders the publisher's daughter, whom he thought he loved, for a colleen he had met in Ireland.

The Window (RKO Radio) Principals: Barbara Hale, Bobby Driscoll, Arthur Kennedy. Director, Ted Tetzlaff. A youngster sees a murder committed, but no one believes him until the murderers try to kill him too.

The Charming Matt Saxon (U-I) Principals: Robert Montgomery, Susan Hayward, John Payne, Audrey Totter. Director, Claude Binyon. A Broadway producer deliberately robs his own girl of her Hollywood chance by declaring her a dipsomaniac, causes a rift between a novelist and his wife, continues his villainous ways despite being exposed.

I Surrender Dear (Columbia) Principals: Gloria Jean, David Street. Director, Arthur Dreifuss. Musical about a singing career-seeking girl who goes to Rio to sing with a band without the knowledge of her disc-jockey father.

The Mystic (EL) Principals: Turhan Bey, Lynn Bari, Cathy O'Donnell. Director, Bernard Vorhaus. Drama of a woman deluded by a fake spiritualist into believing she is communicating with her supposedly dead husband, who turns out to be alive. Both the husband and the spiritualist are slain, and the wife is cured of her delusions.

Hollow Triumph (EL) Principals: Paul Henreid, Joan Bennett. Director, Steve Sekely. Drama of what happens to a man when he directs his intelligence into the wrong channels.

The Big Punch (WB) Principals: Wayne Morris, Mary Stuart, Gordon MacRae. Director, Sherry Shourds. Drama of the boxing ring in which a gambler frames a fighter in connection with a murder.

Smart Girls Don't Talk (WB) Principals: Virginia Mayo, Bruce Bennett, Robert Hutton. Director, Richard Bare. Gangster drama of a man and woman who form a disreputable friendship to fleece a gambler of his money.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Gold	Allied
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blood on the Moon	RKO
Blue Lady	Rep.
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	FC

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

		Time Mins.	Rel. Date	Refer to
CURRENT				
2 Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3 Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5 Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
6 Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4 Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47
COMING				
Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford			
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	5/30/48	b5/1/48
7 Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6 Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48

ASTOR PICTURES

Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
Westerns (Coming)				
Battling Marshal	Sunset Carson-Pat Starling			
Six-Shooter	Sunset Carson-Pat Starling			
Sunset Carson Rides Again	Sunset Carson-Pat Starling			
Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

CURRENT				
Adventures in Silverado (W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	b5/8/48
Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray	75	5/6/48	a3/13/48
911 Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
821 Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915 Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930 Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929 Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905 Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917 Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
Port Said (D)	W. Bishop-G. Henry-S. Geray	69	4/15/48	a2/28/48
Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918 Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981 The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919 Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827 When a Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47
COMING				
Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart			
Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
Black Eagle	William Bishop			
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms	67	6/3/48	a1/10/48
Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			a2/21/48
Coroner Creek (W)	Randolph Scott-Marguerite Chapman	111		a11/8/47
First Gentlemen, The (D)A	Jean-Pierre Aumont-Joan Hopkins	93	June '48	b5/8/48
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair			b5/8/48
Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
Gentleman from Nowhere	W. Baxter-F. Baker			
Her Wonderful Life	Janis Carter-Marc Platt			
I Surrender Dear	Gloria Jean-D. Street-D. McGuire			
Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
Lady from Shanghai, The (My-D)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
Let's Fall in Love	Lamour-Carter-Parker-Ameche			a5/8/48
Loaded Pistols	G. Autry-B. Britton			
Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			a5/1/48
Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
Manhattan Angel	G. Jean-Ross Ford-P. White			
Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
Rusty Pays a Debt	T. Donaldson-J. Litel-A. Doran			
Singin' Spurs	Hoosier Hot Shots-Patricia White			
Strawberry Roan, The *C (W) F	G. Autry-G. Henry-J. Holt	76		b4/24/48
Thunderhoof	Preston Foster-William Bishop			a5/1/48
Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
Undercover Man	Glenn Ford-Nina Foch			
Walking Hills	R. Scott-E. Raines-W. Bishop			
Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette	55	10/14/47	
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48	
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47	b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette			
	Trail to Laredo	Charles Starrett-Smiley Burnette			
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
820	Cobra Strikes, The (My)	S. Ryan-L. Brooks-R. Fraser	62	4/24/48	a4/17/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/6/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48	b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
816	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	95	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	2/14/48	b7/17/48
301	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
710	Railroaded (D)A	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47	b10/11/47
707	Red Stallion *C (D)F	T. Donaldson-R. Paige-J. Darwell	82	8/16/47	b7/26/47
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
818	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	104	11/15/47	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-M. Anderson-P. Lukas	98	3/27/48	b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Assigned to Danger (D)A	Gene Raymond-Noreen Nash	66	5/19/48	b5/8/48
	Big Cat, The	Lon McCallister			
	Born to Fight	Scott Brady-Anabel Shaw			
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89		b4/24/48
	Canon City	S. Brady-C. Russell-S. Clements		6/30/48	
	Closeup	A. Baxter-P. Huston-J. Carradine		6/9/48	
	Hollow Triumph	Paul Henreid-Joan Bennett			
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel			
	Let's Live a Little	Hedy Lamarr-Robert Cummings			
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey		6/23/48	a2/21/48
	Mystic, The	T. Bey-C. O'Connell-L. Bari			
	Northwest Stampede *C (D)	J. Leslie-J. Craig-J. Oakie		7/28/48	a12/20/47
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames			b1/25/47
	Raw Deal	Dennis O'Keefe-Claire Trevor	104	5/26/48	
	Shed No Tears	W. Ford-J. Vincent-F. Albertson		7/21/48	
	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell		7/7/48	
	"29 Clues"	Richard-Basehart-Scott-Brady			

Westerns (Current)

853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48	b3/27/48
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
	Prairie Outlaw	E. Dean-R. Ates-J. Holt		5/12/48	
	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/16/48	b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice	L. Brooks-R. Paige-R. Vincent	73	May '48	
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48	b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian	73	8/8/47	
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey			
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		June '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Will It Happen Again? (Doc)	Adolph Hitler-Eva Braun	61	May '48	
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47	b2/15/47
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48	b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48	b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47	b7/5/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. 47	b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48	b3/27/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47	b8/2/48

Title	*Company*
Challenge, The	20th-Fox
Charming Matt Saxon, The	U-I
Checkered Coat, The	20th-Fox
Cheyenne	WB
Child of Divorce	RKO
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Exile, The	U-I
Exposed	Rep.
Eyes of Texas	Rep.

F

Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Life	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Summer	RKO
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Stand Accused	U-I
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Flight	Para.

K

Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48		
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48		
	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	111	June '48		b3/27/48
	Command Decision	Clark Gable-John Hodiak				
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48		
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh				a11/15/47
	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48		b4/10/48
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48		
	Kissing Bandit, The *T	F. Sinatra-K. Grayson				a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell				a11/15/47
	On an Island With You *T (M)F	E. Williams-P. Lawford	106	June '48		b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88			b8/31/47
	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102			b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105			b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77			b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48		b3/13/48
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie				
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr.				
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48		
	Words and Music *T	J. Garland-M. Rooney-T. Drake				

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48		b1/31/48
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48		a2/14/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47		b12/27/47
4712	Docks of New Orleans (M)	R. Winters-V. Sen Young	70	4/4/48		a2/7/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48		b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47		b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48		b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47		b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47		
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47		b8/9/47
	Mystery of the Golden Eye	R. Winters-M. Moreland		4/19/48		
622	News Hounds (C)F	Leo Gorcey-H. Hall-B. Jordan	68	9/13/47		b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48		a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47		b8/16/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48		b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48		
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48		b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox				
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay				a5/1/48
	Kidnapped	Roddy McDowall				
	Manhattan Folk Song	F. Stewart-P. Brito-J. Dorsey				
	Michael O'Halloran	Allene Roberts-Scotty Beckett				
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin				
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48		a5/1/48
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell				
4715	Stage Struck	Audrey Long-Kane Richmond				

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48		
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47		b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47		b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48		
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48		
	Range Renegades	J. Wakely-C. Taylor-C. Larson		5/9/48		
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48		

Westerns (Coming)

	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor				
	Saddle Serenade	J. Wakely-C. Taylor				
	Triggerman	Johnny Mack Brown-Raymond Hatton				

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47		b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48		b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47		b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48		b2/14/48
4617	Desert Fury *T (D)A	Lizabeth Scott-John Hodiak	98	8/15/47		b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47		b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48		b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47		b3/1/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48		b2/28/48
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48		b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48		b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47		b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107			b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47		b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47		b8/9/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming				a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey				
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund		8 20/48		a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48		a1/10/48
4722	Big Town Scandal	Philip Reed-Hillary Brooks	62	7/30/48		
	Dark Circle	R. Milland-T. Mitchell-A. Totter				
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams				
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
	Dynamite	William Gargan-Leslie Brooks				
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
	Great Gatsby, The	Ladd-Field-Carey-Hussey				
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman				
	My Own True Love (D)	Phyllis Calvert-M. Douglas				a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund				a8/9/47
	Now and Forever	Rains-Carey-Hendrix-King				
	Paleface, The *T	Bob Hope-Jane Russell				a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly				a3/6/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews				
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball				

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards				
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley				
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall				a6/14/47

RKO RADIO

CURRENT

				Trade Shown		
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47		b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47		b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47		b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47		b8/10/46
802	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85	Aug. '47		b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48		b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47		b10/4/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48		b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47		b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47		b8/28/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48		b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48		b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47		b8/27/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48		b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47		b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47		b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47		b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48		b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47		b11/1/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47		b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48		b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47		b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63			b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman				a2/7/48
815	Berlin Express (D)F	Oberon-Ryan-Korvin-Lukas	86			b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan				
	Bodyguard	L. Tierney-P. Lane-S. Brodie				
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale				
816	Fighting Father Dunne (D)	P. O'Brien-M. Dell-D. Hickman				a8/30/47
	Good Sam (C-D)	Gary Cooper-Ann Sheridan				a2/14/48
819	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell				
	Indian Agent	T. Holt-R. Martin-N. Leslie				
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias				a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery				a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89			b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams				
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez				a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell				a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum				a12/27/47
817	Return of the Badmen (W-D)	Randolph Scott-Anne Jeffreys				a12/6/47
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead				a12/13/47
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67			b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy				
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet				a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington				
	Window, The	B. Hale-A. Kennedy-Bobby Driscoll				
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva				a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48		b12/27/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48		b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47		b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47		b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47		b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47		b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48		b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48		b5/8/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48		b3/27/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	5/10/48		a5/1/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48		b4/24/48
	Macbeth (D)	O. Welles-J. Nolan-R. McDowall	60	5/10/48		a8/23/47
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48		b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48		b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48		a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47		b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47		b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48		b1/24/48
731	Under California Stars (W) *T	R. Rogers-J. Frazee-A. Devine	70	5/1/48		a3/13/48
618	Wyoming (W)F	W. Elliott-V. Ralton	84	8/1/47		b7/26/47

COMING

	Blue Lady	Carroll-Mara-Gomez-Bedoya				
	Daredevils of the Sky	Robert Livingston-Mae Clark				
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett				
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers				
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth				
	I, Jane Doe (D)	R. Hussey-J. Carroll-V. Ralston	85	5/25/48		a3/13/48
	Moonrise	D. Clark-G. Russell-E. Barrymore				a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts	60	5/31/48		
	Sons of Adventure	Russell Hayden-Lynne Roberts				
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin				

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47		b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48		b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48		b5/8/48
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48		b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47		b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47		b10/11/47

Westerns (Coming)

755	Carson City Raiders	A. Lane-E. Waller-B. Jons	60	5/13/48		
	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller				
	Nighttime in Nevada *T	Roy Rogers-Andy Devine				
656	Timber Trail *U	Monte Hale-Lynne Roberts	67			

SHOWMEN'S TRADE REVIEW

Title	*Company*

M

Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Manhattan Folk Song	Mono.
Man Wanted	EL
Marauders, The	UA
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Mine Own Executioner	20th-Fox
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid.	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
Mystery of the Golden Eye	Mono.
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL

N

Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.

O

Odd Man Out	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Pretender, The	Rep.

R

Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Pays a Debt	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saddle Serenade	Mono.
Saigon	Para.
Sainted Sisters	Para.
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Sting of the Lash	SGP
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

X-2	Boy, What a Girl	Negro Cast	69	9/20/47		
4704	Burning Cross, The (D)A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47		b5/17/47
X-3	Miracle in Harlem	Stepin Fetchit	71	5/14 48		
	Sting of the Lash	Wade-MacDonald-Blackley-Barnett	70			
4615	Police Reporter	L. Aubert-A. Baxter	76	4/30/48		a12/27/47
4705	Prairie, The (D)	J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
4706	Road to the Big House, The (D)A	Negro Cast	70	10/18/47		b7/26/47
X-1	Sepia Cinderella (C-M)A	L. LaRue-A. St. John-P. Stewart				
	Sting of the Lash	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4704	They Ride By Night (D)A	R. Hayden-Jennifer Holt	42	2/21/48		
4708	Trail of the Mounties	R. Hayden-J. Holt-T. Coffin	40	12/13/48		b4/17/48
4707	Where the North Begins (D)F					

SELZNICK RELEASING ORGANIZATION

CURRENT

	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47
	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94			b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48

COMING

	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX

CURRENT 1947-'48

809	An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
731	Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
732	Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
723	I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104	Aug. '47		b6/14/47
725	Kiss of Death (D)A	Victor Mature-Brian Donlevy	99	Sept. '47		b8/16/47
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
724	Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107	Sept. '47		b8/23/47
730	Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
726	Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47		b7/26/47
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
814	Thirteen Lead Soldiers (My)	T. Conway-M. Palmer-H. Westcott	66	Apr. '48		a4/17/48
720	Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

	A Man About the House	M. Johnson-D. Gray-K. Moore	94			b6/28/47
820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				a5/1/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
	Big Dan	C. Russell-V. Christine-G. Gray				
	Burlesque *T	Grable-Dailey-Oakie-Havoc				
825	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield		July '48		
819	Counterfeiters, The	J. Sutton-D. Merrick-H. Beaumont	73	June '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
		Andrews-Peters-Romero-Revere		Aug. '48		a2/14/48
821	Deep Waters (D)	Rex Harrison-Peggy Cummins	79	July '48		
822	Escape	Paul Langton-Gary Gray		Aug. '48		
828	Fighting Back	Victor Mature-Coleen Gray	88	May '48		b4/10/48
815	Fury at Furnace Creek (W-D)	John Emery-Tamara Geva				
	Gay Intruders	N. Guild-D. Dailey-C. Winninger	89	June '48		a5/17/47
827	Give My Regards to Broadway *T	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
818	Green Grass of Wyoming *T (D)F	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
816	Iron Curtain, The (D)A	Victor Mature-Richard Conte				a5/8/48
	Martin Rome	B. Meredith-K. Moore-D. Gray	108	July '48		b12/6/47
824	Mine Own Executioner (D)A	Lupino-Wilde-Holm-Widmark				
	Road House	T. Power-A. Baxter-C. Kellaway				
	Shamrock Touch, The	O. deHavilland-L. Genn-M. Stevens				a10/11/47
	Snake Pit, The (D)	M. Stevens-R. Widmark-L. Nolan		July '48		a5/1/48
823	Street With No Name, The	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Lady in Ermine *T (M)	T. Power-G. Tierney-R. Gardiner				
	That Wonderful Urge	Sonia Dresdel-Barbara White				a1/24/48
	This Was a Woman (D)A	C. Russell-P. Knudsen-L. Roberts				
	Trouble Preferred	R. Harrison-L. Darnell-R. Vallee	108			b3/13/48
	Unfaithfully Yours			Aug. '48		
826	Walls of Jericho, The (WD)	C. Wilde-L. Darnell-A. Baxter				
	West of Tomorrow	C. Miller-A. Franz-R. Jaeckel				
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47
829	Winner's Circle, The	Jean Willes-Morgan Farley	70	Aug. '48		

UNITED ARTISTS

CURRENT

	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47		b8/30/47
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/46
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. '47		b7/19/47
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47		b8/2/47
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47		b7/19/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Four Faces West (D)	J. McCrea-F. Dee-C. Bickford		May '48		a1/24/48
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	My Dear Secretary	L. Day-K. Douglas-K. Wynn				
	Outpost in Morocco	George Raft-Akim Tamiroff				
	Pitfall, The	D. Powell-L. Scott-J. Wyatt				
	Red River	John Wayne-Walter Brennan				

	Sinister Journey	Wm. Boyd-Andy Clyde			
	So This Is New York	H. Morgan-V. Grey-R. Vallee			
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13/47
	Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn			
	Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney			
	Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47
	Who Killed 'Doc' Robbin? *C (C)F	V. Grey-D. Castle-G. Zucco	51		b5/8/48

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47	b5/3/47
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47	b6/21/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	b3/6/48
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/47
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47	b6/28/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48	b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47	b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/47
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47	b8/16/47
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47	b7/19/47
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47	b7/26/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47	b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47	b10/4/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113		b10/12/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
660	Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48	b4/17/48
656	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
	Bad Sister	M. Lockwood-I. Hunter	97	June '48	b12/6/47
	Blanche Fury	V. Hobson-S. Granger	95		b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi			
	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Charming Matt Saxon, The	R. Montgomery-S. Hayward-J. Payne			
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler			
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48	b6/7/47
	Fame Is the Spur (D)A	M. Redgrave-R. Johns	112	Sept. '48	b10/4/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Good Time Girl (D)A	Jean Kent-Dennis Price	92		b5/28/48
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109		b1/18/47
	I Stand Accused	F. March-E. O'Brien-F. Eldridge			
	Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton			
	Larceny	J. Payne-J. Caulfield-D. Duryea			
659	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106		b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	William Powell-Ann Blyth			a5/8/48
	My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120		b9/7/46
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	Oh Say Can You Sing	Sheila Ryan-Fred Brady			a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			
661	River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
	Rogues' Regiment	D. Powell-M. Toren-V. Price			
	Snowbound	R. Newton-D. Price	86		
	Tap Roots (D)	Van Heflin-Susan Hayward			a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
662	Up in Central Park (M)	D. Durbin-D. Haymes-V. Price			a12/20/47
	Washington Girl	Durbin-O'Brien-Taylor-Lynn			
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87		b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert			

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
703	Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47	b9/6/47
701	Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47	b8/2/47
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47	b8/16/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47	b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48	b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
	Big Punch, The	W. Morris-L. Maxwell-G. MacRae			
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas			a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon			
	Key Largo	Humphrey Bogart-Lauren Bacall			a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou			
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus			
	One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore			
	Romance on the High Seas	Jack Carson-Doris Day-Janis Paige			a11/15/47
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae			
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			
	Smart Money	Z. Scott-V. Mayo-D. Kennedy			
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone			
726	Wallflower (C-D)	Robert Hutton-Joyce Reynolds	77	6/12/48	a7/12/47
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall			a11/1/47

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Girl	Para.
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono.
Voice of the Turtle	WB

W

Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Washington Girl	U-I
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
When a Girl's Beautiful	Col.
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Wild Harvest	Para.
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Wyoming	Rep.

Y

Years Between	U-I
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina). H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

ZERO FOR CONDUCT (France-Cine-Class.) J. Daste-R. LeFlon. 44. b10/25/47

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

MY BROTHER JONATHAN (Pathe). M. Denison-D. Gray. 105. b3/13/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	112	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
1029	Invisible Man Returns, The	V. Price-C. Hardwicke	81	Dec. '47	1940
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
SELZNICK RELEASING ORGANIZATION					
	Intermezzo	I. Bergman-L. Howard		Nov. '47	1939
20th-FOX					
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	85	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

"ABBOTT AND COSTELLO HAVE 'EM ROLLIN
IN THE AISLES. A SLAPSTICK KNOCKOUT
—MOTION PICTURE HERA

"LAUGHS ENOUGH TO KEEP THE CUSTOMER
LINING UP AT THE BOX OFFICE!"—DAILY VARIE
"FOR TOP TAKES!"—BOXOFFICE . . . "HILARIOUSL
FUNNY!"—SHOWMEN'S TRADE REVIEW . . . "A LAUG
SPREE!"—FILM BULLETIN . . . "POPULAR APPEAL!"—EXHIBITO
"COMEDIANS AT THEIR BEST!" —HOLLYWOOD REPORTE
"A FUNFEST FROM START TO FINISH!" —VARIE

BUD ABBOTT
LOU COSTELLO

EAGLE LION FILMS
PRESENTS

"THE NOOSE HANGS HIGH"

WITH
JOSEPH CALLEIA LEON ERROL CATHY DOWNS
PRODUCED AND DIRECTED BY CHARLES BARTON

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

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Audience Classifications
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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

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MAY 22, 1948
Vol. 48 No. 21

GABLE TURNER WOW!



The team that generates STEAM is THRILLING record-breaking crowds!

CLARK GABLE · LANA TURNER

ANNE BAXTER · JOHN HODIAK

M-G-M's **Homecoming**

RAY COLLINS · GLADYS COOPER · CAMERON MITCHELL

A MERVYN LeROY PRODUCTION · Original Story by SIDNEY KINGSLEY · Adaptation by JAN LUSTIG

Screen Play by PAUL OSBORN · Directed by MERVYN LeROY

Produced by SIDNEY FRANKLIN

In Association with GOTTFRIED REINHARDT

AN M-G-M PICTURE

← The ads in N.Y. sell tickets like hot-cakes!

TODAY's NO. 1 HIT!

Talk about Vitamin M-G-M! "Homecoming" is breaking every M-G-M Capitol, N. Y. record *(in spite of early heat wave!)*. And in its only other date so far at Trenton N. J. it's the best in 2 years! Watch this baby ignite the nation

HOW IS YOUR BLOOD-PRESSURE?

GABLE-TURNER WOW!



THE TEAM THAT GENERATES STEAM IS BREAKING RECORDS!

Cooking on New York's burner is the team of GABLE and TURNER!





FOR MORE HAPPY NEWS SEE PAGE 8 !

EDITORIAL PAGE

The Lion Is Roaring

Exhibitors can ask for no sweeter music than the roar of Leo The Lion when he really gets started . . . and from all indications, he has started again.

The present loud roars started with "Homecoming," and will continue with "The Pirate" and on to "Easter Parade." There are several others but these three stand out as being in the best traditions of Leo again hitting on all cylinders.

If our daily mail is any criterion, and experience has taught us to so regard it, then the spirit of enthusiasm is rapidly spreading to theatremen who are recapturing the urge for showmanship and smart show-selling that brought this industry to great heights.

▲ ▲ ▲

Tin-Horn Dictators

If there is one thing this industry can do without it is those tin-horned dictators who, acquiring some power and authority, think of themselves as cockeyed wonders who merely have to sit on their swivel chairs and issue ultimatums.

Trace back to their source some of this industry's worst headaches, and you will find some low form of these dictators who by their very acts have proven that the responsibility and power placed in their hands was, definitely, misplaced and misused.

This dangerous ego takes various forms. Sometimes petty and silly bombast and other times really dangerous acts that all too often come back, not to haunt or harm them, but to harass and plague the industry as a whole.

We've run across one of these recently who suddenly zoomed to a position of importance and trust from a previous position of not-such-importance. From where we sit, his job is much too big for him and in hopes of matching a small mind with a large job, he apparently bought himself some over-sized britches.

He and his counterparts have got to be weeded out before this business can really live up to its position as one of the country's major industries.

▲ ▲ ▲

Super-Terrific

The wags around Times Square still maintain that the picketing and the near-riots around the Roxy Theatre where "Iron Curtain" is currently packing them in, was Charlie Schlaifer-inspired.

Now Charlie may not like to be tagged that way, but he can't deny that it is one hell of a terrific tribute to his already fine reputation for smart showmanship.

His capacity for widespread and varied activities seems unlimited. With each new release from 20th-Fox he pulls some new gags out of a bottomless hat and each in its turn seems to set off a barrage of publicity and attention that cannot help but build up grosses.

▲ ▲ ▲

Studio Labor Troubles

It's going to be awfully hard for the rank and file of this industry to figure out why there should even be the slightest thought of a possible strike or even a drawn-out discussion anent wages and working conditions among the various studio unions.

It is no dark secret that those employes have been working under the highest possible wage scales and the best possible conditions. We doubt if anywhere in this broad land of ours, anyone could find better wages or working conditions.

Maybe they never read the story about killing the goose that laid golden eggs. If not, then we offer it as recommended reading to the union leaders. Seems to us that the goose has been doing pretty fine by those men and unions for many, many years.

▲ ▲ ▲

Speaking of Pictures

Seems as though no type of picture can equal the good, outdoor, action entertainment for year in and year out dependability at the box-office.

To further prove the point, two great western pictures were screened last week and rated high praise from all reviewers and many circuit buyers.

One was Harry Sherman's "Four Faces West" for United Artists release, and the other was Nat Holt's "Return of the Badmen," from RKO-Radio. The former has the added punch of being good family fare although the latter has enough strength to make top-gross returns even for the adult trade.

▲ ▲ ▲

A Great Record—Maintain It

The MPAA Conservation Department reports to President Eric Johnston that again, for a second consecutive year, not one fire was reported in any of 400 exchanges in which 6 million miles of film were handled during the period covered. Thus, Conservation Department Head John B. McCullough and the entire operation under his direction are due a vote of thanks for a vitally important job well done. Let all branches, particularly the theatres, strive constantly to keep up the industry's fine record for fire prevention.

—*"CHICK" LEWIS*

WHAT'S NEWS
In the Film Industry This Week

LITIGATION—Deadline for a plea to the U. S. Supreme Court to rehear the argument in the Government anti-trust suit against the eight majors passed this week without a single request for a review. But if the situation in Washington was quiet, in Chicago it showed some activity again as Federal Judge Michael Igoe denied the Balaban and Katz appeal to kill the two weeks' maximum run he has ordered for their Loop houses as a result of the Jackson Park Theatre suit and listened to Jackson Park Attorney Thomas McConnell ask for a clarification of the injunction. In Buffalo RKO came out singing as Federal Judge Harold Burke set aside the damages a jury had awarded the Bordonaro Bros., Olean, N. Y. exhibitors on grounds of insufficient evidence. Judge Burke, however, allowed the damages assessed against Paramount and Warner Bros. to stand which probably means an appeal from these two companies. In Indianapolis Fred V. and Evy Wiley of the Fox sued Affiliated Theatres, the usual majors and a raft of producers for $381,000 charging product monopoly. In St. Louis Stereotyper Matt Davis filed suit for $250,000 against RKO because the name "Matt Davis" was used for a juvenile delinquent in "Fighting Father Dunne."

* * *

EXHIBITION—National Allied's director meeting in Denver lashed at the ownership of theatres by film company and exchange personnel and warned exhibitors to watch that the advantages they had gotten through the various court rulings not be invalidated by violations.

In New York Walter Lasker, veteran foreign film executive, and Irving Schwartz formed what is said to be the first central office to buy and book foreign product for theatres across the nation. In Kentucky exhibitors there found themselves held accountable under the minimum wage act after they had been told it didn't apply to them. In Hartford a featherbedding test on standby orchestras came to nothing as the musicians' union and the State Theatre got together on a new contract calling for six instead of eight men in the pit and the theatre asked the NLRB to drop its charges. Kansas City's Mainstreet may reopen under the RKO banner; Charlottesville, W. Va., city's council is considering a straight five cent admission tax instead of the present sliding scale; Waukegan, Ill., has voted a four per cent box-office tax to make up a $40,000 annual deficit. In Boise, Ida., C. C. Voeller was elected president of the Idaho Theatres Assn. to succeed Hugh Jorgensen.

* * *

DISTRIBUTION—David O. Selznick and Sir Alexander Korda joined hands to produce four pictures within the next year in Britain to which Selznick would have the western hemisphere distribution rights. Universal-International will lease houses to play "Hamlet" at advanced prices and is getting a field staff together for the Rank production. Monogram will distribute British Pathe's "My Brother Jonathan" and "Temptation Harbor." Spyros Skouras was reelected 20th-Fox president as the company proudly said its 31 exchanges were beating all sales records and going ahead with the Andy Smith drive. Eagle Lion will start its 26-week "Bill Heineman Sales Drive" June 1. Paramount, which estimated its net for the first quarter at $7,760,000 compared to a similar 1947 quarter of $9,522,000, is also running a sales drive.

Motion Picture Export Association Vice-President Irving Maas was scheduled to sail for Europe to see what could be done there as the Russian-influenced countries were making it tougher for American films, and J. Arthur Rank was proposing a sliding scale to British theatres which would range from 20 to 70 per cent.

* * *

TELEVISION—Video held the spotlight at the current convention of the Society of Motion Picture Engineers (P. 6) and in the news this week. Los Angeles Ficfair started what could be a test case by photographing Movietone's video reel on film and showing it, thereby gaining the advantage of time before the regular theatre reel was delivered; 20th-Fox's Spyros Skouras foresaw piped television at a fee and indicated that his company would have such a service if needed to protect its "entertainment" manufacturing, and MGM's Howard Dietz came out with the assertion that television should have developed itself like motion pictures as a medium of entertainment for which the audience paid. David O. Selznick incorporated a television corporation probably to produce, and WIPX which owns the right on Korda reissues for video announced it had sold them as a package to 16 stations.

* * *

GENERAL—The U. S. Supreme Court has laid down the principle of competition in film buying even though it killed competitive bidding, the Justice Department claimed this week as defendant-distributors in the main seemed inclined to continue with the sales practices they put into effect when the New York statutory court first handed down its decree (P. 5). Whether the film industry would attempt to fight censorship with the weapon the high court might have given it in its "free" press remarks on films was an open question this week as some sources were studying the matter. On the west coast George Marshall was elected president of the Screen Directors Guild and on the same west coast a French director—Edmond Greville—denied French pictures were sexy and said French audiences went to see American pictures because of their sex appeal!

* * *

DEATHS—Charles C. Pettijohn, 67, one-time general counsel of the Motion Picture Producers and Distributors of America, at Indianapolis; Alpha Fowler, Sr., 61, Georgia legislator and exhibitor, at Atlanta.

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French Go to U. S. Films For Sex, Says Director

A French director who has such films as "Passionelle" and "The Devil Is a Woman" behind him took time out in Hollywood this week to declare that the majority of French films are "not concerned with sex at all." He is Edmond Greville, French director who recently completed "Noose" in England for Warner Bros. release and who is in Hollywood seeking American talent for his forthcoming foreign films. On the subject of sex in movies, he says blithely:

Sex?

"As a matter of ironic fact, French audiences watch for American films because of their sex appeal."

Greville, who returns to France in June and hopes to start work then, plans to have as many American actors in films as French.

"We will try to tell our stories with cameras," he explained, emphasizing the importance of visual action rather than talk, "and 50 per cent of the dialogue will be in English."

Justice Dept. Enters Schine Divestiture Case

Determined to block any possible attempt by the Schine Circuit to delay the disposition of five theatres it bought since the government suit against the circuit was first brought in 1939, the Department of Justice in Washington has asked the Supreme Court for a specific ruling on the matter. This month's decision in the Schine case failed to make specific reference to the theatres Schine was to sell under the terms of the 1942 consent decree in the case.

Sixteen theatres were originally involved, in 1942. Ten have been sold and the lease of one expired. Schine has challenged the government over the disposition of the other five, holding that it is no longer obligated to dispose of them.

Sees 90% Divorce

If the New York federal statutory court follows the mandate of the U. S. Supreme Court opinion in the Government anti-trust suit, at least 90 per cent of the major-controlled theatres will be ordered divested, Fred Weller, general counsel of the Independent Theatre Owners of Southern California and Arizona, told that organization's directors Tuesday. He urged independents to help the Justice Department in gathering facts to bring about enforcement of the opinion.

Veteran Legislator, Exhibitor, Dies

Alpha Fowler, Sr., 61, veteran Georgia legislator and one-time large theatre owner in Georgia, died of a heart attack in Atlanta May 17. He had operated houses in Atlanta and Douglasville. Surviving are his widow, Dorothy Selman Fowler, three sons—General Alpha, Oscar and Jimmy—and a daughter, Mrs. R. W. Whitehurst of Miami.

Pettijohn, Hays Aide, Dead in Indianapolis

Charles C. Pettijohn, 67, general counsel for the Motion Picture Producers and Distributors (Hays office) of America from 1924 to 1942, died in Indianapolis Wednesday. He is survived by a brother, a sister and two sons.

Drops Featherbed Test

What could have been a test case to determine whether standby orchestras in theatres violate the "featherbedding" provisions of the Taft-Hartley Act apparently came to nothing in Hartford, Conn., this week as the State there asked to withdraw the complaint it had filed with the National Labor Relations Board against the musicians' union.

The withdrawal came as the house signed a new contract with the union for next season which calls for a pit orchestra of six musicians at all times whether or not there is a traveling orchestra. The old contract called for an eight-man orchestra. The theatre had filed an NLRB complaint in an argument over standbys. The Board had not ruled on the withdrawal petition.

Competitive Principle in Film Buying Established, Says U.S.

Competitive bidding as proposed by the New York federal statutory court in the Government anti-trust suit is dead as far as the U. S. Supreme Court is concerned, but the high court decision has definitely established the competitive principle in buying films, a spokesman for the Department of Justice declared in Washington this week.

The spokesman's statement came as reports in New York indicated that some of the defendants in the anti-trust suits might retain the bid system or some modification thereof, and that in most instances the defendants would not change the sales systems they had set up pending the hearing of their appeal to the Supreme Court.

The Department warned that distributor-defendants would lay themselves open to contempt proceedings if they failed to permit independents to buy film on equal terms with affiliated houses or if the independent came off consistently as second-best even though he was willing to match the buying terms offered by the affiliates.

At the same time the Department authority pointed out that "neither this decree nor any other can tell what the results of any particular negotiation must be."

The Department spokesman warned that consistent favoring of affiliated houses over independents might look to the courts like prima facie evidence that a conspiracy to restrain trade was being continued.

In New York distributors for the most part seemed to be adhering to the sales practices they adopted when the original decree went into effect. On the question of bids, Paramount said: "No bids."

Warner Bros. said, "We will wait to see what happens."

MGM declared that the bid system would be retained "where it is a good thing; where it didn't work it is out."

RKO: "We're reviewing the situation; nothing definite so far."

Universal-International on the bid question: "That I don't know. The Supreme Court has ruled. We've been discussing it over here and haven't come to any conclusion."

RKO Cleared of Damages In Bordonaro Action

Federal Judge Harold P. Burke in Buffalo Tuesday set aside a jury damage award against RKO in the anti-trust suit of the Bordonaro Bros, Inc., of Olean, N. Y. The judge, however, upheld the damages awarded by the jury in the same suit against Paramount and Warner Bros., both of which will probably appeal to the United States Circuit Court of Appeals.

The RKO victory came as the judge found the "evidence" insufficient to establish that after the entry of Warner Theatres into the field at Olean RKO had taken its product away from the Bordonaro Bros. Palace, a charge which was the basis of the suit against RKO.

As to the damages awarded against Paramount and Warner Bros., the judge remarked: "I think the evidence was sufficient for the jury to find a conspiracy substantially" as charged in the complaint.

The Bordonaros had originally filed a suit under the anti-trust laws charging that RKO, Warner Theatres, Paramount, Warner Bros., United Artists, 20th-Fox, Loew's (MGM), had conspired to deprive them of product. The jury returned no cause for action verdicts in behalf of United Artists, 20th-Fox and Loew's, but awarded the damages against the remainder of the defendants. RKO, Paramount and Warner Bros. asked the court to set aside the damage verdict, a request which the court granted RKO.

Industry Use of High Court View To Fight Censors Is Open Question

By BILL SPECHT (News Editor)

Whether the motion picture industry in general and the Motion Picture Association of America in particular would get behind an attack on censorship based on the recent Supreme Court opinion that films were entitled to the same freedom as the press, remained an open question this week.

Reports from Washington said that industry lawyers were studying the high court's view, handed down in its opinion on the Government anti-trust decree case. The MPAA office there seemed to indicate that before any action would be taken the MPAA wanted its lawyers to further study the possibility of action based on the high court opinion.

In New York an MPAA spokesman declared that he did not anticipate the association would take any action on the court opinion because it was not a party to the suit in which the opinion was rendered. The spokesman persisted in this stand even though asked if it were not possible for the MPAA to make use of a by-product of the suit to fight censorship even though it had not been involved in the original suit.

Union Seeks Test

Officers of the American Civil Liberties Union declared that the organization still sought a test suit. The Union offices declared that a letter calling attention to the possibilities of the high court "free press" view had been sent MPAA President Eric Johnston and that a reply had been received saying Johnston was travelling but that the question would be called to his attention.

Meanwhile some legal circles were expressing the view that the court opinion might not be powerful enough ammunition to start a censor war on. They pointed out that in 1915 the Supreme Court had upheld the right of local censorship in Kansas and Ohio and they were un-

(*Continued on Page 22*)

Allied Lashes Exchange Employe Theatre Ownership

National Allied's directors closed a three-day meeting in Denver early Monday after holding a lashing session on the ownership of theatres in whole or in part by employes of film exchanges or motion picture companies. The Board claimed such action could easily lead to discrimination against other theatres especially in film deals and decided to fight such situations. Seventeen board members attended.

The Supreme Court opinions in the Government anti-trust and other anti-trust suits were discussed by General Counsel and Board Chairman Abram F. Myers. Allied units were warned to be alert against any violation of the high court opinion which might weaken the protection intended for independent exhibitors.

Discussion of television was postponed after Trueman Rembusch read a report. It was decided to hold up action on this matter until Allied heads and television executives could discuss the matter.

Independents Worry

Independent circuits in several sections of the United States are apparently worried in view of the Supreme Court opinion in the Government anti-trust suit that the Department of Justice is planning inquiries into their operations with the possibility of court action, reports from several sections of the country indicated this week.

Fear Damage Suits To Affect Production

Fear that anti-trust damage suits against major distributors might eventually affect production schedules and cut down the type of product needed for successful circuit operation has been expressed privately by several circuits, it was learned in New York this week.

Great Record

Film rows of the United States went through their second straight year without a single fire, Director John B. McCullough reported this week to Motion Picture Association of America President Eric Johnston. McCullough, who reported on some 400 exchanges, did remark that in some instances the older buildings "offer a challenge to exchange operation executives to be constantly on the alert and to relax in no way their enforcement of the industry's conservation regulations." There have been only 16 fires with a total loss of $220 in 22 years, McCullough reported.

Television Holds Spotlight At Film Engineers' Meeting

Television held the spotlight this week as the semi-annual convention of the Society of Motion Picture Engineers went into high gear at the Ambassador Hotel in Santa Monica.

The new medium stepped boldly into the front of all discussion shortly after the convention opened Monday when Paul Larson, associate chairman of the Society's television committee, warned that if motion pictures did not move fast, radio would take over television.

It continued to hold its own when Vice-President John A. Maurer declared that video would require heavy film footage to maintain telecasting on a nation-wide basis and added that much money could be saved if 16-mm. were used instead of 35-mm.

Needs More Film

And it picked up speed as RCA Engineering Vice-President W. W. Watts declared that television stations would require at least three to four times the industry's current feature production to serve it. Watts pointed out that under the proposed revised channel allocations before FCC, almost 1,000 video stations would be available and that if the present radio broadcasting pattern worked about 500 of these stations would be network affiliated, presenting approximately two and a half hours of video shows daily.

"How the motion picture industry fits into the television picture will be determined solely by the industry itself," Watts said. "Television is here and must be reckoned with. Decisions must be made, and to make them a whole body of facts and knowledge must be assembled. . . .

"Motion pictures are Hollywood's business. If Hollywood truly senses the gigantic industry that is growing up across the nation, recognizes the technical facilities this new industry already possesses, the size of its present and potential audience, then Hollywood will get into what can eventually be a bigger market than the much lamented 'foreign field'."

Hits Films

Ralph B. Austrian, television Vice-President of Foote, Cone and Belding, told the Society that a survey made by his firm showed that television had an impact on motion pictures. Three-quarters of the families interviewed spent more evenings at home since they have a set, he said. Half the set owners interviewed go to the movies less often and most of these had been heavy goers, Austrian declared.

SMPE President Loren Ryder, reported to the opening luncheon Monday that the Society had established more American Standards Association stands than any other society in the United States history, pointing to the importance of this on the grounds that "our world-wide market is dependent upon the existence and the retention of standards under which our product can be played."

Technical Changes

Ryder declared that great technical changes have taken place since the Society's last convention—color and magnetic recording being two subjects in question. Magnetic recording, he said, is now at the point where it can serve as a tool for the broadcasting and motion picture industries.

Eastman Kodak's Charles Fordyce described the company's new high acetyl film, which is non-inflammable and supposedly overcomes the short-life objections to the acetate non-inflammable film. It also, he declared, offers low degree of shrinkage on long-time-keeping negatives.

A new sound slide film, which permits uninterrupted reproduction of voice, music and sound effects, was demonstrated by W. A. Palmer of San Francisco.

The convention was to end Friday night.

They No Like

Anita Colby was back in New York Wednesday after a cross-country tour with a dim view of the nation's opinion about motion pictures.

Miss Colby, who went out to ballyhoo Paramount's "Emperor Waltz," found the principal complaint was about product, coupled with the question when Hollywood would stop "sending us that junk." Other complaints were about Hollywood's way of life and thought, she said, indicating that a public relations program counteracting these opinions was an imperative need.

Video Audiences Should Pay Way, Dietz Believes

Television should have followed the lead of motion pictures and entered the entertainment field by appealing to the public as a strictly entertainment business from which it would have realized its revenues instead of depending upon advertisers to carry the load, Howard Dietz, MGM vice-president in charge of advertising, publicity and exploitation, told the Women's Advertising Club in New York Tuesday.

Dietz appeared on the program with March of Time Producer Richard de Rochemont.

The MGM executive declared that he believed television advertising policies were wrong and if they were using ads to carry the cost and show the profits, they should have followed the system employed by magazines of first starting out to make an interesting and entertaining publication in which the ads are not associated with the editorial matter.

If motion pictures come to play an important part in the video field, he continued, he feels that they should do so with a system whereby the recipient pays for the program just as he pays for his entertainment in a film theatre. Dietz believes this could be done by piping the video entertainment into the home and having a meter which would register program consumption in the same way that gas and electrical consumption in the home is measured.

Change Technique

Commercial film producers will have to change their techniques when they make films for television, de Rochemont told the same meeting. The producer pointed out that commercial films for non-theatrical showings are generally the product of the advertising agency, the sponsor and the producers' ideas with little thought to the audience. Since video enters the home, commercials made for that medium will have to have a home appeal, especially to women, de Rochemont added.

Tele-Film Council

An organization to comprise representatives of television stations, film distributors and advertising agencies was organized in New York Tuesday (18th) under the temporary title of National Television Film Council, with Mel Gold, advertising manager of National Screen Service, president pro tem.

Purposes of the organization are a coordination between distributors and buyers of film entertainment for television, with a view to specific agreements on uniform contracts, etc.

Picfair Lays Ground For Television Test

Los Angeles' Picfair Theatre was expected to lay the ground for a test case which might partially answer whether or not a theatre could pick up a television broadcast sent out primarily for homes and show it on a screen of an auditorium to which admission was charged.

The possible test was started by Picfair Owner James H. Nicholson who is photographing the televised version of Movietone News from a receiver and using it in his theatre. Nicholson claims that he has a right to do this since he buys Movietone News and the televised version is practically the same as the theatre reel.

The Picfair manager is running the print of the videocast complete with the sponsor's message in his theatre. The principal advantage he apparently gets is that he may beat his opposition playing the newsreel to the screen by picking it off the air.

Twentieth-Fox officials concerned in New York could not be reached for comment.

Union Starts Video Training School on Coast

Anticipating theatre television as the coming thing, the Moving Picture Projectionists Local 150, IATSE, of Los Angeles, will start a television training school for its members next week.

Union members have assembled and built their own equipment and a television stage has been set up in the union hall. Instruction will be by the staff of the Butte Engineering Company. The union's television committee consists of Jim Boyd, Larry Kasden, Jerry Mendelson, Clyde Shuey, and Al Adams. Daily day and night classes are scheduled.

20th-Fox May Enter Wired Video—Skouras

Televising motion picture programs into the home by wire and for a fee paid by the home user was envisaged in New York Tuesday by Twentieth Century-Fox President Spyros Skouras in a talk to the stockholders. Skouras declared that a system of wired video might be developed to offset possible drops at the box-office, saying that his company was an entertainment manufacturer and intended to continue to manufacture entertainment "no matter what the channels of distribution are."

United World Mulls Television Production

Conferences between Universal and its 16-mm. subsidiary, United World, on the possibility of the latter's entering film production for television, were reported to have taken place last week by reports from the coast Wednesday.

Foreign Film Booking, Buying Firm is Formed

Formation of what is said to be the first booking and buying office primarily intended to handle foreign films for motion picture theatres throughout the nation, was announced in New York Tuesday by Walter I. Lasker and Irving Schwartz, who have formed Lasker-Schwartz, Inc.

Lasker, president of the new outfit and formerly associated with Major Pictures and Siritzky International, said the idea had come to him because at present there was too much confusion in the buying of pictures for the average exhibitor and there was need of a co-ordinated central office which could offer him buying and booking services. He declared the market for foreign pictures was there but the trouble lay "in the lack of an over-all program."

"We will fill that gap by operating as a central agency," he declared, "with an eye on the individual problems of our member exhibitors." The organization further, he said, would assist the exhibitor by attempting to solve the shortage of advertising and publicity matter in the foreign field through providing individual houses with material slanted to appeal to their special audiences. The firm now claims some 20 theatres on its books. Irving Schwartz, associate in the firm, is an attorney formerly with the OPA's General Counsel's Office and the SEC's Corporate Reorganization Division.

Special Staff, Leased Houses for 'Hamlet'

Universal-International this week was developing a special field staff to handle J. Arthur Rank's "Hamlet" and was reportedly contemplating leasing theatres for key showings throughout the country so that the picture could be played at advanced admissions without violating the Supreme Court opinion which outlaws roadshowings, Vice-President and General Sales Manager William Scully said this week.

The feature, produced, directed and starring Laurence Olivier, will be handled in the same manner United Artists handled "Henry V" and the field staff will be under Jefferson Livingston, U-I home office publicist who handled "Henry V" for United Artists in some key exhibitions.

Spyros Skouras Again Heads Twentieth-Fox

Spyros P. Skouras was reelected president of 20th Century-Fox by the directors on May 18 in New York. Other officers elected were: Executive Vice-President William C. Michel; Production Vice-President Darryl F. Zanuck; Vice-Presidents Murray Silverstone, Joseph H. Moskowitz; Secretary-Treasurer Donald A. Henderson.

Directors are: L. Sherman Adams, Robert L. Clarkson, John R. Dillon, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Robert Lehman, William Phillips, Seton Porter, Michel, Skouras, Silverstone and Zanuck.

'Outlaw' in Congress Library; It's Legal

Howard Hughes' "The Outlaw" went into the Library of Congress at Washington, D. C., this week as Lewis C. Coffin, chief of the Exchange and Gift Division of the Library, officially requested a new print of the picture for permanent preservation in the Library's archives.

NEWSREEL CLIPS

He Ought to Know

Freedom of advertising can survive only in free countries, 20th Century-Fox Director of Advertising and Publicity Charles Schlaifer told the Advertising Club in Washington, D. C., this week. Schlaifer, who is doing a one-man public relations job as a speaker around several spots in the country, reminded his listeners that "within the limits of good taste, honesty and common morality, our vast advertising establishment in the United States is almost wholly unhampered in the exercise of its freedom. It is not so," he added, "in some other countries."

Sales Drives

Warner Bros. Distribution Vice-President Ben Kalmenson has set that company's annual sales drive for 13 weeks from May 23-Aug. 23.

United Artists Montreal Branch Manager George Heiber gets the Grad Sears Gold Cup award for "outstanding sales achievement during the 1947-48 drive period."

A 26-week "Bill Heineman Sales Drive" starting with $27,500 cash prizes gets under way June 4, Eagle Lion announced this week, as the first of its four scheduled sales meeting was held in New York City. Included in these funds are $7,500 for J. Arthur Rank sales and $5,000 on the Edward Small pictures released by EL.

Twentieth Century-Fox sales forces have set a new all-time record for volume on feature sales, General Sales Manager A. W. Smith announced this week. The 31 branches beat the 1947 record by 52 per cent and also beat the previous all-time record for the first 18 weeks of 1946, Smith said.

Finance

Twentieth Century-Fox's consolidated net profit for the first quarter ending March 27 was $2,926,842 after deducting all charges, or $1 a share. The 1947 net for the same period was $5,897,603 or $2.07 a share. The company's directors have authorized the following dividends: $1.12½ on outstanding prior preferred, payable June 15; 37½ cents on convertible preferred payable June 30; 50 cents on common payable June 30.

Paramount estimated its earnings for the first quarter, ending April 3, 1948, including deductions for charges, at $7,760,000 or $1.11 a share as compared to $9,522,000 for the same period in 1947 when the earnings amounted to $1.30 a share. The directors authorized a regular dividend of 50 cents a share on the common payable June 25.

Names

Paramount President **Barney Balaban** is in Hollywood to confer with Production Vice-President Henry Ginsberg. Balaban was accompanied by Paramount Attorney **Ed Weisl. David A. Lipton,** Universal-International Studio Coordinator for ads and promotion, is in New York for talks with the home office staff. United Artists President **Grad Sears** is off to Hollywood to close the deal whereby UA gives up its stock in United Artists Theatres at San Francisco and the four Los Angeles Music Halls to Sol Lesser and Sherrill Corwin. Loew's International Sales Manager **Samuel N. Berger** and **David Lewis,** regional director for continental Europe, are back in New York after touring abroad.

Jerry Dale, advertising and publicity director for the J. Arthur Rank Organization, is back from England.

Still 'Outlawed?'

Reported opposition on the part of the Roman Catholic clergy is said to be the reason why the Colonial Harrisburg, Pa., last week suddenly changed its billing from "The Outlaw" to "The Fighting 69th." Cashiers, deluged by inquiries, answered that the picture was "postponed."

Calendar

MAY

24, membership meeting, Southern California Theatre Owners Ass'n, Ambassador Hotel, Los Angeles.
24, regional sales meeting, Eagle Lion, New Orleans.
24-26, sales meeting, Paramount Central division exchanges, Knickerbocker Hotel, Chicago.
24-27, first Washington Film Festival, campus of American University.
25, "command performance" for American Overseas Aid and United Nations Appeal for children, Madison Square Garden, New York City.
28, testimonial dinner to Andy W. Smith, Jr. by 20th-Fox division sales managers, Waldorf-Astoria Hotel, New York.
29, regional sales meeting, Eagle Lion, San Francisco.

JUNE

11, directors' meeting, Kentucky Association of Theatre Owners, 427 South Third Street, Louisville.
16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.
20-22, convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.
28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.
28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

Ray Beale Joins Manley, Warner Named Executive

P. A. "Bob" Warner was appointed vice-president of Manley, Inc., popcorn equipment and supply manufacturers, with Ray Beale, formerly of Interstate circuit, as his assistant in charge of advertising and publicity, Mrs. V. G. Manley, president of the corporation, announced in Kansas City Tuesday.

Warner has been associated with Manley for 15 years. Beale, for 18 years an ad and publicity executive with Interstate, will take his new job June 1. Both will headquarter in Dallas.

Williams Opens TOA Coast Publicity Drive

Paul Williams, general counsel of the Southern California Theatre Owners Association, last week launched the Theatre Owners of America public relations drive on the west coast with a press conference at which he and Dick Dickson of Fox West Coast presided. To the gathered press Williams said:

". . . the economy wave doesn't mean the country will be flooded with B pictures as some self-styled critics have said. Instead, by the limitation of waste and inferior apparatus, studios will release high caliber pictures produced on a small budget."



M-G-M HAS THE PICTURES!

The Line-up that Peps-up!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" *(Technicolor)*. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" *(Technicolor)*. Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" *(Technicolor)*. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

IRVING BERLIN's "EASTER PARADE" *(Technicolor)*. Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" *(Technicolor)*. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" *(Technicolor)*. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

★

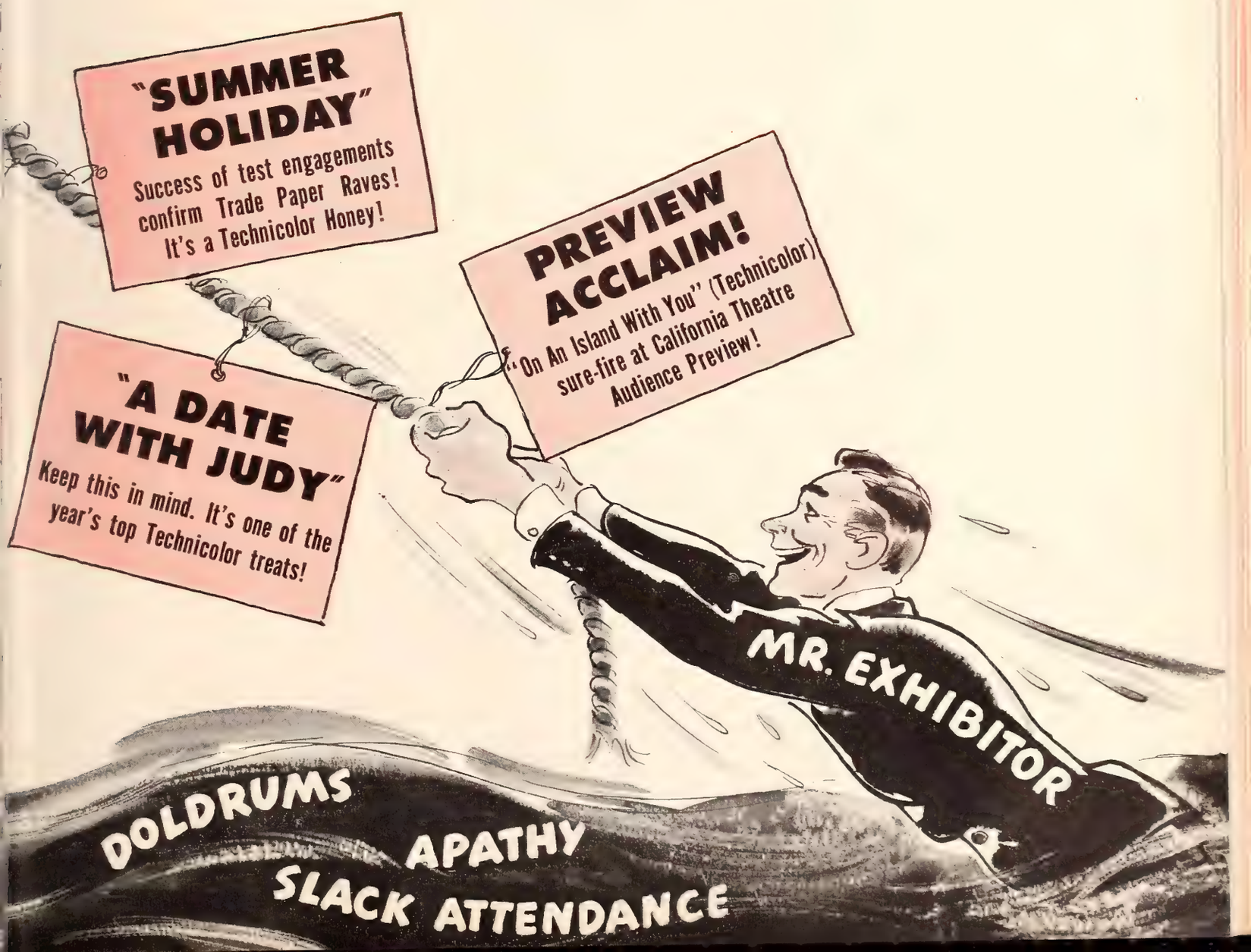
M-G-M GREAT IN '48!

GABLE-TURNER WOW!
First two "Homecoming" dates BIG! All-time M-G-M Capitol, N. Y. record! Trenton, N. J. biggest in 2 years!

"STATE" GREAT!
Frank Capra's "State of the Union" is a joy from coast to coast.

"EASTER PARADE" TERRIFIC!
Irving Berlin's greatest musical – (Technicolor) a sensation at Press Previews!

LEO TO THE RESCUE!



The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Cobra Strikes

Eagle Lion **Mystery** **61 mins.**

AUDIENCE SLANT: (Family) Well produced moderate-budget murder-mystery that crams plenty of action into an hour's running time.

BOX-OFFICE SLANT: Should help bolster double bills as supporting fare.

Cast: Sheila Ryan, Richard Fraser, Leslie Brooks, Herbert Heyes, James Seay, Richard Loo, Lyle Latell, Pat Flaherty, Philip Ahn. Credits: Produced by David Stephenson. Directed by Charles Riesner. Story and screenplay by Eugene Conrad. Photography, Guy Roe.

Plot: On the eve of the introduction of a revolutionary medical instrument, a doctor is wounded and the device stolen from him. Subsequently, two members of an importing firm in which the doctor's twin brother is a partner are mysteriously slain. Meanwhile, the doctor recovers sufficiently to point the finger of guilt at his own brother. The guilty man is finally trapped.

Comment: This is a well produced moderate-budget murder-mystery that crams plenty of action into an hour's running time. Story premise is sufficiently off the well-worn track to give the film some extra interest, and the cast is well chosen. Sheila Ryan and Leslie Brooks are both extremely attractive, but do more than ornament the picture with their presence. There are no names to sell in this offering, but it should help bolster double bills as supporting fare.

Wallflower

Warner Bros. **Comedy** **77 mins.**

AUDIENCE SLANT: (Family) Fast-paced and clean, this comedy of young romance offers most pleasant escapism for young and old, naive and sophisticated—that means everybody.

BOX-OFFICE SLANT: Fair cast names and a production that will get excellent word-of-mouth put this in the sure-thing class, provided it gets adequate promotion.

Cast: Joyce Reynolds, Robert Hutton, Janis Paige, Edward Arnold, Barbara Brown, Jerome Cowan, Don McGuire, Ann Shoemaker, Lotte Stein. Credits: Producer, Alex Gottlieb. Direction, Frederick de Cordova. Screenplay, Phoebe and Henry Ephron. From the stage play by Reginald Denham and Mary Orr. Photography, Carl Freund.

Plot: Stepsister Janis Paige receives all the male attention until Joyce Reynolds gets in a mix-up with Robert Hutton. He takes too many glasses of punch after Janis refuses his hand at a dance and also proposes to Joyce. She takes him for a swim to sober hi mand their clothes are stolen by pranksters. In an ensuing brush with the local police Joyce wins popularity with the boys, but not her father. During the melee Robert discovers he really loves Joyce, and so . . .

Comment: A clean-cut comedy in every sense of the word, "Wallflower" will send them away smiling and hoping their own families are as attractive as the one they have just seen. The girls, Joyce Reynolds and Janis Paige, are most personable, as are their "parents," Edward Arnold and Barbara Brown, and the entire cast works beautifully together in the utmost good humor. An equally important factor—if not the most important—is the screenplay by Phoebe and Henry Ephron, with its bouncy dialog and genuine laugh lines. This and the knowing direction by Frederick de Cordova make the production suitable for all situations. Call it a "sleeper" if you wish, but get behind it promotionally, for your efforts will be rewarded.

National Reviewing Committees Audience Classifications

PANHANDLE (Mono.)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

BIG CITY (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

THE EMPEROR WALTZ (Para.)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

DREAM GIRL (Para.)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Reflects acceptability of divorce.)

GIVE MY REGARDS TO BROADWAY (20th-Fox)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

YOUR RED WAGON (RKO)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

Give My Regards to Broadway

(Color by Technicolor)

20th-Fox **Comedy with Music** **89 mins.**

AUDIENCE SLANT: (Family) Laughter, some tears, music and fine trouping put over this all-pleasing number with a flourish. Real stars are the authors, who concocted a fresh story out of old ideas.

BOX-OFFICE SLANT: A rising personality, swell cast, and ace production give you material for a big promotion effort; direct it to all classes—young and old, naive and discriminating. The film stands to pay off.

Cast: Dan Dailey, Charles Winninger, Nancy Guild, Charlie Ruggles, Fay Bainter, Barbara Lawrence, Jane Nigh, Charles Russel, Sig Ruman and others. Credits: Production, Walter Morosco. Direction, Lloyd Bacon. Story, John Klempner. Screenplay, Samuel Hoffenstein and Elizabeth Reinhardt. Photography, Harry Jackson. Technicolor direction, Natalie Kalmus. Musical direction, Lionel Newman.

Plot: Charles Winninger, former trouper, always believes vaudeville is coming back and has become a factory executive while waiting for many years to return to his first love—the stage. Meanwhile the growing family, two daughters and a son, gradually leave the act, and when the chance for "16 weeks in Denver" finally arrives, Albert the Great grudgingly gives it up.

Comment: All hail to the writers on this picture — John Klempner, Samuel Hoffenstein, and Elizabeth Reinhardt—they have performed a miracle. Taking a back-stage theme (fundamentally, that is) they dodge all the usual cliches and turn out a human, diverting entertainment that has about everything—comedy, tears, vaudeville turns and good music. The trick had to be done eventually, and this is it. The entire cast do a fine job, with Dailey, Winninger and Fay Bainter carrying the brunt of the work, although there is plenty of opportunity for all hands. Because of the clever story handling, the picture can be said to carry appeal to all audiences. The theatreman can spread himself on exploitation in full confidence that the picture will stand up. Let 'er go, Gallagher!

Jinx Money

Monogram **Mystery** **68 mins.**

AUDIENCE SLANT: (Family) A natural in appeal for action fans, especially kids. The Bowery Boys score again in a fast-moving comedy-mystery.

BOX-OFFICE SLANT: Exhibitors who have played the Bowery Boys know the business this series can do. This latest release should bring home the bacon again.

Cast: Leo Gorcey, Huntz Hall, Billy Benedict, David Gorcey, Benny Bartlett, Gabriel Dell, Betty Caldwell, Sheldon Leonard, Donald MacBride, John Eldredge. Credits: Produced by Jan Grippo. Directed by William Beaudine. Original screenplay by Edmond Seward, Tim Ryan and Gerald Schnitzer. Story suggested by Jerome T. Gollard. Photography, Marcel Le Picard.

Plot: The Bowery Boys find $50,000 in the streets, dropped by a gangster when he is killed by a man with an umbrella containing a deadly weapon. Two more gamblers are slain by the umbrella man before the police capture him just as he is about to complete his killings at the expense of the boys, who use the money for charity donations and income tax.

Comment: Monogram and Producer Jan Grippo have a natural in appeal for action fans, especially kids. The Bowery Boys score again in a fast-moving comedy-mystery. Leo Gorcey is outstanding as the tough leader who constantly gets his vocabulary confused. Huntz Hall gets a good share of the laughs as the dumb aide to Gorcey, and Donald MacBride—the man with the raucous voice and angry temper—is a sure bet for guffaws. The story is neatly tailored to the Boys' needs. Exhibitors who have played the Bowery Boys know the business this series can do. This latest release should bring home the bacon again.

Raw Deal

Eagle Lion **Melodrama** **79 mins.**

AUDIENCE SLANT: (Adult) A suspenseful and exciting picture guaranteed to hold the interest of the average spectator throughout its 79 minutes of running time. Has those "touches" which lift it from an ordinary program picture into a topnotch melodrama.

BOX-OFFICE SLANT: Should do well in the majority of situations, provided exhibitors get behind it with smart campaigns.

Cast: Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland, Raymond Burr, Curt Conway, Chili Williams. Credits: A Reliance Picture presented by Edward Small. Directed by Anthony Mann. Screenplay by Leopold Atlas and John C. Higgins. Suggested by a story by Arnold B. Armstrong and Audrey Ashley. Photography, John Alton. Special photographic effects, George J. T. Teague. Art direction, Edward J. Ilou. Music by Paul Sawtell. Production supervision, James T. Vaughn.

Plot: Gangster Raymond Burr engineers a prison break for Dennis O'Keefe, who has taken the rap on a robbery charge. Burr is certain O'Keefe has little chance of making a successful getaway and, furthermore, does not intend to split with him on the job they did. But O'Keefe does succeed, with the aid of his sweetheart, Claire Trevor. During his flight from the police, he forces Marsha Hunt, secretary of the attorney who defended

him in the past, to help him. Eventually he falls in love with her and is nearly framed by Claire who, after a change of heart, warns him that Marsha, whom he had released, is being held by Burr and is in danger. In his attempt to rescue her, he is mortally wounded by his former henchman but not before he has killed him.

Comment: "Raw Deal" may not send blase metropolitan newspaper critics rushing to their typewriters, but it certainly will please the majority of moviegoers. And that should be good music to any exhibitor's ears. The story has a familiar ring to it, and the characters (including the escaped convict, his double-crossing gangster "boss," the convict's ever-faithful sweetheart and the woman with whom he falls in love) have probably been seen before; but Director Anthony Mann has succeeded in fashioning this familiar story (or variation of it) and its characters into a suspenseful and exciting picture guaranteed to hold the interest of the average spectator throughout its 79 minutes of running time. In short, Director Mann has applied just the right "touches" to lift "Raw Deal" from the average programmer to a topnotch melodrama. And he has had the splendid support of Cinematographer John Alton in achieving a brand of photography, and Paul Sawtell in composing a musical score, that would do credit to a million-dollar special. Credit must also go to Leopold Atlas and John C. Higgins for a screenplay that stays on the audience-interest beam throughout. Dennis O'Keefe, Claire Trevor and Marsha Hunt are all equally good in the leading roles, while audiences will love to hiss Raymond Burr as the cold-blooded, sadistic gangster chieftain. There may be an occasional lapse in logic in "Raw Deal," but that is infinitesimal compared to its suspense and dramatic punch. Exhibitors would do well to get behind this with a strong campaign, for once patrons are lured past the box-office they'll be solidly entertained by this excellent melodrama.

Melody Time

(Technicolor)

RKO Radio **Animated Filmusical** **75 mins.**

AUDIENCE SLANT: (Family) Two years in the making, this new Walt Disney picture is a filmusical parade of hit fantasies, with song numbers that are sure to make the Hit Parade. Not only is there the entertainment of the Disney cartoons but also the singing voices and the music of familiar entertainers. Every member of the family will want to see this.

BOX-OFFICE SLANT: Besides the Disney trademark, this also has many famous names to make it a formidable box-office magnet.

Cast: Roy Rogers and Trigger, Dennis Day, The Andrews Sisters, Fred Waring and His Pennsylvanians, Freddy Martin, Frances Langford, Ethel Smith and Buddy Clark, Sons of the Pioneers, The Dinning Sisters, Bobby Driscoll, Luana Patten. **Credits:** Production Supervisor, Ben Sharpsteen. Cartoon Directors, Clyde Geronimi, Wilfred Jackson, Hamilton Luske, Jack Kinney. Story by Winston Hibler, Harry Reeves, Ken Anderson, Erdman Penner, Homer Brightman, Ted Sears, Joe Rinaldi, Art Scott, Bob Moore, Bill Cottrell, Jesse Marsh, John Walbridge. "Little Toot" by Hardie Gramatky. Folklore Consultant, Carl Carmer, and others. Live Action Photography, Winton Hoch. Technicolor Color Director, Natalie Kalmus. Associate, Morgan Padelford. Produced by Walt Disney.

Plot: This is a series of folklore tales that encompasses the legend of Johnny Appleseed, Pecos Bill and other imaginative folks into a picture with individual sequences.

Comment: A filmusical parade of his fantasies, with famous name bands and familiar singers used as narrators for the Disney cartoon action, "Melody Time" has novelty, color and all the wonders of the Disney imagination to enrich it with appealing emotion, pack it with laughs and surprises and give it the kind of entertainment the vast majority of moviegoers expect to find in a Disney picture; in other words, something extraordinary. Seven tales are told, some true and some mythical, but most tied up with men in American legends. These characters, like Johnny Appleseed and other fairy-tale characters, are woven into individual tales, each filled with musical animations accompanied by song or narration. Most of the narration is done by Buddy Clark, with Ben Sharpsteen deserving a special hand for his supervision of the beautiful production. Audiences will particularly enjoy the Roy Rogers episode on Pecos Bill, Dennis Day's interpretation of Johnny Appleseed and the Andrews Sisters sequence of "Little Toot," all of whom perform through these cartoon characters. The entire staff, including cartoon directors and character animators cannot be praised too highly for their accomplishments. Picture took two years to make. With no language barrier to overcome, it has international appeal and should do well at the box-office.

'Citizen Saint'

This biography on Saint Frances Cabrini, first United States citizen to attain sainthood, was reviewed in these columns May 3, 1947. The picture was then returned to the studio for cutting and the insertion of new material by its producer, Clyde Elliott. The new version, as seen last week, presents a biographical-type film that accents the human side of Mother Cabrini's life, linking her to several worldly characters that add to the picture's realism. Altogether, the effort now presents an attractive program for showing under Roman Catholic auspices or for theatres wishing to offer a religious subject for a special occasion. The musical background has been deftly handled, with a theme song added by Harold Orlob, "Saint Frances Cabrini," which not only offers an ingratiating melody, but also has the elements of popular appeal along the line of "The Bells of St. Mary's." The picture is released by Clyde Elliott Attractions. The running time is 70 mins.

Guns of Hate

RKO Radio **Western** **61 mins.**

AUDIENCE SLANT: (Family) Like all Tim Holt westerns, this has the thrills and excitement to please the action fans.

BOX-OFFICE SLANT: Should do good business.

Cast: Tim Holt, Nan Leslie, Richard Martin, Steve Brodie, Myrna Dell, Tony Barrett, Jim Nolan, Jason Robards, Robert Bray, Marilyn Mercer. **Credits:** Directed by Lesley Selander. Screenplay by Norman Houston and Ed Earl Repp. Story by Ed Earl Repp. Photography, George E. Diskant. Produced by Herman Schlom.

Plot: Holt and his buddy, Richard Martin, are accused of the murder of a man, because they were seen with some of the gold the man discovered. To prove their innocence they break out of jail and track down the real culprits.

Comment: All the Tim Holt westerns carry so much of the basic ingredients needed to make them good, entertaining outdoor sagas for the regular followers, that there is no question about their acceptance at the box-office. Qualities that still prevail in this new offering include a compact story, plenty of hard-riding and gunfights and the kind of fisticuffs that will have the kids rootin' with excitement, especially an encounter in an open wagon between Holt and the villain, Steve Brodie. Cast is uniformly good, with Holt doing his usual capable job and Brodie making a smooth heavy. Lesley Selander directed and Herman Schlom produced.

Blonde Ice

Film Classics **Drama** **73 mins.**

AUDIENCE SLANT: (Adult) Cold murderess, a homicidal maniac, provides many tingling moments in luxurious setting. The theatre patrons become psychiatrists along with the doctor in the story. It's a little different and worth seeing.

BOX-OFFICE SLANT: A neat package of entertainment for adults, with Leslie Brooks and Robert Paige contributing both marquee and acting strength.

Cast: Leslie Brooks, Robert Paige, Walter Sande, John Holland, James Griffith, Russ Vincent, Mildred Coles, Emory Parnell, Rory Mallinson, Julie Gibson, Michael Whalen. **Credits:** Producer, Martin Mooney. Director, Jack Bernhard. Adapted from novel "Once Too Often" by Whitman Chambers, with screenplay by Kenneth Ganet. Photography, George Robinson.

Plot: Leslie Brooks, with an unquenchable desire for wealth and social position and an itch to kill, dispatches two husbands and an accomplice before receiving her comeuppance while trying to shoot the doctor who has revealed her as a homicidal maniac.

Comment: This story, which sounds ridiculous when told baldly as above, has been handled so deftly by Scenarist Ganet and Director Bernhard that it carries conviction, once the spectators get used to the idea. The psychiatrist acts as a mouthpiece for the audience, which has been suspecting his diagnosis right along. The picture is not a murder mystery, nor does it have anything to do with gangsters—it is really a character study of a very interesting and dangerous glamor girl. Leslie Brooks does a bang-up job in an admittedly fat role and the others provide smooth performances. While as a character study the film does not delve very deeply, the story sets up many dramatic situations that come out well in terms of screen action. The Brooks-Paige line-up offers cast names and you can promise your patrons an exciting hour of entertainment.

Will It Happen Again!

Film Classics **Documentary** **62 mins.**

AUDIENCE SLANT: (Adult) Private films taken at Berchtesgaden, although quite ordinary, add interest to this review of the Nazi rise and fall. The comparison with Soviet methods is pointed.

BOX-OFFICE SLANT: Those wishing to play up "Hitler's love life" and Eva Braun's bathing-suit form will find this a fine curiosity-arouser. A ten-strike for downtown grind houses.

Cast: Those appearing include Adolph Hitler, Eva Braun, Herman Goering, Paul Joseph Goebbels, Julius Streicher, Heinrich Himmler, Benito Mussolini, and others, both famous and infamous. **Credits:** Production, Robert Gross and Lawrence Glesnes. Editing, Jean Oser and Doris Reichbart.

Comment: A good portion of the footage in this review of the Nazi rise and fall is made up of amateur shots made at Berchtesgaden. Eva Braun, her sister, and guests appear throughout—most of the time in bathing suits—and Hitler is seen in moods of

(*Continued on Page* 28)

"The Time of Your Life"



1. **JOE** (James Cagney), his hobby is people . . . B-girls, big-shots, wrong guys, crooked cops . . . he knows 'em all!

2. **KIT CARSON** (James Barton), an Indian fighter who loved a 39-pound midget!

3. **WILLIE** (Richard Erdman), pinball maniac, whose one ambition is to beat "the machine"!

4. **MARY L.** (Gale Page), the kind of girl you fall in love with at first sight!

5. **HARRY** (Paul Draper), a born dancer who'd like to make the world laugh!

6. **WESLEY** (Reginald B[illegible] he plays a mean piano

JAMES CAGNEY • WILLIAM BENDIX • WAYNE MORI

From William Saroyan's Multiple-Prize Play • with BRODERICK CRAWFORD • WARD BOND • JAMES BARTON • PAUL DRAPER • GALE PAGE •



7. **KITTY** (Jeanne Cagney), a would-be burlesque queen who still has her dreams!

8. **TOM** (Wayne Morris), so much in love that it hurts!

9. **NICK** (William Bendix), owner of the waterfront honky-tonk!

10. **BLICK** (Tom Powers), a heel!

11. **McCARTHY** (Ward Bond), a brawny longshoreman!

12. **KRUPP** (Broderick Crawford), a bewildered cop!

EANNE CAGNEY in "THE TIME OF YOUR LIFE"

YDON • RICHARD ERDMAN • Produced by WILLIAM CAGNEY • Directed by H. C. Potter • Adapted for the Screen by Nathaniel Curtis

THE YEAR'S BEST THRU **UA**

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

DRIVE-IN TIPS FROM MEN WHO RUN 'EM

By Jack Jackson

Just when I was flattering myself that I had completely blanketed the Drive-In situation I baled out in Dallas, Texas, and landed kerflop in the middle of the "Fount of Knowledge" about what did, what does, and in all likelihood what will, happen in and to the star-domed movie spots.

From the desk-side of Claude Ezell, his partner Bill Underwood and their general manager Al Reynolds, I got a whole typewriter full of dope about a phase of Drive-In operation completely omitted from my previous word-gatherings on the subject. Then I spent an hour or so with Jack Corrigan, the architect responsible for the plans used in the building of more than 50 such places in the past 8 years and whose office is now jammed with orders from all corners of the nation.

In complete knowledge that I had struck a new and prolific vein of valuable information ore, I oiled and polished my sharpest and keenest mind-mining machinery and set to work. I kinda felt there'd be a lot of secret passages in the knowledge mounds of fellows who had built a chain of 15 top-ranking crossroad cinemas that were all doing enviable business, and was prepared to dig till I struck the kind of pay dirt wanted by the readers of these weekly discourses. Imagine my surprise when I found the whole outfit willing and anxious to pull out desk drawers, open filing cabinets and ferret in the archives for complete and illuminative details about any and everything I considered pertinent or pertaining.

If you happen to find bits of information here that are in conflict with or in contradiction to what has been written in previous articles on the Drive-In, remember that this particular word porridge concerns the de luxe type of operation with construction costs running 3 to 6 times higher than those of prior chroniclings. To get as many of these out of the way as possible at the start, let me set down the primary differences as gathered from Corrigan and the Underwood-Ezell combine.

Attendance Average Two and One-Quarter Persons Per Car

The ideal plot is 800x800 feet or approximately 16 acres and this space, under the U&E system found most conducive to complete patron enjoyment, accommodates only 650 cars on 12 ramps. The ramps are 38 feet from dome to dome, and posts containing lines to two attached in-car speakers are so spaced that two automobiles are accommodated in an 18-foot space. The space between highway and Drive-In front and entrance is as near 250 feet as possible, with a 30-foot entrance and a 40-foot exit at either side of the screen tower. The first ramp is located about 150 feet from the screen and the space between given over to a kiddie playground and seats for walk-in customers and such of the car arrivals who might be sufficiently concerned about their youngsters as to want them close enough for constant parental supervision. Attendance average (covering 8 years) is two and one quarter customers per car.

A concession center, located as close to the middle as possible for easy access from all customers, and an elaborate ladies' lounge with insect lamps, sanitary napkin, diaper and other vending machines carrying personal items, bottle warmers for baby formulas and a nurse in attendance, are two of the better features of the de luxers. The Underwood and Ezell Drive-Ins do not allow perambulating venders. Mr. Ezell contends that long ago the company determined that car occupants resent any interference with the screen program. It is possible that the company may make provision for the answers to post signals, now being featured by companies catering to Drive-In needs, but he tells me that the company tried signals before and found them to be annoying to surrounding patrons.

Mr. Ezell says that the units of his company are not the best but rate second to a Los Angeles plant where the cost of construction and installation zoomed to the half million mark and others on the West Coast whose cost ran better than $400,000. The more recent of the Underwood and Ezell units were completed at costs averaging close to $200,000, with a couple exceeding that figure due to high realty values. The company admittedly attempts to acquire as much surrounding real estate as possible and practical to cash in on the "community center" future they vision for their various establishments. Emergency gas and oil, tire changing and all the other Drive-In services mentioned in previous articles were pioneered by this company.

The services, accommodations and conveniences placed at the disposal of patrons by the Under-

(*Continued on Page* 15)

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Denver Plan Is Set Up For Juvenile Protection

A "trouble pattern" has been set up by Fox theatres in Denver, following complaints from managers that they had seen, or had reported to them, instances in which children at kiddie shows had been annoyed or molested. When these were reported to Fox Denver District Manager Harry Huffman, he enlisted the cooperation of the police department which sent Policewoman Mrs. Ruth Merman to make the rounds of the city's theatres, giving talks to the youngsters.

A close watch was kept on patrons and it was soon found, as a result of the policewoman's rounds, that persons with police records for degeneracy have since avoided the shows put on for children.

Mrs. Merman talks to the children on safety and citizenship, and gives them instructions on what to do if anyone molests them. Police believe that this "trouble pattern" will make children safer, no matter where they are, as the unsavory characters will know a spotlight is on them, and the children themselves will develop the confidence to seek immediate aid if they are disturbed.

Coast Circuit Resumes Ticket 'Gift Books'

Admission ticket gift books, discontinued during the war, are being resumed by San Francisco Theatres, Inc., at both adult and children's admission prices. Company Divisional Director Irving M. Levin stated that resumption was decided upon in response to requests from many patrons who wish to utilize them as personal and holiday presents. The coupons are interchangeable in the circuit's six neighborhood houses—Alexandria, Coliseum, Metro, Balboa, Harding and Vogue.

Levin has started a selling campaign emphasizing the value of the gift books of tickets on all holiday occasions, and has prepared trailers with standard and specialized copy, 40x60 posters, box-office cards and newspaper layouts.

Boys Club Choir on Stage

Boys Club Week was seized upon by Manager Charles Gaudino of the Hippodrome, Bridgeport, Conn., to obtain the services of the Boys Club choir of 50 voices to appear on the stage for an hour at a Saturday matinee in a "sing" that considerably increased the day's "take." Gaudino also used a number of amateur acts.—HFD.

Sympathy

When anyone in the trade calls on him with stories of bad business, Tom Carey of Theatrical Productions, Hartford, Conn., silences them with a small black-bordered card bearing this copy: "Your Story Has Touched My Heart. Never Before Have I Met Anyone With More Troubles Than You Have. Please Accept This Expression of My Sincere Sympathy."

Jackson . . .

(*Continued from Page* 14)

wood and Ezell company is the result of 8 years of trial and error procedures.

For instance, the company now employs the in-car speaker exclusively, regardless of proximity of neighbors. Their first unit employed the central speaker and was found annoying to tenants one and one half to two miles distant. Then they tried the underground, grill-covered sound outlets located at specified distances calculated to cover an adequate area. These proved impractical due to wet weather "shorts" in the electrical system, refuse accumulations, etc. The in-car speaker of high quality has entirely eliminated these troubles and, according to Ezell, adds to patron satisfaction in that it permits selection of tonal quality exactly suited to individual wishes.

What this writer has been doing for a week —interviewing patrons as they enter and depart from the Drive-In—Claude Ezell has been doing for 8 years. He makes it a practice to interview as many customers as possible whenever he visits his own or other Drive-Ins and has marked up a score of 40 to 50 on many occasions. From these interviews have come the basic principles of construction, service and accommodations that go into the building of the new and the revamping of old units of the company theatre holdings. That they are constantly being altered and changed goes without saying.

It is on information gleaned from these interviews that Mr. Ezell bases his conclusion that the Drive-In is not a competitor to the orthodox theatre in that practically half of the patrons he has interrogated could not—even if they wanted—be comfortably accommodated or properly serviced with the necessarily restricted facilities of the regular movie emporium.

Limited to 12 Ramps

Experience has proved that accommodations for more than 650 cars do not permit maximum enjoyment for all patrons. The Underwood and Ezell Drive-Ins are limited to 12 ramps because further distance from the screen requires better than normal vision for complete enjoyment of the picture. This company has confined its exhibition efforts to areas where a draw of 200,000 or more patrons has been determined. They consider this number essential to the profitable operation of their well-policed, well-serviced and elaborately appointed type of operation. Jack Corrigan, the architect, advises that he views a draw of 50,000 or better essential to profitable operation anywhere, despite the success of many establishments situated in far smaller areas.

Ezell takes a practical view of the position and future of the Drive-In. He figures that the public will eventually determine the status on Drive-Ins on an individual basis, with the better establishments enjoying the greatest patronage favor and, just like theatres, the lower-priced, more poorly appointed enjoying only such attendance as may desire that type of operation.

Let me tell you how the Underwood-Ezell combo goes about the business of building goodwill. It's no different than theatres could do—but don't do—and goes to show how one aggressive newcomer can capitalize on obvious but long neglected avenues of public favor.

Their units are available at all times (other than operational hours) for civic gatherings of any kind. Offers are made to churches of all denominations for free use of lots and facilities for the holding of Easter Sunrise services, etc.





ONE OF THE NEWER DRIVE-INS which stud the state of Texas is shown above. This is the Circle Theatre, Waco. It is operated by Underwood and Ezell and was designed by Architect Jack Corgan of Dallas, Texas. At left an aerial view of the plant; right above, closeup of the frontal display, featuring a neon installation and attraction board to ballyhoo current attractions.

If the occasion is of sufficient general interest, arrangements are made to serve free coffee to all attending. To this last Ezell adds: "You have no idea how much coffee a gang can drink when it's for free. It takes rivers of it."

All programs include at least one cartoon subject and this is always shown first to allow the kiddies to go to sleep or leave the car and amuse themselves in the playground area if the feature happens to be one of little interest to children. The practice also eliminates any prospect of absenting the elders because of the feature being suited only to adult entertainment.

In another instance the company found one of its units attended by great numbers of college students who delighted in making a nuisance of themselves and generally sabotaging the enjoyment of other customers. It was a long and bitter fight, but eventually the management made friends of the college lads through the simple expedient of making it known through school officials that students wishing to attend but lacking funds could be accommodated without embarrassment by use of a specified signal to the manager. Fulfillment of the arrangement demanded the manager's presence at the entrance during the early hours and there were frequent instances of imposition when the scheme was in its early stages. However, Ezell says that after a few weeks the boisterousness ceased entirely and instances where college lads came to pay for admissions they had gained under false pretenses were frequent. At this writing there is little use of the signal and a total absence of disturbance of any kind, despite a constant rise in the number of college students attending. Seems like there's always a "way out" for the fellow who thinks.

Here again I found great masses of evidence to support my contention that the Drive-In was performing a great service to the motion picture industry as a whole in bringing back that long neglected but highly important segment of family and rural customers. The orthodox theatres, in their mad scramble for that fast buck available in war boom years from the $70-a-week welder and war plant worker—now halved and skidding on dollar-a-pound butter greaseways into the tills of grocers and butchers—forgot all about this bread-and-butter group that have always been the very backbone of theatre business. The Drive-In is doing a swell job of re-inoculating these folks with the go-to-the-movies bug and it is to be presumed that when Old Man Weather halts attendance at their now favored spots they will again be swapping their dollars for pasteboards at the box-offices of the weather-proof emporiums. An almost dead source of badly needed revenue is being revived, with producer, distributor and the short-sighted exhibitor who "shooed" it away holding place cards for the profit banquet.

At this source I again encountered the distressing problem of exorbitant distributor demands for product rental. Seems like the distributors, while conceding the important element of longer print life (the Drive-Ins only give two showings daily) and taking advantage of the premise that the Drive-In, being a seasonal operation must bow to clearance right-of-way until complete liquidation of all available playdates from conventional theatres, insist on reverting to percentage demands comparable to early run realizations or unreasonable flat rentals on Drive-In playdates.

Any percentage demand predicated on other than dollar probability is fallacious, yet there are few distribution executives willing to give any consideration to the latter which is the ultimate arbiter of actual revenue. That the practice makes thieves of poorly patronized establishments (not only Drive-In but conventional theatre operators) is a well known fact and one that seems to be taken in normal stride by the average exchange. A few moments of solid and sincere reflection on the part of the topmost minds that set the pattern for the regional managers should bring realization of the fallacy of the present practice.

Suppose the theatre should decide to let all children in free and depend on getting the admission money at the concession cases? Suppose they go for two-for-one, lucky seven, or any of a number of similar schemes that will build attendance—and necessarily concession money—at the expense of the box-office take?

Such maneuvers are not only possible but highly probable unless somebody in authority wakes up and removes the "cheater" megigs and gimmicks from the tables where the base film rental formulas are concocted.

Minister to Manager

Rev. A. C. MacKinney this week stepped from the pulpit of the Swope Park Christian Church at Kansas City to the management of the 69-Drive-In Theatre, Pittsburg, Kan., in which he reportedly owns an interest with the Dickinson Circuit. MacKinney's change of vocations coincided with a series of managerial changes in the circuit with Bill Meyer coming in as city manager of the Kimo, Glen and Tampico and Charles Boshart leaving the latter May 8 to enter advertising on the coast.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Goldwyn Aids Polio Victim

An exciting aftermath to the recent Miracle Contest held in Memphis, Tenn., under the sponsorship of the Press-Scimitar and Loew's Palace Theatre in connection with Samuel Goldwyn's "The Bishop's Wife," occurred last week when polio victim Virginia Ball, an honorable mention winner, received this letter from Producer Goldwyn:

"Your verse in the Memphis Press-Scimitar, in which you expressed your need for a folding wheelchair, has been called to my attention. I have given instructions that one be delivered to you, and I am happy to have the privilege of releasing you from the confinement of your home. With all best wishes for a fuller and happier life."

Not knowing that kind-hearted Memphians not only would see that she got the chair but almost $200 in cash as well, Goldwyn wanted to make sure Virginia's dream would come true. A slightly-used folding wheelchair presented by a local resident will, as soon as Virginia's chair arrives from Hollywood, go to another child who otherwise would not be able to obtain one.

'4 Faces West,' 'Silver River' In Gala Southwest Premieres

The southwest was the scene of two world premieres this week when United Artists' "Four Faces West," the Harry Sherman production, opened at the Lensic and Burro Alley theatres in Santa Fe, N. M., and Warners' "Silver River" made its bow at the Denver, Esquire and Webber theatres in Denver, followed by openings in 147 other houses in the Rocky Mountain area.

With the U. S. Army and Governor Thomas J. Mabry cooperating, an Army parade highlighted the festivities in connection with the "Four Faces West" premiere on May 15. Replete with full-battle accoutrement, the marchers honored the 50th anniversary of the recruitment of the Rough Riders under the leadership of Teddy Roosevelt. At noon the State Capitol Grounds were the scene of a gigantic barbecue sponsored by the American Legion, the Governor and other visiting dignitaries.

Rough Riders Ceremonies

Afternoon festivities began at 2 P.M. with the reenactment of the original Rough Riders ceremonies and the swearing-in of new recruits to the U. S. Army with full coverage by the press and the ABC network. Stars of the film, Joel McCrea and Frances Dee, were sworn in as Private and Master Sergeant, respectively. Later, the Boy Scouts of America took over the main streets of Santa Fe in a huge jamboree of song and festivity.

At 6 P.M. the Gibraltar Theatre and John Greer played host to the stars, exhibitors and visiting dignitaries at a cocktail party and dinner at the La Fonda Hotel.

Climax of the day's ceremonies came in the evening when the world premiere of Sherman's production for Enterprise Studios took place at the two theatres, with Producer Sherman and the stars making personal appearances. Prolonged applause greeted the luminaries following the screening of the film.

The day's celebration ended with a grand costume ball at the Armory with nearly the entire populace in attendance. Miss Dee and Mr. McCrea were guests of honor.

A few days later (May 18) in Denver, Warners' "Silver River" had its gala world premiere at three theatres, keynoted by a series of personal appearances by Errol Flynn, who co-stars with Ann Sheridan in the picture.

On May 17 Flynn made a personal appearance before 300 physicians at the General Rose Memorial Hospital Dinner at the Cosmopolitan Hotel. The following day (premiere day), the star visited Publisher Palmer Hoyt and the staff of the Denver *Post*, later visited City Hall to meet Mayor Giles and city officials. From there he went to the State Capitol to meet Governor Lee Knous and to place a silver dollar on mile-high step for the General Rose Memorial Hospital Fund. Flynn and the Governor swept the dollar from the step into bank bags for newsreel coverage.

Governor Knous then presented Flynn with Forty-Niner gold and silver keys for Governor Earl Warren of California, after which the executive, Mayor Giles and Flynn went to Cherry Creek at West Side High School where the Governor officially renamed the creek Silver River. The public participated with the three men in throwing a silver dollar across the creek into a big silver bowl for the hospital fund.

Visits Denver Mint

Other Flynn activities included a luncheon at the Brown Palace for press, radio, state, city and theatre officials; a visit to Idaho Springs where underprivileged Denver *Post* newsboys mined silver ore; a visit to the Denver mint where he gave each boy a freshly minted silver dollar.

The star was interviewed over station KFEL by Ray Perkins, and visited the Fitzsimmons Hospital.

The activities were climaxed when the star drove a coach, with three couples celebrating their silver anniversaries, to the Denver Theatre premiere, where he presented them with gifts of silverware. Flynn also presented prizes to winners of three contests, including the Denver Post Newsboy Bicycle Derby, which took place May 15, and made personal appearances at the Webber and Esquire.

Following the Denver premiere, "Silver River" opened immediately in 147 other theatres to take full advantage of the effects of the Denver campaign.

'Woman in White' Aids Albany Cancer Fund

A mystery woman contest which added a good sum to the cancer fund drive in Albany, N. Y., was a showmanly angle to the campaign there for Warners' "The Woman in White," at the Strand Theatre. The campaign, captained by Warner Albany Ad Man Charles Smakwitz and his assistant, Jerry Atkin, was based on the "Miss Hush" and the "The Walking Man" radio-contest idea and received substantial promotional help from a radio station in that city.

Radio promotion for the stunt began with 15 teaser announcements over station WABY, starting in the morning and culminating in a 15-minute program at 7 P.M. at which time calls were made to various persons in the telephone directory. This question was asked: "Who is the Mystery 'Woman in White'?" Special records on disc jockey programs formed part of the campaign. Albany merchants aided through lending their programs to the "Mystery 'Woman in White'" contest. Altogether, 240 gratis announcements were obtained.

The *Knickerbocker News* printed daily stories

(*Continued on Page* 18)

SG's 'Prairie' Is Premiered in Medford

World premiere of Screen Guild Productions' film version of James Fenimore Cooper's "The Prairie" was held Wednesday at the Craterian Theatre in Medford, Ore., backed by an intensive advertising, exploitation and radio campaign conducted by Edward Finney, producer of the picture, Matt Freed, city manager of Robert L. Lippert Theatres in Medford, and Lee Ryan, advertising director.

Highlight of the campaign was a newspaper contest to discover new talent for Finney's future productions. Several newcomers (Jack Mitchum, Russ Vincent, David Gerber and Don Lynch) appear in "The Prairie."

Leading civic organizations of Medford, as well as social agencies and youth clubs, tied-in with the picture's "Americanism" theme.

MGM Short Plugged As Father's Day Tie-in

Following the award by the National Father's Day Committee, which named it as the short subject best advancing the cause of Father during 1947, MGM's "A Really Important Person," a John Nesbitt Passing Parade short, is being given special treatment by MGM short subject representatives at the company's exchanges. Exhibitors have been mailed complete plans to tie the award in with Father's Day, June 20.

Ad Tieup on 'Regards'

A national magazine ad tieup has been effected with Royal Crown Cola whereby Nancy Guild, featured in 20th Century-Fox's "Give My Regards to Broadway" will appear in a series of large ads scheduled for August issues. Credits will go to the picture which will premiere in Boston on June 9.

Now

THE MAGIC OF WARNER SHOWMANSHIP!



ERROL FLYNN ANN SHERIDAN



"SILVER RIVER"

DIRECTED BY
RAOUL WALSH

PRODUCED BY
OWEN CRUMP

Screen Play by Stephen Longstreet and Harriet Frank, Jr.
From a Novel by Stephen Longstreet

Music by Max Steiner

WITH
THOMAS MITCHELL · BRUCE BENNETT



IN THE WEST'S GREAT SILVER TERRITORY 150 THEATRES JOIN

IN THE JUBILEE CELEBRATION OF ITS WORLD PREMIERE!

An STR Showmanalysis (REG. U. S. PAT. OFF.)

Campaign Material for ALLIED ARTISTS' "Smart Woman"

GENERAL APPROACH: Tense drama of a smart woman lawyer who defends an overlord of the underworld (her divorced husband) to protect the name and future of their young son. She falls in love with the special prosecutor who defeats her. The love element holds strong appeal for women and the gangster angle will draw the men.

NEWSPAPER ADS: An eight-page insert in the pressbook carries reproductions of 35 ads, all with pictures in them, even to the one-column 14-liner. The ads, designed to sell the picture to women through the love life of the "smart woman" lawyer, and to the men through the crime world element, are crowded with copy, but it's copy that sells both approaches. The full-length figure of Constance Bennett in black evening gown is the dominant note in nearly every layout, insuring that they will stand out on any newspaper's amusement page.

NATIONAL TIEUPS: "Smart Woman" will have largely pre-sold audiences through several tieups made with national advertisers. Outstanding is the one with the American Gas Association, which has issued a pressbook of its own on the tieup and prepared a four-column ad mat, showing Star Constance Bennett busy at her gas range, for use by local gas companies. The Chambers Corporation of Shelbyville, Ind., has prepared five mats showing the star with a Chambers gas range. A third national tieup is that with the Servel Corporation of Evanston, Ind., on its gas refrigerator. Texsun has a mat on its grapefruit juice tied up with Co-star Barry Sullivan.

DISPLAY MATERIAL: Pictorial arrangement and copy in the posters is similar to that of the ad layouts, the figure of Constance Bennett in a striking black evening gown being the highlight of all four posters. All reproduce heads of two or more of the men in the woman lawyer's life. The general effect is crowded, but all of the posters are attention-getters. The two 22x28 lobby cards and the insert card are similar in treatment to the posters. Eight full-color 11x14 stills depict love scenes and dramatic underworld moments.

EXPLOITATION: Outstanding for the women's page of any newspaper is the fashion display of seven costumes worn by Miss Bennett, with accompanying text, mat of which can be obtained from the producer's Hollywood offices. Then there are individual Constance Bennett art displays suitable for the blowups for lobby and co-op merchant displays. A series of teaser cards on the "smart woman" angle give the manager an approach to shops handling women's dress accessories, banks and similar institutions, auto display rooms, dealers in photographic supplies, etc. Among suggestions to help sell the picture are a fashion show on the stage; a merchant special sale for smart women; a high school drama pupil to recite the dramatic court room speech by Miss Bennett; an attractive woman to demonstrate cosmetics in a department store window; beauty hints; a press or radio contest on "What would you do if you were in Miss Bennett's place?"; lobby broadcast on opening night; a stunt to reach crossword puzzle fans, and others adaptable to small medium and large cities.

RKO Sells 6 Top Films With Hit Parade Campaign in N. Y.

With six outstanding films—"Miracle of the Bells," "Sitting Pretty," Gentleman's Agreement," "Winter Meeting," "I Remember Mama" and "The Naked City"—booked into RKO metropolitan theatres for six successive weeks, the circuit has gone all-out on a widespread campaign to acquaint its patrons with the entertainment quality of the lineup.

Now in its third week, the "RKO Hit Parade," as it is being called, has been boosted by such slogans as "Watch for the Big Six at RKO" and "RKO's Great in '48," and every medium of advertising and publicity is being utilized not only for the sextette of pictures but also for each individual attraction.

RKO theatre managers have been making personal announcements and using teaser trailers, followed by longer trailers. Special setpieces were designed for the lobby, as well as special pictorial overheads, valances, bannerettes, medallions and crowns for lobby panels, all carrying out the Hit Parade idea. The theatres have also been gaily decorated with strings of pennants above their marquees, and ushers and usherettes are wearing die-cut medallions around their necks with ribbons. A "telephone directory" carrying Hit Parade copy is being distributed to adults at all theatres, while the children receive blotters.

Subway Stations Covered

Away from the theatres all subway stations, including the BMT, IRT and the Independent lines have been covered with 3,500 two- and three-sheets, while stores in the vicinities of RKO houses are displaying 7,500 window cards. Extensive radio advertising is also being used and major radio networks serving the New York area are carrying spot announcements.

New York newspapers have also been carrying RKO Hit Parade material. All metropolitan dailies carried stories in advance of the campaign's opening, while local papers ran special mats prepared by the RKO Theatres publicity department, featuring stars appearing in the pictures, accompanied by stories.

During the first week special large "run of paper" ads were used in all the important New York newspapers. The *Times* carried a full-column eye-catcher, the *Journal-American* had an effective eight-column, 50-line ad, and the *News* and *Mirror* ran special 450-line ads, all of which were in addition to the regular layouts selling the current shows and including Hit Parade copy. The second week big 300-line ads continued in the dailies. These special ads will run throughout the entire campaign, with special emphasis on the current offerings.

Not Being Overlooked

Individual attractions are not being overlooked in the general ballyhoo about the six weeks of big shows. Special campaigns have been mapped out for each one. Special stunts used for "Miracle of the Bells," for instance, included the playing of a ringing bells record, heard outside the theatre, as well as a Kate Smith recording of the "Miracle" song for exit marches. An accordion herald and a walking book ballyhoo were also used.

Midgets sitting in high chairs, or ushers dressed as babies and sitting in play pens, were used in many RKO houses to advertise "Sitting Pretty." There were also tieups for posters for army recruiting, and with furniture stores and savings banks. One theatre used a laugh record in the lobby, with copy reading, "You are listening to audiences seeing 'Sitting Pretty'."

Picketing of theatres with signs reading "Unfair to Papa" will be one of the gags used for "I Remember Mama."

A special series of weekly one-hour "Junior Hit Parade of Shows" matinees are being held as the youngsters' part of the celebration.



TURNABOUT. When Pat O'Brien could not visit Father Dunne's Newsboys Home in connection with last week's world premiere of RKO Radio's "Fighting Father Dunne" at the Fox Theatre in St. Louis, the boys from the home came to visit him while he treated his hands for blood poisoning. Actress Jane Wyatt, who accompanied Mr. and Mrs. O'Brien to St. Louis for the affair, may be seen at the extreme left.

'Woman in White' Aids Albany Cancer Fund

(*Continued from Page* 16)

and pictures teasing the contest along and ran lists of the merchants who contributed prizes totaling $1,000. The newspaper also ran display ads of from two to four columns and ran a front-page display on the winner.

The Albany cancer fund drive benefited through a provision that all entrants in the contest should make a contribution to the fund, the money being turned over to it by the radio station which acted as a clearing house for the campaign.

The Strand helped the contest along through an advance lobby display in which were featured all the merchandise prizes contributed by the cooperating merchants. It also propounded the query as to the identity of the mystery "Woman in White" on the screen, advising patrons to listen to the radio program and to read the *Knickerbocker News*.

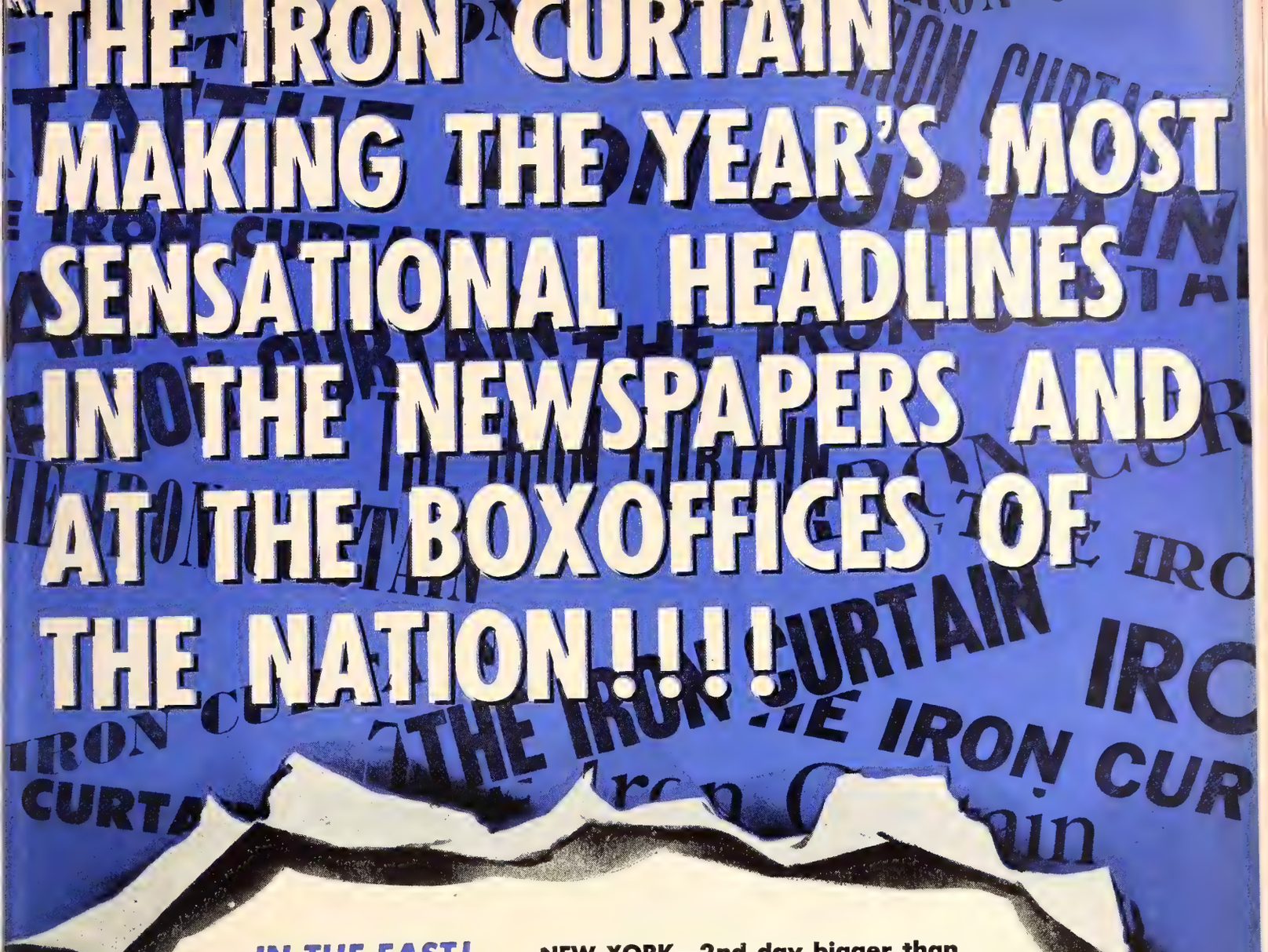
The campaign was excellent throughout and stepped up attendance.

'Jane Doe' Ties-in With Edwards Air Show

Opening gun in Republic's nationwide campaign on "I, Jane Doe" was fired recently when Ralph Edwards announced a new contest on his NBC air show, "Truth or Consequences," tieing-in with the picture.

The contest, which ends May 22, consists of conducting a nationwide search for a "Jane Doe" or Miss Average American Girl. The winner will receive a trip to Hollywood, all expenses paid, and a speaking role in the forthcoming Republic film, "The Far Outpost."

THE IRON CURTAIN MAKING THE YEAR'S MOST SENSATIONAL HEADLINES IN THE NEWSPAPERS AND AT THE BOXOFFICES OF THE NATION!!!!



IN THE EAST! . . . NEW YORK—2nd day bigger than the 1st! 3rd day bigger than the 2nd! 4th day bigger than the 3rd! 5th day bigger than the 4th! Each successive day bigger than the preceding one! . . . and building those big 20th grosses in PHILADELPHIA, BOSTON, WASHINGTON, D. C., BUFFALO, ALBANY, SYRACUSE, ROCHESTER, BRIDGEPORT, NEW HAVEN and PORTLAND, ME.

IN THE MIDWEST! . . . MILWAUKEE—150% over all other true-to-life record-breakers! . . . a sweeping triumph through DES MOINES, SPRINGFIELD, INDIANAPOLIS, CINCINNATI, KANSAS CITY and ST. LOUIS!

IN THE SOUTH! . . . Pacing the biggest 20th real-life triumphs in HOUSTON, MEMPHIS, RICHMOND, MIAMI, OKLAHOMA CITY and LITTLE ROCK!

ON THE PACIFIC COAST! . . . All up and down the western seaboard, long lines lead to THE IRON CURTAIN, as LOS ANGELES, SAN FRANCISCO, LONG BEACH, PORTLAND, ORE., SAN DIEGO, SEATTLE and OAKLAND keep pace with the nation!

. . . The biggest grosses in every size theatre in every size town, picture after picture, continue to be made by

20th CENTURY-FOX

$4,000 for Hospitals, Goodwill for Films Reaped by 'Fuller' Premiere



The Hartford Times

VOL. (DAILY EDITION) CXII — HARTFORD 1, CONN., WEDNESDAY MORNING,

Star Welcomed At Brainard

Councilman Milton Nahum, left, representing Mayor Coleman, officially welcomes screen star Adele Jergens to Hartford Tuesday as she stepped from plane at Brainard Field. A. Howard Fuller president of Fuller Brush Company, who accompanied Miss Jergens on her air trip from New York, watches as Councilman Nahum gives the actress a bouquet of roses on behalf of the city (Courant Photo).

Miss Jergens So Impressed By City She May Buy Or Build Home Here

Screen Star Adele Jergens is "quite taken" with Hartford. So taken, in fact, that she is thinking of buying or building a home here, she revealed Tuesday night.

Miss Jergens arrived by air from New York, Tuesday at 2:47 p. m. The glamorous star is in the city to make a personal appearance at the world premiere of "Fuller Brush Man" at 8:30 o'clock. Miss Jergens plays a leading role in the picture, which is being given here as a hospital benefit.

The Hartford Times.

Established 1817

Daily Edition Founded in 1841 by Alfred E. Burr

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Thomas S. Murphy, Publisher
C. C. Hemenway, Editor
Ward E. Duffy, Associate Editor
Carl E. Lindstrom, Managing Editor

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TUESDAY, MAY 11, 1948

For the Best of Causes

There are compelling reasons why Hartford should take a lively interest in and give its full support to the world premiere of the motion picture, "The Fuller Brush Man," at the Bushnell Memorial on Wednesday evening.

Interest, of course, derives from the fact that whereas the Fuller Brush Man and his product are institutions known throughout the world, the Fuller Brush is essentially a Hartford institution and its originator and maker, Alfred C. Fuller, likewise. Indeed, when Hartford views the civic and philanthropic activities of Mr. Fuller it might well conclude that it scarcely could do without him.

Characteristic of him and his support for every worthwhile undertaking in his home community is the fact that the premiere, occurring on National Hospital Day, will be a benefit for the three Hartford hospitals—the Hartford, St. Francis and Mt. Sinai.

Now there are benefits and benefits. In some instances the term is merely a cloak for the promoting of commercial enterprises—a pittance given for

VOL. (DAILY EDITION) CXII — HARTFORD 1, CONN., THURSDAY MO

Actress Becomes State Police's Prettiest Officer

Prettiest lieutenant-colonel on the State Police force Wednesday night was Adele Jergens, actress in the "Fuller Brush Man" after she was presented a trooper's hat by Commissioner Edward J. Hickey. From left to right: Lieutenant-Governor Robert Parsons, Miss Jergens, State Trooper Edward Fulth and Commissioner Hickey (Courant Photo).

Fuller Brush Man Gets In Bushnell, $4000 Free Sample For Hospitals

Knock! Knock! Who's there?

It's your Fuller Brush man. He not only got one but both feet inside the doors of the Bushnell Memorial Auditorium Wednesday night.

And did he leave a free sample? Indeed he did. It was a donation of approximately $4000, the entire evening's net receipts to the city's three hospitals, Hartford, St. Francis and Mt. Sinai. The exact figures will be known today.

The occasion, of course, was the premiere of the new film, "Fuller Brush Man," a Columbia picture bringing merry distinction to each of Hartford's most celebrated industries. The serious side was the donation by Alfred C. Fuller, chairman of the Fuller Brush Com-





Top: Front-page newspaper coverage in Hartford newspaper, also editorial mention. Bottom left: Adele Jergens in radio interview, and (bottom right) being welcomed by notables.

Nearly $4,000, representing the entire evening's net receipts, will go to three local hospitals—the Hartford, St. Francis and Mt. Sinai—as the result of last week's benefit world premiere of Columbia's "The Fuller Brush Man" at Bushnell Memorial Auditorium in Hartford, Conn.

Prominent political figures, as well as leaders of society, journalism and industry attended the premiere, which was held in the Connecticut city because, for the past 42 years, it has been the home of the Fuller Brush Co. and the Fuller Brush man who inspired the film.

Hollywood was represented at the opening by Adele Jergens, who has a featured role in support of Co-Stars Red Skelton and Janet Blair, and her appearance in Hartford in connection with the gala affair received front-page coverage in Hartford *Times,* as can be seen from the clippings reproduced above. Note also the editorial in the *Times,* which urged the public to give full support to the premiere, not only in honor of Alfred C. Fuller, chairman of the board and founder of the Fuller Brush Co., for his civic and philanthropic activities, but also for the financial benefits to the three local hospitals.

In photo at the left Miss Jergens and several of the nurses from the benefiting hospitals are shown being interviewed in a direct-from-the-hall broadcast over radio station WTIC.

The star is welcomed in photo at right by (l-r) Robert Parsons, Lieutenant Governor of Connecticut; Mrs. Parsons; Mrs. Alfred C. Fuller, and Alfred C. Fuller.

Serlin Named Warner Central Field Man

Bernie Serlin, who joined Warners' exploitation department last year, has been appointed field man of the company's central district by Mort Blumenstock, vice-president in charge of production. With headquarters in Cincinnati, Serlin will cover that area, as well as Indianapolis, Cleveland and Pittsburgh.

A practicing attorney before the war, Serlin became a captain in the U. S. Army E.T.O., and was wounded during the Battle of the Bulge.

'Not Picketing'

What won't these theatre managers think of next!

In promoting an MGM Technicolor musical at the Monroe Theatre, Chicago, Manager James Jovan had nine pretty girls parade up and down in front of the lobby with signs reading: "I'm not picketing anybody. I've got 'Good News'!"

'Dream House' Opens In Des Moines June 11

First showings of "Mr. Blandings Builds His Dream House" outside of its pre-release run at the New York Astor Theatre, will take place simultaneously at the Des Moines and Roosevelt Theatres, Des Moines, Iowa, beginning June 11, it was announced last week by Milton S. Kussell, SRO vice-persident in charge of domestic and Canadian sales.

The double opening bill will be highlighted by the unveiling for public display of the first "Blandings Dream House" in the nationwide promotion campaign involving the construction and eventual display of more than seventy "Dream Houses" in key cities throughout the country.

An intensive local publicity, advertising and promotion campaign centering about the "Dream House" organized by SRO in cooperation with R. H. Kenworthy, builder, and Younkers Bros., Inc., prominent Des Moines department store that furnished the house, has been set to break in ample time before the opening.

Dinner for Lasky At Midwest Premiere

A testimonial dinner in honor of his three decades of purposeful activity in motion pictures will be tendered Producer Jesse L. Lasky in connection with the midwest premiere of "The Miracle of the Bells" in Chicago on May 25. Lasky and Walter MacEwen produced the picture.

The premiere is planned as a gala event, all receipts of the opening day's performance going to The National Cancer Fund under sponsorship of the Chicago *Herald-American.* Frank Sinatra, one of the stars of the picture, will appear in person for the occasion.

Win RKO April Awards

The RKO Theatres "Stunt of the Month" Showmanship Awards for April have been won by Myron Feltheimer, manager of the RKO Shore Road Theatre, Brooklyn, for the in-town group, and by George Maxwell, RKO Keith's Theatre, Syracuse, for the out-of-town managers. Both men received checks for $25 and Showmanship Certificates.

White Towers 'Babe' Tieup

Allied Artists has arranged an exploitation tieup for its Roy Del Ruth production of "The Babe Ruth Story" with White Towers, Inc., which operates 205 restaurants in the eastern states. Publicity will break with local showings of the picture. A special promotion feature will be free admissions for inmates of orphans' homes in each city.

London Debut for 'Evil'

Paramount has set the premiere for its "So Evil My Love" for the Plaza Theatre, London, on May 27.

We think this is one of the most *remarkable* raves ever printed in a top-ranking newspaper!

LOS ANGELES
HERALD and Express
INDEPENDENT NEWSPAPER
Largest Daily Circulation in the West's Largest City

By JIMMY STARR
Motion Picture Editor

Last Tuesday night I saw a mint in celluloid...a picture that literally rocked the Ritz Theater with laughs and excitement —REAL entertainment...the King Brothers—Frank and Maurice came through with a ditty called "The Dude Goes West" that is as refreshing and as new as the morning dew...

It's something different...even the tried and true audience at the Ritz Theater thought so, too...with tongue-in-cheek, authors Richard Sale and Mary Loos have told a western story in a delightful unique manner... and Director Kurt Neumann caught their gay, whimsical spirit —as did the performers—and the result is truly an outstanding motion picture...

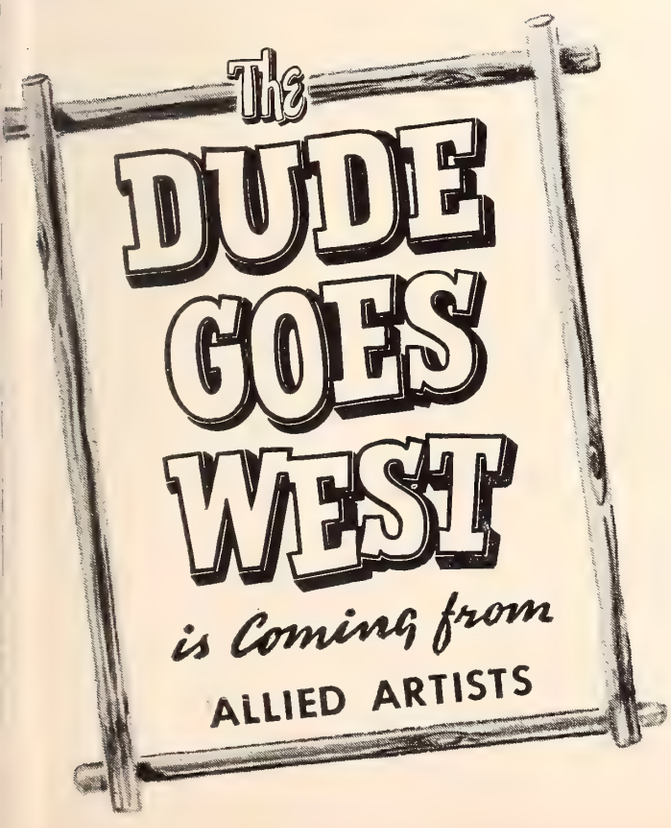
It's the kind of movie that will make you laugh on the way home, instead of thinking of the grocery bill or why film plots usually are so dull...

Eddie Albert and Gale Storm are expert as the leads in the picture, and are splendidly supported by James Gleason, Binnie Barnes, Barton MacLane, Gilbert Roland, Olin Howlin, Douglas Fowley, Edward Gargan and many others...

Albert portrays the timid soul (from Brooklyn, no less) who goes West and practically outwits bandits, Indians (hey, kid, this is great shootin') and the girl who says she'll "never marry him until Death Valley freezes over)...

Congratulations to Allied Artists, the King Brothers and everyone who had anything to do with this genuine giggle-getter...

* * *



Allied Artists
PRODUCTIONS

Censorship Fight Is Open Question In Industry

(*Continued from Page* 5)

able to say whether the Supreme Court's recent opinion constituted a reversal of the 35-year-old decision.

Opponents of censorship retorted that the 1915 ruling represented antiquated legal conceptions and that the more recent ruling was worth using for a test. They also claimed that as early as 1931 the Supreme Court had issued a decision which could have been used by the motion picture industry to fight censorship if it had been so inclined.

This decision came in the Near vs. Minnesota case where the high court ruled that attempts to act against matter before it appeared was unconstitutional. The Near case was based on a newspaper complaint. In it an attempt had been made to stop, through injunction, publication of what was feared to be libel. However, opponents of censorship claim that a ruling which affects the press would be taken to affect films in the light of modern jurisprudence, and that censorship was acting in matter before it appeared.

The American Civil Liberties Union claimed that it had been trying to interest the industry to fight censorship on these grounds before the more recent "free press" opinion.

Exhibitor support of the censorship fight seemed unlikely at the moment. The Theatre Owners of America, when queried on the subject, replied that it could not involve itself in such a fight since it would have to be conducted on a local plane and TOA nationally was pledged not to enter into local situations unless requested to do so by the local units.

Jackson Park

Chicago's Jackson Park Theatre suit saw two developments this week as Federal Judge Michael Igoe denied Paramount Attorney Edward Johnston's petition to eliminate the two weeks' maximum showing for first-runs in Balaban and Katz loop theatres and as Jackson Park Attorney Thomas McConnell asked the court to clarify the meaning of the decree issued in the suit so that there can be no reasonable excuse for non-compliance. Judge Igoe also delayed hearing RKO's petition for a change in the decree.

Ia.-Neb. Allied Elects A. C. Myrick President

A. C. Myrick, Lake Park, Ia., exhibitor, was elected president of the Allied Independent Theatre Owners of Iowa and Nebraska at the organization's annual convention last week to succeed Howard E. Brookings of Oakland. Other officers are: Vice-President Phil Lannan, Secretary-Treasurer Tim J. Evans, Board Chairman Leo F. Wolcott. Charles L. Niles was appointed director to national Allied.

Monogram Gets Rights On 2 Pathe Releases

Monogram President Steve Broidy this week announced that his company had acquired American distribution rights for (British) Pathe's "My Brother Jonathan" and "Temptation Harbor." Release of "My Brother Jonathan" will be in October with "Temptation Harbor" scheduled for November, Broidy said.

Selznick, Korda Form Production Alliance

David O. Selznick and Sir Alexander Korda this week announced that they had joined hands to produce four features in England within a one-year period with the eastern hemisphere distribution rights to belong to Korda and the western hemisphere distribution to be handled by Selznick Releasing Organization.

The deal does not affect the Korda-20th Century-Fox distribution deal whereby the English producer is committed to deliver six pictures with an option of six more and upon which he has already delivered three. Its prime importance seems to be that it will allow Selznick to use up any funds that may be impounded in England from the rentals of his American-made product there. It will also allow him to retain all the United States rentals of his British-Korda-made pictures since he owns the films outright, and would take these pictures out of the classification whereby their profits would go into a pool to be shared by all American producers. (This pool on British picture profits is part of the Anglo-American tax accord which allows the U. S. to retain up to $17,000,000 of the rentals British pictures make within the United States.)

Stars for the Selznick-Korda productions will come from the Selznick roster plus other American stars thought to insure box-office appeal in the United States.

2nd Protestant Film

Second of the documentaries produced by the Protestant Film Commission—"My Name Is Han"—will be previewed in 100 U. S. and Canadian cities on June 15, Executive Secretary Paul Heard announced Wednesday.



Looka, Joiks . . .

Hennery Mawgin

issina moom

pitcha, ill moida

ya, cheez,

it's terrif culled

"SO DISIZ NOO YAWK"

TRANSLATION:

Something

NEW

has been

added to

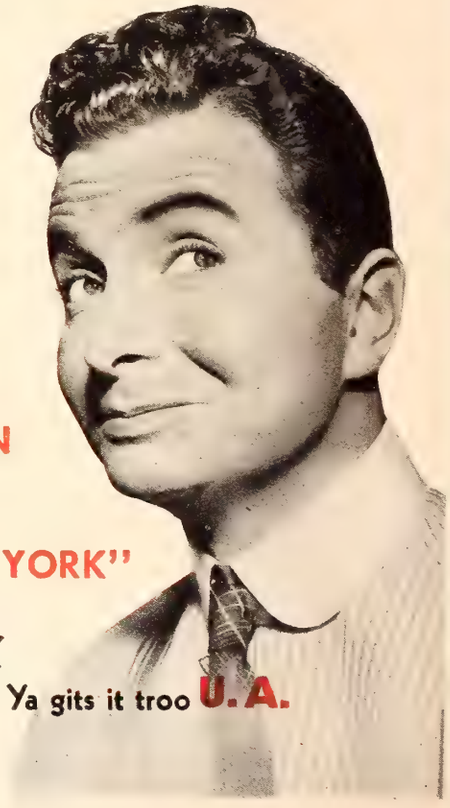
motion pictures

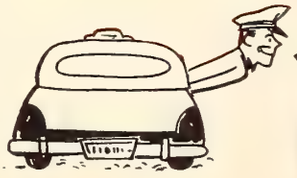
and it's

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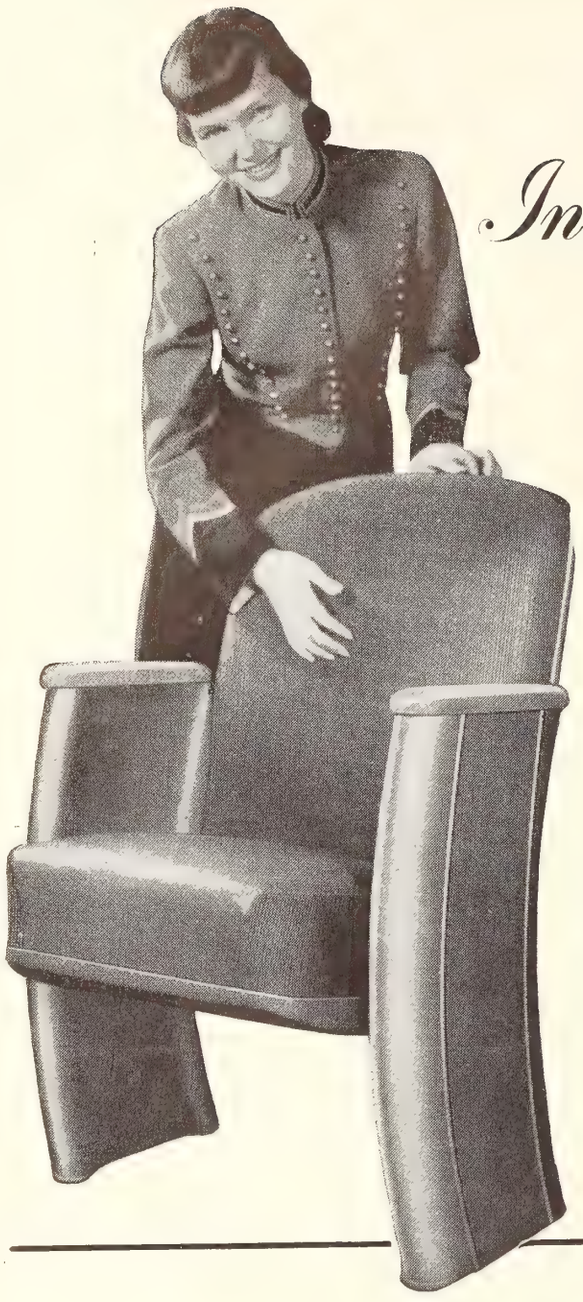
- ★ Maintenance Check Guide
- ★ Theatre Advisory Council
- ★ Projectionists' Check List
- ★ Projection Advisory Council
- ★ Architects' Advisory Council



STR

The Service Paper of the Motion Picture Industry

Aaron Nadell, *Technical Editor*



Invitation to Your Patrons

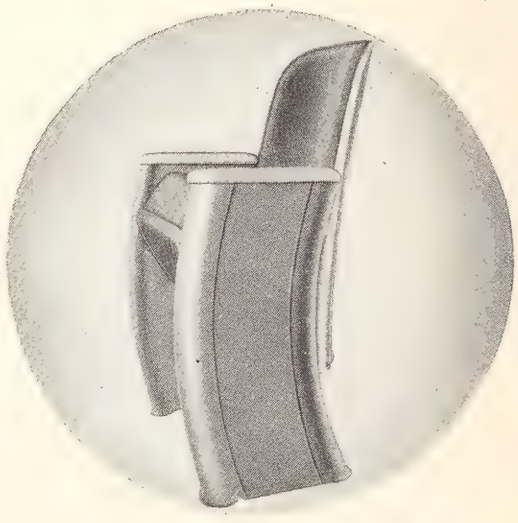
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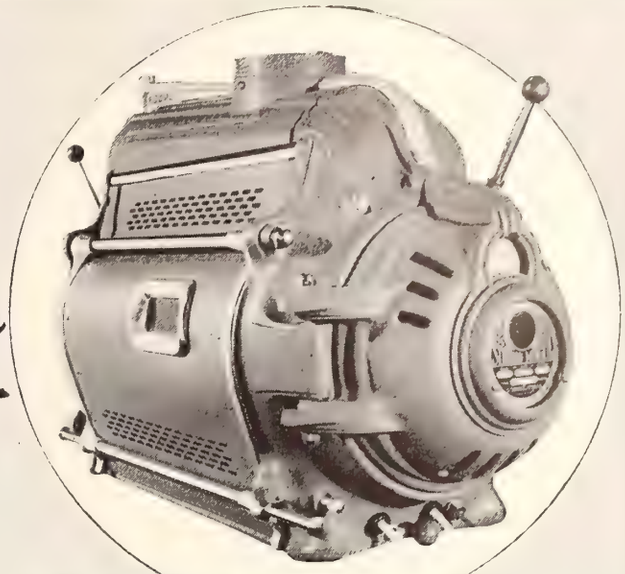
The new, postwar Heywood-Wakefield Theatre Chairs are smart in line—as *comfortable* as they look—designed and built for long, economical service. Illustrated here and above is the Encore, model TC-700. The full line of Heywood-Wakefield Encore and Airflo models is fully illustrated in color in our new brochure "Accent on Elegance." Watch for your copy—it should be in the mail soon. To make double sure, check your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.



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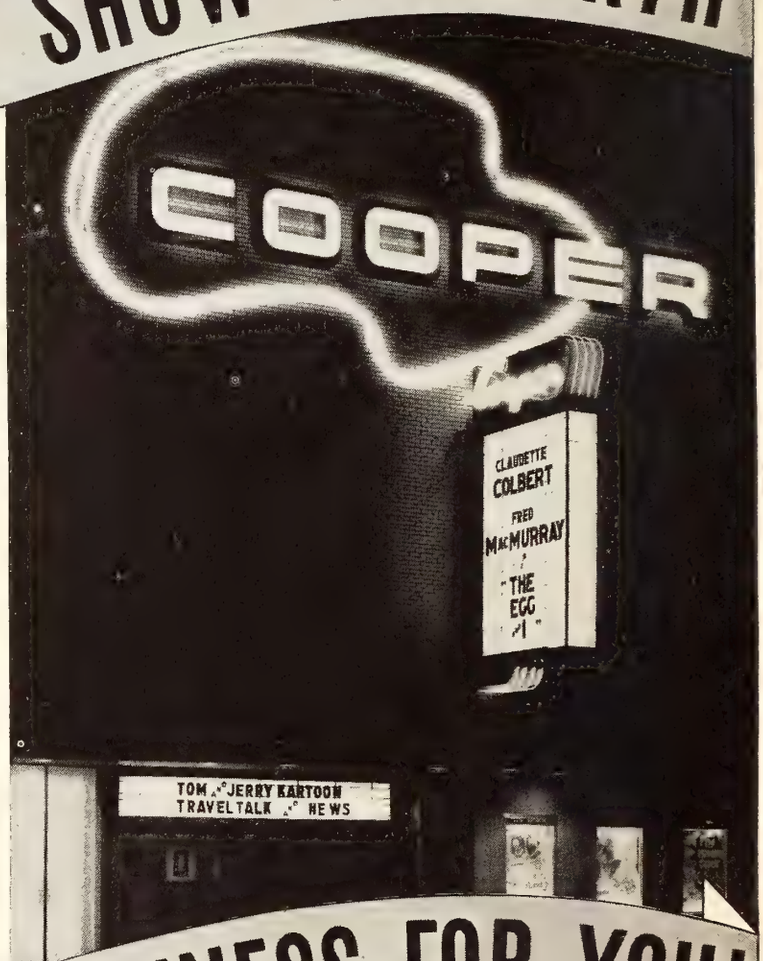
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The Art of Lighting the Theatre

Combined Report of Latest Meetings of Architects and Theatre Councils: With Stimulating Ideas on Every Phase of Indoor and Outdoor Lighting

This month the eminent membership of STR's Architects Advisory Council and of the STR Theatre Advisory Council take up temporarily a new role—the status of artists offering a variety of useful and stimulating suggestions. They lay aside for their moment their usual function as boards of technical experts extending solid scientific advice on which majorities of each Council agree.

Among the suggestions they offer this month you may find ideas of utmost value to your own theatre and your own practices in decorating with light. Since all the suggestions come from men of the most distinguished standing in the industry, they are all good, and no reader need hesitate to follow any of them that may strike his fancy.

But (with some exceptions) the reader will not find here the customary concrete guidance backed by a majority of either Council. At these Council meetings majorities did not often form. Lighting the theatre is an art, and artists seldom agree.

If further proof be needed that lighting the theatre is an art and not a science, this wide divergence of suggestions from the very men who know most about it surely constitutes final proof.

Architects Advisory Council

ROGER ALLEN, Grand Rapids National Bank Bldg., Grand Rapids, Mich.
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DREW EBERSON, John & Drew Eberson, 2 W. 47th St., New York 19, N. Y.
LEON M. EINHORN, Einhorn & Toole, 93 State St., Albany 7, N. Y.
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WALTER HESSE, Block & Hesse, 18 E. 41st St., New York, N. Y.
TALMADGE C. HUGHES, 120 Madison Ave., Detroit 26, Mich.
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W. H. LEE, 16 S. Broad St., Philadelphia, Pa.
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R. W. NAEF, 536 Eastview St., Jackson 26, Miss.
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ROBERT LAW WEED, 1527 Du Pont Bldg Miami 32, Fla.

Lighting the Facade

The first question the two Councils took up was the lighting of the facade. Among the architects a plurality (but not a majority) favored flood-lighting. The theatremen did not muster even a plurality for any particular method of facade illumination. Some of them prefer floodlighting, some to stress architectural features by matching lines of neon, and so on. While still others say: "It all depends."

Here are a few of the comments of the theatremen:

"If the theatre is new and modern we like featuring the design of the building with neon. If it is of old style or Spanish style we prefer floods or other indirect lighting."

"We like floods primarily, but like to focus them on the displays and on the box office."

"In a number of our theatres, we flood the facade above our marquees. We also use vertical strips of neon in many situations. Which is the best to use is a matter or architectural treatment."

"Yes, choice of type of illumination depends entirely on the architectural design of the facade."

However, as already noted, many other Theatremen do not think the type of illumination is a matter of choice, but have definite preferences which they apply to all theatres. In one case only, the preference is a matter of economics: "Neon increases the cost of maintenance in our climate."

And here are some of the varied views of the theatre architects on the same question:

"We prefer painting in light on architectural features, by combining colors of incandescent floods."

"We prefer flooding the entire facade to create shadow lines of the architectural features."

"We combine floodlighting with neon outlines."

"If the theatre is of period design, matching lines of light should follow the architecture; if modern, we prefer 'trick' lighting for 'floating' or other unusual effects."

"We like brilliant lighting on and under the marquee and very little light on the facade."

"In my opinion, the facade should be illuminated with floods. Neon lines following architectural features should be avoided except on the sign and perhaps the borders of the marquee. By omitting any other decorations in neon eye monotony can be avoided."

"Floodlighting is architecturally preferable but it is too sophisticated for box office appeal. Lines of neon following architectural features must be built around color attraction."

And, of course, others among the architects prefer floods invariably; still others favor lines of light stressing architectural design for all theatres; and some say "It all depends."

In addition to considering the type of lighting to be used outside the theatre, the two Councils also took up the question of the color of that light—whether it should be the same as the colors of the materials of the theatre front, or in harmonious colors, or whether there is no necessary connection between the color of the light and the color of the surface illuminated In this matter pluralities, but not majori-

(*Continued on Page E-19*)

Theatre Advisory Council

C. B. AKERS, Griffith Theatres
K. F. ANDERSON, W. S. Butterfield Theatres.
W. B. ARMSTRONG, Golden State Theatres.
E. E. CLEVELAND, Western Mass. Theatres.
J. H. ELDER, Interstate Circuit.
MARVIN FOX, Evergreen Theatres
EMANUEL FRISCH, Randforce Amusement Corp.
MELVIN C. GLATZ, Fox Inter-Mountain Theatres
HARRY J. GLENN, Wm. K. Jenkins Theatres
HERMAN R. MAIER, Warner Brothers Circuit
R. H. McCULLOUGH, National Theatres.
HARRY MOSCOWITZ, Loew's Inc
SAMUEL ROSEN, Fabian Theatres
FRANK D. RUBEL, Wometco Theatres.
LEONARD SATZ, Century Circuit
BILL TONEY, Tri-States Theatre Corp.
CLAYTON TUNSTILL, Malco Theatres.
R. VAN GETSON, Balazan & Katz Corp.
JULES S. WOLFE, Famous Players Canadian.

Meet Your Councilors

Presenting 32 of the 57 theatre executives and architects who comprise the membership of STR's Architects, Projection and Theatre Advisory Councils—whose interest in the welfare of the industry of which they are so eminent a part leads them generously to place at your disposal in these pages every month a massed wealth of technical leadership and experience.



C. B. Akers
Theatre Executive
Griffith Theatres



Roger Allen
Theatre Architect
Grand Rapids, Mich.



W. B. Armstrong
Theatre Executive
Golden State Theatres



Myles E. Belongia
Theatre Architect
Milwaukee, Wis.



Frank Cahill
Theatre Executive
Warner Brothers



George Cuthbert
Theatre Executive
Fam.-Players
Canadian



George L. Dahl
Theatre Architect
Dallas, Texas



C. A. Dentelbeck
Theatre Executive
Fam.-Players
Canadian



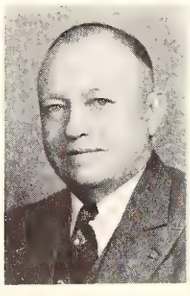
Drew Eberson
Theatre Architect
New York City



Hugh Gibbs
Theatre Architect
Long Beach, Calif.



Melvin C. Glatz
Theatre Executive
Fox Intermountain



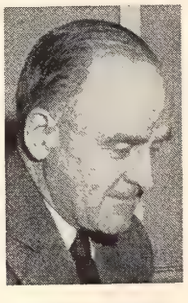
Harry J. Glenn
Theatre Executive
Wm. K. Jenkins



Irl Gordon
Theatre Executive
Skirball Brothers



Hugo K. Graf
Theatre Architect
St. Louis, Mo.



Roland Tip Harrison
Theatre Architect
Des Moines, Ia.



Talmage C. Hughes
Theatre Architect
Detroit, Mich.



Lester Isaac
Theatre Executive
Loew's Inc.



Karl Kamrath
Theatre Architect
Houston, Texas



W. H. Lee
Theatre Architect
Philadelphia, Pa.



Merle Robert Moffit
Theatre Architect
Columbus, O.



Herman R. Maier
Theatre Executive
Warner Brothers



Fred J. MacKie, Jr.
Theatre Architect
Houston, Texas



R. H. McCullough
Theatre Executive
National Theatres



R. W. Naef
Theatre Architect
Jackson, Miss.



Urban F. Peacock
Theatre Architect
Milwaukee, Wis.



L. E. Pope
Theatre Executive
Fox Midwest



Samuel Rosen
Theatre Executive
Fabian Theatres



Harry Rubin
Theatre Executive
Paramount Pictures



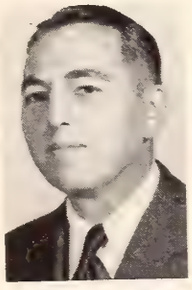
Leonard Satz
Theatre Executive
Century Circuit



Carl W. Schubert
Theatre Architect
La Crosse, Wisc.



Raymond B. Spencer
Theatre Architect
Memphis, Tenn.



Bernard B. Spigel
Theatre Architect
Norfolk, Va.



Harold Spitznagel
Theatre Architect
Sioux Falls, S. Dak.



Robert Law Weed
Theatre Architect
Miami, Fla.



Jules S. Wolfe
Theatre Executive
Fam.-Players
Canadian

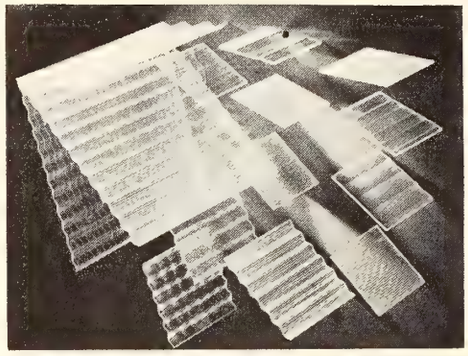
Plastic Opens a Way to New Feats in Theatre Design

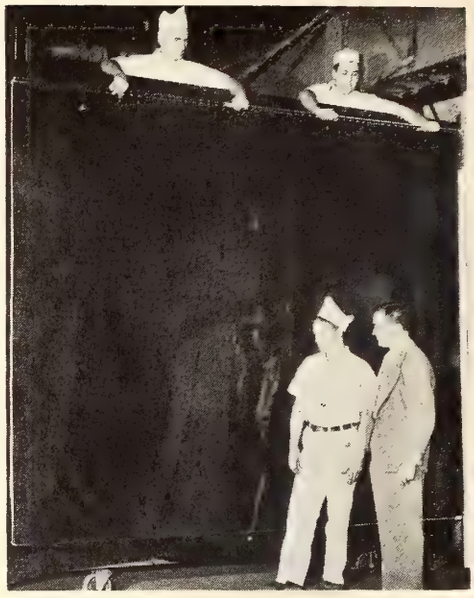
Wartime Plexiglas Now Made Available — Holds Vast Possibilities for Decoration and Display

Plexiglas—the stuff used during the war to provide crystal-clear "blisters" for bombers—is now available for architectural and ornamental use about the theatre. This new material opens the way to some advanced and promising developments in theatre design and decoration. It is available not only in glass-like transparency but also in many colors, including fluorescent varieties, and in many corrugations and patterns. Post-war developments have resulted in the production of standard sheets as large as 10 feet by 8 feet 4 inches, which can be sawed to the standard 4x8-foot units of the conventional building industry.

The material not only can be sawed, but it can be drilled, and machined; it can be curved permanently at relatively low temperatures (roughly 220 to 300 degrees Fahrenheit); and cemented or heat-welded. In a general way, except for the fact that nails and screws cannot be used on it, it can be regarded as almost as flexible in application as wood.

Its uses in the theatre cover a wide variety of applications from material for a facade to non-shatterable mammoth one-piece showcases for candy and popcorn; attention-compelling frames or mats for poster cases; light-weight, transparent doors, curved or flat material for box offices or box office windows; clear, translucent or opaque standee barriers; partitions, wall facings and endless others.





Plexiglas sheet, measuring 10′ by 8′4″, is now available in commercial quantities. This large sheet (right, above) can be used for theatre facades, or sawed into the standard 4′x8′ units conventional in the building industry. Above left, a few of the corrugated and patterned forms in which sheet Plexiglas is obtainable. There are many others; and this versatile material can also be had in a wide range of colors, translucent, opaque or fluorescent.

Piping Light

One of the many remarkable properties of Plexiglas is its efficiency at conducting light around corners. It "pipes" light, which can thus be made to appear unexpectedly at locations remote from any visible source. The ornamental and advertising value of this property will be readily apparent to showmen. Edge-lighting from a concealed source can be used to make the material appear self-glowing, self-luminous. The light appears only at the end of the tube or sheet through which it is transmitted, it does not leak out appreciably through the sides; but it can be made to appear at any point along the side of the "transmitter" by notching or sanding. Thus, for example, a bar of clear Plexiglas carrying light from a concealed source can be notched with stars here and there along its length, and those stars will glow brilliantly with no apparent reason.

Obvious advantages are provided in the great variety of factory-made forms—rods of many diameters, and clear, patterned, corrugated or colored sheets of many thicknesses and sizes available and the fact that the material can be sawed and machined to any pattern.

Weather-proof, Plexiglas can be used for outdoor applications, except in the case of the fluorescent sheets, which must not be exposed to direct sunlight since fluorescent dyes are fugitive in this circumstance. Under indoor lighting, however, the fluorescent dye is rated as permanent. It does not fluoresce to ultra-violet light, but to visible light, producing provocative, glowing, orange-pink or greenish-blue, the intensity of which varies with the angle of observation.

In its transparent form Plexiglas approaches, although it does not completely equal, the optical properties of the best plate glass. Additionally it transmits ultra-violet light. It can be broken or cracked by sufficient violence, but it will not shatter like glass and is not dangerous in that way. It can be ignited by direct flame, but not by hot metal, and will support combustion but not violent combustion—it is rated as slow-burning. Tests made by the U. S. Bureau of Mines and published by the manufacturer indicate that toxic gases are not emitted in harmful concentrations when the substance is burned.

Among other advantages of Plexiglas is its extremely light weight—less than half that of aluminum—which means that where it is used structurally as on a facade or marquee substantial economies should be possible through permissible reduction in the strength of the supporting members.

Plexiglas is soft enough to be scratched or scarred by mishandling, but such damage can be removed again by polishing or buffing, and a high gloss surface restored.

Has Strength of Wood

In physical strength, Plexiglas is said to be roughly equal to spruce wood, and with flexibility enough to enable it to withstand hard blows. It is resistant to heat at temperatures up to 140-160 degrees Fahrenheit, and a special form can be obtained that has an effective maximum service temperature of 180-200 degrees. It is rated at high resistance to cold flow—deformation under prolonged stress—at normal temperatures and at stresses less than 1,000 to 1,500 pounds per square inch.

Chemically speaking, Plexiglas is thermoplastic polymerized methyl methacrylate. Its light transmission is rated at 91-92 per cent. Electrically, it has very high insulating properties. It is highly resistant to strong acids and alkalis (including battery acid) and even to such hydrocarbons as white gasoline; but readily dissolves in organic solvents such as alcohol, acetone, ethyl acetate, etc. Its solubility in suitable solvents permits the substance to be cemented effectively on principles similar to those used in patching motion picture film.

Maintenance Requirements

Plexiglas is cleaned primarily by washing with soap and water. It is rubbed dry with chamois—not cloth, since rubbing with cloth builds up an electro-static charge on its surface which will attract dust from the air, while rubbing with chamois does not produce this effect.

Window-cleaning sprays must never be used on it, nor any other cleaner that contains such organic solvents as alcohol, commercial gasoline, acetone, etc.

Minor scratches, if any, that may appear after washing can be removed by hand polishing. After they have been removed, or if none are present, the surface should be waxed with a good grade commercial wax, which will add to the gloss and serve as protection against further scratching.

In place of commercial wax, however, the manufacturer recommends anti-static waxes, which are said to prevent the accumulation of electro-static charges and consequent accumulation of dust. Two manufacturers of such waxes named by the makers of Plexiglas in their literature are Franklin Research Company of 5134 Lancaster Avenue, Philadelphia 31; and Magnuson Products Company of Hoyt and Third Streets, Brooklyn, N. Y.

Plexiglas itself is manufactured by Rohm & Haas Company, Washington Square, Philadelphia. It was developed for the government, and machinery for its production on a large scale was installed, during the war. Facilities thus are available for its production today in mass quantities, at prices that will enable it to reach a mass market.

Modern "Package" Air Conditioners Meet Varied Theatre Needs

They Heat and Humidify It in Winter, Cool and Dehumidify In Summer, and Are Built in a Wide Range of Sizes

Further development of air conditioning "packages" and particularly postwar improvements incorporated in them have enormously simplified the once complex problem of conditioning a theatre's air. For almost all theatres, except perhaps the very largest, it is no longer necessary to go through the complex business of building, piece by piece, a tailored unit designed specifically for that one theatre only, and assembled only after it arrives.

The "packages" are made in a sufficiently wide variety of sizes to accommodate practically any size theatre. For larger houses, two or more packages may be installed, as needed. There is no assembling anything in the theatre; the package arrives complete, ready to operate. It needs to be connected to elecricity and plumbing; and it may need some ductwork or none, depending on the theatre. Using a number of smaller units strategically placed, instead of one larger unit, can eliminate need for ducts entirely in some theatres.

Three modern package units, products of three different manufacturers are pictured on this page.

At the top of the page is shown the newly re-designed Upright Conditioner manufactured by United States Air Conditioning Corporation of Minneapolis, which provides complete air conditioning, including refrigeration, dehumidification, filtering and circulation of air in summer. For winter use, this unit can be equipped with heating coils to serve as a warm-air system. Its air filters are of the inexpensive throw-away type. The welded steel cabinet is glass-fibre insulated against mechanical noise and heat leakage.

Two or more of these Upright Conditioners may be installed; remote installations, with the refrigerated air circulated through a duct system, are also entirely practical.

These conditioners are manufactured in capacities of 3 and 5 tons refrigeration. Where still larger packages are required, the same manufacturer offers "Kooler-Aire" units, which are made in a series of sizes from 3 to 40 tons. U. S. Air Conditioning Corporation also has a long line of other air conditioning apparatus designed to meet all theatre conditions, usual or unusual, with economy and efficiency.



TYPHOON Air Conditioning Company's new package, made in 1½, 2 and 3 ton units. The same company also offers 3, 5 and 7 ton package air conditioners.

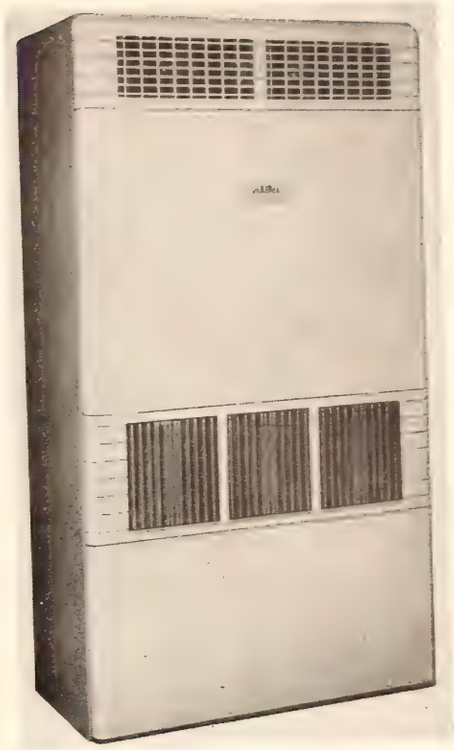
In the center of the page is shown one of the new 1½, 2 and 3 ton units now in production at the plant of Typhoon Air Conditioning Co., Inc. of Brooklyn, N. Y. —an entirely new line, designed to take their place alongside the company's larger 3, 5 and 7 ton packages.

These new units feature a number of refinements, including slow-turning compressors and thorough insulation, which together assure an exceptionally low noise level in operation. Water connections of flexible copper tubing make for easier and more economical installation. A new condensate-removal system has been incorporated. Efficient inspection and maintenance have been provided for in the design of the casing, which permits exposure of the entire mechanism by removal of a single cover.

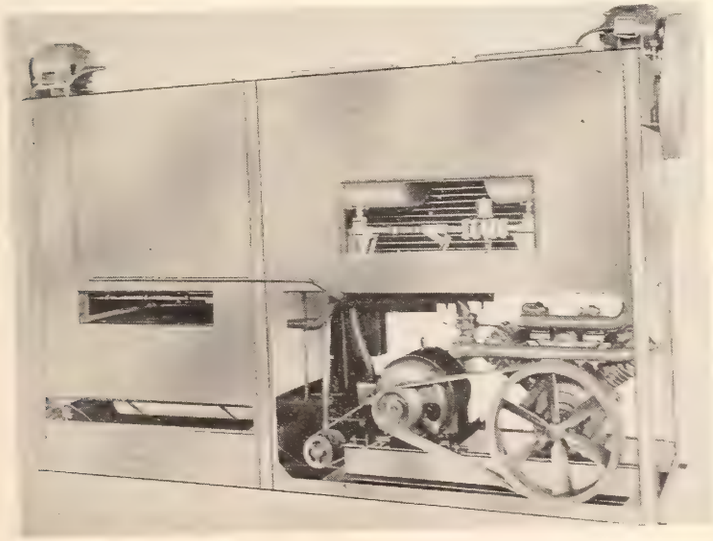
The cabinet presents a neutral appearance of rich, royal brown crackle, intended to blend easily with almost any surroundings. The package can thus be placed right in the auditorium or lobby or lounge, to eliminate or minimize the need for duct work.

At the bottom left of this page is shown one of the latest units of Governair Corporation of Oklahoma City, now available for immediate shipment for the first time since the end of the war. The manufacturer's stocks of raw materials and component parts have also been built up, so that even large orders can now be filled promptly. Governair conditioning units are distributed in the United States exclusively through National Theatre Supply.

These packages are manufactured in sizes of from 3 to 40 tons, with fans capable of circulating up to 400 cfm of air per ton. They are improved units, incorporating benefits of wartime research that make them quieter in operation and more efficient than ever in the past. Their construction is such that the principal mechanical components are open to view, and accessible to servicing, without need for removing any part of the casing.



U. S. AIR Conditioning Corporation's Upright Conditioner, made in 3 and 5 ton sizes. Larger packages, up to 40 tons, are also supplied by the same manufacturer.



GOVERNAIR Corporation package, distributed in the United States exclusively by National Theatre Supply, is manufactured in units of from 3 to 40 tons.





The new lobby, extreme left, carpeted to the sidewalk line; left, ultra-modern stainless steel concession counter, and below, the modern auditorium with Heywood-Wakefield seating.



From Rags to Riches

Crown Theatre, Built in Shell of Old Opry House, Now Pasadena's Finest Movie Palace

A 25-year-old opera house, practically forgotten, has just been converted by Al Levoy's Markoy Corporation into the impressively modern and beautiful new theatre pictured on this page, said to be the most luxurious first-run theatre in the millionaire town of Pasadena, California. Levoy has succeeded in following a strictly first-run policy, despite the fact that the territory is practically closed.

In the work of rejuvenating the old Raymond Theatre—as it was called before Levoy re-named it the Crown—the interior was completely stripped of furnishings, decoration and ornament, and the future "new look" built into the shell provided by the bare walls and floors. Similarly all projection room equipment was removed, for replacement with wholly modern apparatus.

A new name sign was erected and neon lighting and downlighting were built into the soffit of a new marquee. A new glass-and-stainless-steel box office was designed, and the old poster frames were replaced with ornate stainless steel frames. The outer lobby was carpeted to the sidewalk line.

An appearance of spaciousness as well as modernity was created by replacing the old wooden doors with new, all-glass panels.

And the first object that greets the eye of the patron passing through the new glass doors is a glass-and-stainless-steel concession counter that sells Coca-Cola, popcorn, ice cream, and candy. The foyer, like the lobby, is carpeted completely. Its lighting fixtures are all new.

The decorative scheme of the auditorium relies heavily on full-gathered draperies, which not only impart an air of richness but serve also to conceal out-dated architectural features that were basic parts of the original frame and therefore could not be removed without extensive structural changes. The carpet, a rich design in Karagheusian Gulistan, extends from the foyer into the auditorium aisles. Two thousand old-style chairs were removed and replaced with Heywood-Wakefield Encore models having steel backs, standards and seat pans, and finished in rich, striped fabric upholstery. The loge section was fitted with 350 of Heywood-Wakefield's finest loge chairs.

In the projection room, outdated apparatus was replaced with Motiograph AA mechanisms, Motiograph pedestals, Ashcraft C-70 lamps and Mirrophonic sound. The projection room also was equipped with modern spot and effect machines, and an automatic record player for incidental music. Projection angle is practically zero, since the projection room is not located on the balcony level, but at the rear of the main floor, and the screen image consequently is free from any trace of keystone distortion.

All of the projection room equipment, and many of the other furnishings, were supplied by B. F. Shearer Company of Los Angeles. Nat Smythe did the interior decoration. The name sign and marquee were build by Electrical Products.

Blazing Light-Shade Blend



Eye-catching, unusual and attractive, these signs and attraction boards on the new Cooper Theatre, Grand Junction, Colorado, were installed by Electrical Products Consolidated, of Pueblo, Colorado. The attraction panel frames, glass and changeable letters are by Warner Sign Service Incorporated; the large attraction panel, 14 feet high, is of an exclusive Wagner design.

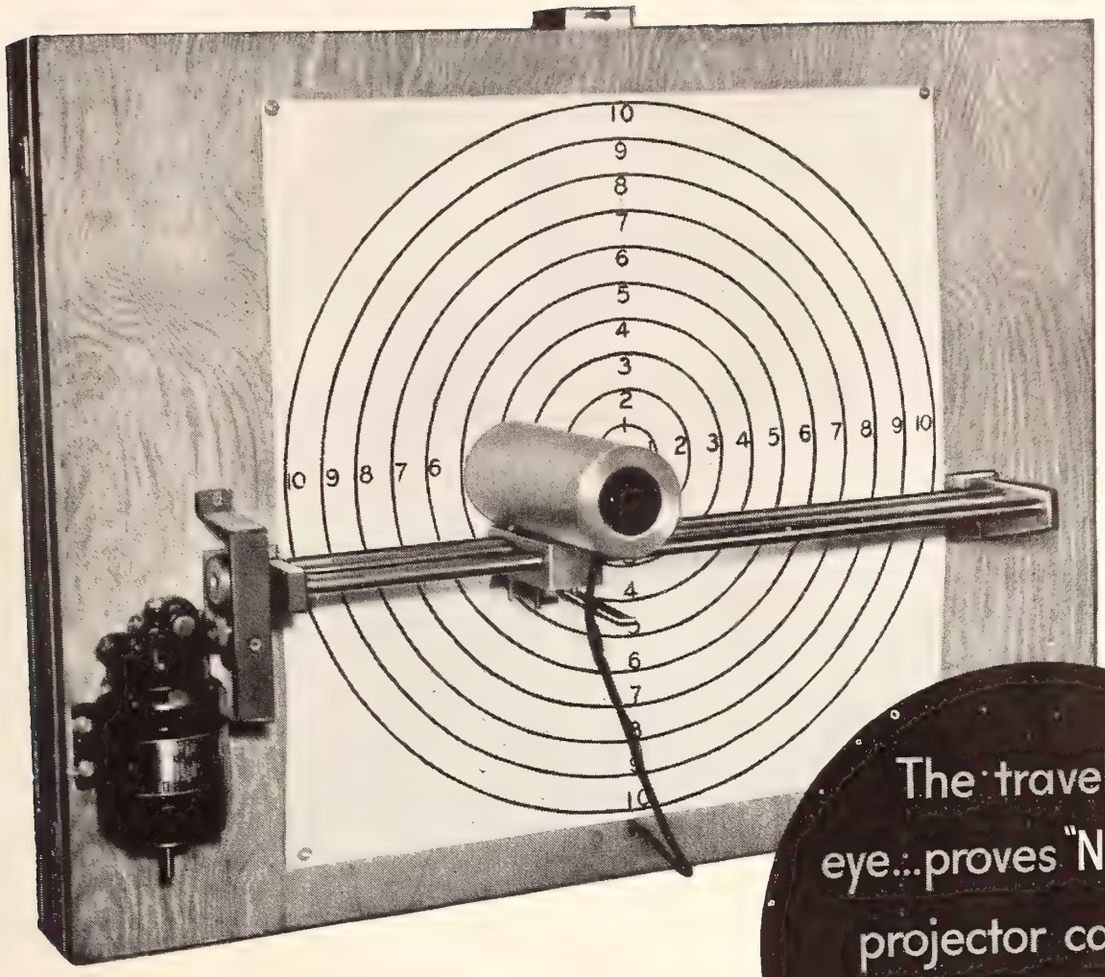
Glass Blankets Quiet Air Conditioning Units

Glass fiber blankets, suited to quieting "package" air conditioning units, have been put on the market by Owens-Corning Fiberglass Corp. They are installed in the interior of the unit, and in its adjacent plenum chamber if any. They will not burn; the glass fibers do not pick up moisture; and in addition to absorbing sound they offer a high degree of thermal insulation.

The blanket material is available in ½" and 1" thicknesses, in rolls 54 inches wide and either 25 or 50 feet long. It is easily cut to size and shape, and fastened in place with adhesives.

Ingenious Sound Effects

Some highly ingenious methods of securing unusual sound effects are described in the March issue of British Kinematography, official journal of the British Kinematograph Society. The noise of a Chinese crowd was simulated by running an English sound track backward and speeded up. The sound of lava bubbling in a volcano was attained by putting the microphone close to a bowl of boiling porridge. A blood-curdling woman's scream was achieved in a scene in which the actress merely opened her mouth without uttering a sound; they dubbed in the shriek of a train's whistle as it emerged from a tunnel.



The traveling eye...proves "National" projector carbons REALLY ARE BRIGHTER

How bright?

That is the $64 question in movie projection, because crater brightness is the key to screen brightness, audience approval, and big box office.

National Carbon Company answers the question with the "traveling eye," shown above. With scientific accuracy, this photoelectric cell in the metal tube, traveling across the actual crater image, measures the brightness of the "National" High Intensity arc. Results show that the brightness of "National" carbon arcs rivals that of the sun itself!

This means that by using "National" High Intensity projector carbons you obtain the brightest light available for movie projection. At the same time, you obtain light with a nearly perfect color balance. Your color movies glow with rich vividness! Your black-and-white pictures sparkle! Good business!



WHEN YOU ORDER PROJECTOR CARBONS— ORDER "NATIONAL"!

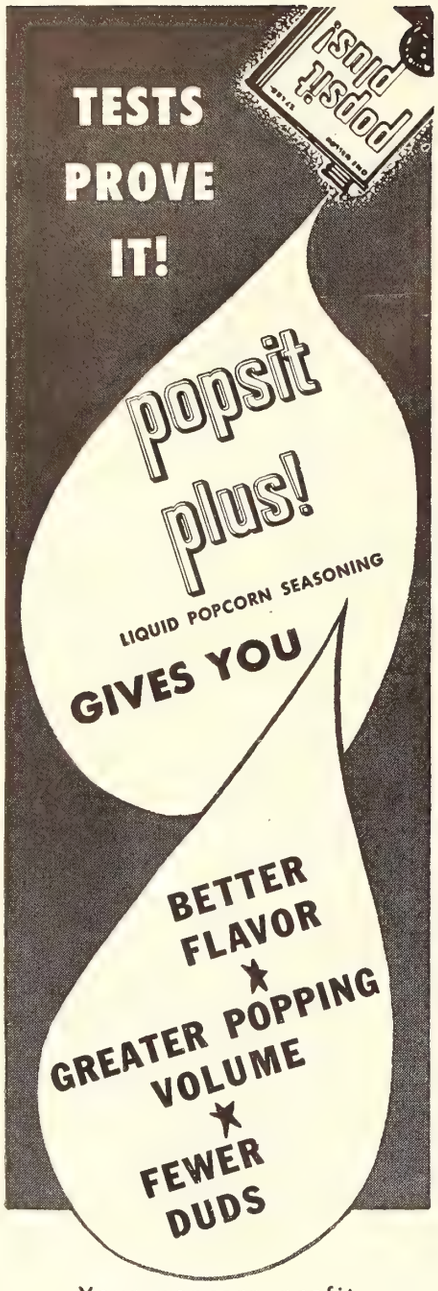
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Your popcorn profit depends on popping **results.** Independent tests by a leading agricultural college prove that Popsit Plus liquid seasoning (1) pops more corn by volume (2) leaves fewer duds (3) gives corn the flavor your customers demand.

popsit plus!

means profit plus

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

MAINTENANCE Checking Guide

☐ MAY 24.—Have you had your flags cleaned and all ready for Memorial Day decoration? Spotlight a flag on your screen platform with a fan behind it.

☐ MAY 25.—Remember that good taste calls for only subdued decorations on Memorial Day. War and wartime losses are still recent, bitter memories to many.

☐ MAY 26.—Are you planning new summer decorations for your box office? Cool plain colors or flowered designs in chintz will harmonize with most lobby schemes.

☐ MAY 27.—How long since your footlight trough or other curtain-lighting coves have been cleaned and painted? Are lamps and reflecting surfaces buried under dust?

☐ MAY 28.—Time to put up summer awnings and to fix or replace faulty window screens. Don't forget screens for the windows of the projection room.

☐ MAY 29.—Do you use seat covers in summer? Have them laundered, inspected, repaired or replaced as needed now, for use beginning early next month.

☐ MAY 30.—Are projectionists or the sound checker spoining sound quality by failing to readjust the volume when the size of the audience varies?

☐ MAY 31.—Check plumbing, air ducts and electrical wiring in hanging ceiling, cellar, store rooms and other places seldom visited by responsible staff members.

☐ JUNE 1.—In these times, a good way to start June is by ordering your fuel supply for next winter. Have oil tanks or coal bins cleaned, ready to accept delivery.

☐ JUNE 2.—Check all fluorescent or neon tubing and all reflecting surfaces behind tubing. Have reflecting surfaces cleaned as necessary; weak or defective tubes replaced.

☐ JUNE 3.—Before storing away winter uniforms have them inspected, all necessary repairs made, and the uniforms properly cleaned, pressed and folded for storage.

☐ JUNE 4.—In booth fires, projectionists are expected to operate safety switches and get out—to save their lungs. Are the switches located for fast operation on the way out?

☐ JUNE 5.—When did you last check the emergency light arrangements, switches and fuses? Is everything ready for instant use? Does the staff know what to do?

☐ JUNE 6.—Prepare roof for heavy summer rains. Make sure all gutters, drains, leaders are unclogged and in good shape, and all weak points thoroughly repaired.

☐ JUNE 7.—Have you revised your candy, refreshment and beverage stocks and set-up for cool summer appeal? Patrons' tastes will change during hot weather.

☐ JUNE 8.—Are all your flags and bunting cleaned and freshened up for Flag Day display? Spotlight a flag on your screen platform with a fan behind it.

☐ JUNE 9.—Has there been any increase in noise or vibration from projection room motor-generator, ventilating motors or other motors? If so, have them checked.

☐ JUNE 10.—Is old plumbing causing trouble—does water anywhere drain slowly because of clogged or partly clogged pipes? Have repairs made before a fixture floods.

☐ JUNE 11.—Re-check your electrical connections, demand rates and power rates with power company, projectionists and engineer. Remarkable savings can sometimes be made.

☐ JUNE 12.—Time to have the box office change-maker overhauled? How long since it has last been cleaned, adjusted, oiled, and had all working parts inspected?

☐ JUNE 13.—Is carpet examined daily for tears or loose sections that may spread, or that may trip up patrons? In EVERY part of the house?

☐ JUNE 14.—Have all newcomers to your theatre staff been trained in the elements of administering first aid in every possible type of emergency?

☐ JUNE 15.—Time to arrange for cleaning marquee changeable letters and cleaning and painting the lighting channels behind the letters?

☐ JUNE 16.—Outdoor electric boxes took a beating from winter weather and spring rains. Have them all examined, rust removed, and sanded and re-painted as necessary.

☐ JUNE 17.—Time to hold another inspection of all ceiling plaster and lath to discover any developing loose areas that could possibly endanger your patrons.

☐ JUNE 18.—Time for a thorough inspection of the anchorage of all hanging fixtures to discover any developing faults that could possibly endanger your patrons.

☐ JUNE 19.—Do you have to use deodorants in rest rooms? If so, are you certain you have exhausted every possible resource of cleanliness and ventilation?

☐ JUNE 20.—Have the faucets and flush valves on all washroom fixtures thoroughly checked, to assure minimum use of water without sacrifice of efficiency.

Exclusive STR Service Feature

Selling Your Show With Light

How to Use this Potent Medium to Catch Attention, Project a Favorable Impression, and Create the Urge to Go In

By A. J. LINDSLEY
National Theatre Supply



A. J. Lindsley

Today more than ever before theatre operators have the opportunity to make the front of their theatre an effective, attractive means of selling entertainment. They have at their command newer light sources, new techniques, and new equipment and materials.

The application of light as a potent advertising medium is evolving with advances in the art and with new architectural treatments. The underlying functions are now better understood. Two of these functions are of outstanding importance. They are:

1. To attract attention from afar by contrast with surroundings in brightness and color, by movement and sparkle, and by a legible message.

2. To sell the show through projecting a favorable impression and creating an urge to go in.

Attraction from Afar

Attraction from afar usually calls for a high point, an element as part of the front, a free standing pylon, or perhaps the front itself. Some motif at the top should have brightness, and preferably motion and color. Such an element is incorporated in the top of the pylon of the Park-In Theatre in Springfield, Mo. (Fig. 1). Exposed fluorescent tubes, built-in recesses, images reflected from polished metal, and combinations of filament lamps all offer tremendous possibilities for attracting attention from afar.

The name sign should be directed toward the principal traffic zone. The size, spacing and brightness of sign letters determine how far they will be legible for reading. (Too often these factors are overlooked in designing signs and luminous patterns.)

Facade Lighting

Nearby and more distant identification may be had from the vertical sign. Again, many treatments are possible—the silhouette letter type with luminous background is one; the same type of letter with center stroke of fluorescent tubing is another. Changes in color and brightness, or even pattern, can be introduced on the luminous background.

The nighttime mass of the entire front gives maximum effectiveness. The surfaces in textured material, or built up in pattern, may be lighted readily from reflectors located above the marquee. Graded tones from top to bottom, or from side to side, provide interest, especially if one or more colors are used. Mouldings catch highlights from the lighting units and add accent lines or pattern to provide interest. Furthermore, endless possibilities lie in the use of built-in lighting elements where various textured glasses are illuminated from behind with filament and fluorescent lamps. A suggestion of the resources inherent in this treatment is given in the sketch, Fig. 2.

Changeable Letter Panels

The attraction panels compel attention when they are bright and employ clean-cut letters. To date, apparently nothing has been as effective and popular as the luminous background with removable letters because it is difficult to excel the attention values, whether by day or by night, afforded by large luminous areas with legible silhouette letters. Additional attraction may be introduced by color changes in the background, or in the letters, as suggested in Fig. 3. In developing such a changing color-cycle the pattern of the entire front should always be considered, for some of the value of such motion may be lost if the action in the various parts is not coordinated with that of the marquee.

The soffit of the marquee has traditionally been used as a "puller" by means of high brightness, sparkle and directional pattern. Many theatre operators insist on patterns of exposed filament lamps because of their brightness—or on combinations of them and fluorescent sources. Two systems—filament and fluorescent—can both be complete patterns in themselves, whether used alone or together. For example, as in the Academy Theatre in Los Angeles (Fig. 4), fluorescent sources can be incorporated for color and for coolness in the summertime, while filament lamps of the reflector or projector type may be used

(*Continued on Page E-18*



Figure 5

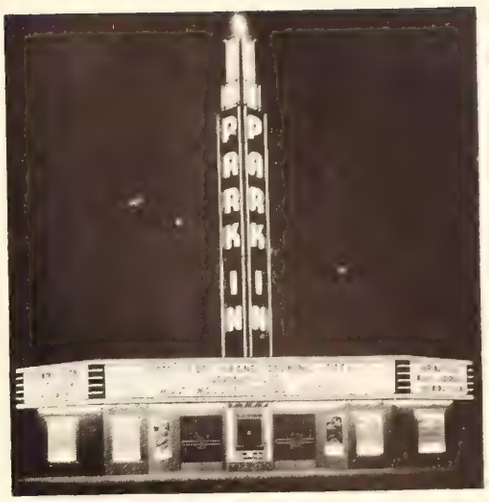


Figure 1

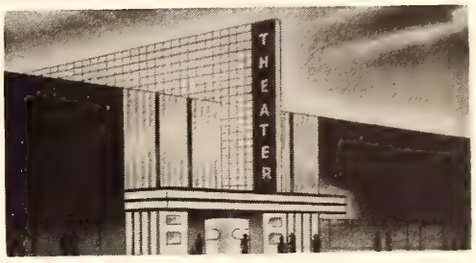


Figure 2

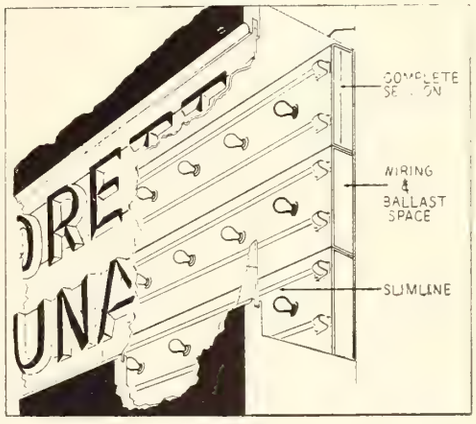


Figure 3

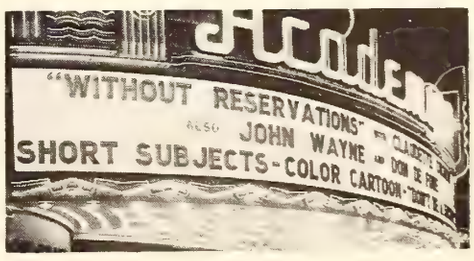


Figure 4

Top to bottom—Fig. 1: High brightness feature at tower top identifies the theatre from afar. Fig. 2, next below: Distinctive appearance and mass effect achieved by lighting. Fig. 3: Method of combining motion with high brightness in the attraction panel—the fluorescents flash on and off. Fig. 4: Bevelite plastic letters "float" on clear plastic tracks and shout: "Here's the Show." Fig. 5, left: Concealed Slimline lamps and reflectors illuminate poster frame evenly and brightly; PAR-38 or R-40 reflector spot lamps in adjustable ceiling fixtures dramatize the wall posters.

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"HOW TO CONSTRUCT AND EQUIP A DRIVE-IN THEATRE"

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New Ideal Theatre Chairs
JOE HORNSTEIN has it!

Efficiency Check List for Projectionists

☐ MAY 24.—Have you checked the reflectivity of the screen lately? If it is badly soiled or yellowed, have you recommended a new screen?

☐ MAY 25.—If the curtain machine is part of your responsibility, do you go over it at regular intervals, cleaning, oiling and adjusting as needed?

☐ MAY 26.—If your projection ports have glass soundproofing, do you check the cleanliness of the glass daily, clean it as often as needed?

☐ MAY 27.—Is projector vibration increasing? Go over the mechanism carefully to determine the cause, and apply needed remedies promptly.

☐ MAY 28.—Will any projection or sound equipment operate at unsafe temperatures in hot summer weather? Take temperature rise readings now; correct unfavorable conditions.

☐ MAY 29.—Are your arc lamp reflectors badly pitted—badly enough to need replacement now or soon? Order replacements well in advance.

☐ MAY 30.—Do your film cabinet doors still close tightly and perfectly? Don't delay needed repairs; tolerate no conditions that are unsafe or unlawful.

☐ MAY 31.—Have you checked up on the performance of the new postwar sound equipments? If yours is an old model, have you recommended replacement?

☐ JUNE 1.—Do projection room lighting arrangements interfere with your critical examination of screen results? If so, alter lighting fixtures as necessary.

☐ JUNE 2.—Are you compelled to play the monitor so loud it creates an apparent echo in the theatre? Have it moved to a location where you can hear it at low volume.

☐ JUNE 3.—Do you sometimes forget to inspect rectifiers or motor-generators located outside the projection room? Set up a regular inspection schedule for them.

☐ JUNE 4.—Do you keep careful records showing every repair and replacement made, as a check on the cost of maintaining each item of your equipment?

☐ JUNE 5.—Will the projection room be uncomfortably hot in summer? If better ventilation will be needed, now is the time to have it installed.

☐ JUNE 6.—Will all relief projectionists know every detail of their fire-fighting duties in YOUR theatre? Post full instructions on your bulletin board.

☐ JUNE 7.—Are you absolutely certain that your projection room door can't be locked from outside while the show is on—that you can't be locked in with a fire?

☐ JUNE 8.—In case of serious fire, you will operate the emergency controls and get out. Are the controls all located where you can operate them on the way out?

☐ JUNE 9.—Check the condition of all projection reels; order new ones in advance of urgent need. Take no chance of having to run on faulty reels or shipping reels.

☐ JUNE 10.—When changes are made in projection room wiring do you always recommend oversize conduit and extra pairs to minimize the cost of the next change?

☐ JUNE 11.—Are you reading up all you can on theatre television equipment? You may have to operate it one of these days—why be caught short of knowledge?

☐ JUNE 12.—Do ceiling or walls painted in pale colors keep the projection room too bright for critical observation of screen results? Recommend re-painting.

☐ JUNE 13.—Is the projection room bulletin board crowded with obsolete notices that hide the important ones? Clear it off; throw away dead junk; keep it up to date.

☐ JUNE 14.—Inspect changeover mechanisms and their switches thoroughly for signs of wear. Order any replacements that may be needed soon well in advance of need.

☐ JUNE 15.—Never rob any fire extinguisher of carbon tetrachloride for cleaning purposes. Order extra carbon-tet; keep extinguishers ready for emergencies.

☐ JUNE 16.—Do you ever have to mutilate a print to make sure you won't miss a changeover? Simple and effective cue markers are available at very low cost.

☐ JUNE 17.—Re-check the starting time of both projector motors. If either has slowed down since the last check, find and remedy the cause.

☐ JUNE 18.—Does your hand or motor rewind ever damage film? If so, adjust it properly; or have it repaired, overhauled or replaced.

☐ JUNE 19.—Check your power line voltage at 2, 5, 6, 7, 8 and 10 P.M. Variations greater than plus or minus three per cent should be reported to the manager.

☐ JUNE 20.—If you have two amplifying channels, use them alternately to make certain each will always be ready for instant operation if the other fails.

Exclusive SR Service Feature

16mm. Keeps Show On Despite Power Trouble

Loew's 2,743-seat Uptown Theatre, Toronto, Ontario, kept the show running in spite of recent power trouble with the help of duplicate, 16mm. prints, and an Ampro projector fitted with a Strong 16mm. lamphouse. The power trouble was confined to the 550-volt line, which, however, was the line that operated the standard 35mm. equipment. A 120-volt line, which supplied lights and so on, remained unaffected, and was used to operate the 16mm. installation. The image obtained was only slightly smaller than the standard 24-foot picture; and during the three weeks the trouble lasted no patron complained of having noticed any change in either picture or sound.

Features run during that time included "The Senator was Indiscreet" and "A Double Life," for both of which Universal-International supplied 16mm. duplicates. Where 16mm. prints of scheduled shorts were not obtainable, other shorts were substituted.

"Flying Export Manager" Tours Latin-America Fast

Norman D. Olsen, Sr., DeVry export manager, has just visited eleven Latin-American countries in four weeks, traveling exclusively by air. He called on DeVry distributors in the Argentine, Brazil, Chile, Cuba, Dominican Republic, Ecuador, Panama, Peru, Puerto Rico, Trinidad and Venezuela, all in the course of one month. In 1947 Mr. Olsen flew around the world, contacting DeVry distributors and dealers in 49 different countries.

HELPFUL BOOKS

Aside from trying to be a salesman, an advertising man, a publicity man and six different kinds of engineer all at the same time, the theatre manager is also (and first of all) a business executive. His other responsibilities he can delegate more or less. His business responsibility is his alone. He is in direct charge of an enterprise having a capital value of from tens of thousands of dollars at the minimum up to hundreds of thousands or millions of dollars; and that is one trust he must discharge personally and cannot transfer to others.

He will find help in discharging it in the recently-issued Third Edition of Prentiss-Hall's "Business Executive's Handbook." It covers the subjects of executive responsibility and standard business procedures from A to Z. It is so simply written that it could be read straight through as an instruction book, and could well be loaned to junior members of the staff for that purpose; but at the same time it is so well organized and indexed that the overworked manager can readily use it as a reference book to almost any possible business subject that may be a problem at any moment. It should prove a very useful and frequently consulted addition to his office bookshelf. It can help junior staff members develop business-like habits of thought.

The volume embraces 1,600 pages including 65 pages of alphabetical index; it is cloth-bound, clearly printed. Price is $7.50; publishers are Prentiss-Hall, Inc., 70 Fifth Avenue, New York.

Puts Showmanship Into Theatre Candy Sales



Herbert Ebenstein

Showmanship has been introduced into the sale of theatre refreshments by Pacific Candy Service Corporation, a two-year-old organization with headquarters in Los Angeles. Herbert Ebenstein, President, provides his theatre customers with a one-minute trailer, featuring "The Candy Man" and then announcing the intermission for refreshment buying. When patrons pass out into the lobby they see another figure of "The Candy Man" perched on the top of the refreshment counter.

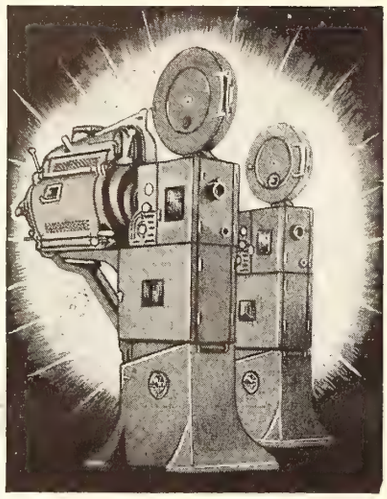
Additionally, Ebenstein mails a weekly newsletter to his theatre customers throughout the Far West, a publication called "Candy Man Comment" and printed in bright colors.

Pacific handles popcorn, ice cream and beverages as well as candy, and consistently stresses the showmanlike idea of service to its customers—who are, of course, both theatremen and the theatreman's patrons. Regulated deliveries; weekly accounting and profit statement for the exhibitor; regular inspection and maintenance of equipment, merchandise and sales promotion aids, and training of sales personnel are among the services extended.



Drive-in Specials!

Don't Delay—Order Now for this Season's Showing



You Will Save Real Money at S.O.S.

Typical Value—

2 DeVry late model Sound Projectors, 3000' magazines; lenses; high intensity arcs; rectifiers; 30W amplifier and speakers (army surplus)—rebuilt LIKE NEW, complete, FULLY TESTED.

WORTH $7000. SPECIAL $2495

WANT MORE POWER? Western Electric 500 watt booster amplifiers. **SPECIAL $650**

STORMPROOF IN-CAR SPEAKERS or Pole Speakers ***far below market price.***

DO YOU PREFER Standard, E-7 or Super Simplex, Superior Motiograph, RCA Brenkert, Century? S.O.S. has 'em. RCA or Simplex 4 Star Sound, too!

NEED MORE LIGHT? 70/140 Stabilarc Generators with panel, rheostat and starter. Army surplus, excellent condition.
REGULAR $1,250.....SPECIAL $525

S.O.S. engineers help you plan for best layout—their advice is free! We've saved thousands for other money-making drive-ins and we can do it for you.

Quantities Limited—Write Today!

S. O. S. CINEMA SUPPLY CORP.

Note New Address, occupying entire building

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BLACK LIGHT PRODUCTS

MANUFACTURERS OF FLUORESCENT AND LUMINESCENT PRODUCTS AND BLACK LIGHTS

67 East Lake Street Chicago 1, Ill.

Vallen

CURTAIN CONTROLS AND TRACKS

Silent • Smooth • Automatic

FREE CATALOG

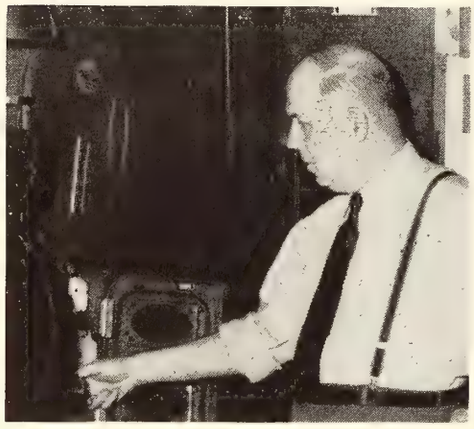
VALLEN, INC. AKRON, OHIO

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

A new device for digging out the bases of broken lamp sockets has been invented by Jack and Marvin Shapiro of Local No. 1, New York. Inserted into the socket of the broken lamp, it cuts through and forces out glass and cement, allowing the old butt to be unscrewed easily. Manufacturing headquarters have been set up at 365 W. 52nd St., New York.

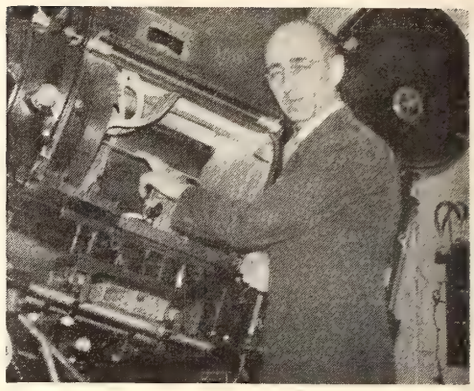


JOHN FLAHERTY, Business Agent of Local No. 163, Louisville, Ky., sound engineer for the Fourth Avenue Amusement Co. and Chief Projectionist at the Strand Theatre, Louisville, is seen here inspecting the Strand's newest equipment, which consists of Motiograph projectors and sound, and Brenkert lamps. Flaherty also helped to install the Strand's original sound equipment. This was a Vitaphone system utilizing Western Electric 8-B, 9-A and 10-A amplifiers. It was wired in 1927 and is believed to have been the first sound installation in the country outside New York City.

Joseph Gazelka, President of Local No. 487, Hibbing-Virginia, Minnesota, is also Park Commissioner of the Village of Hibbing (largest village in the world, population, 17,000). John Rolph, business agent, is Hibbing's Police Commissioner. George Chalmers, who has served as Secretary for 27 years, is a member of the Army Advisory Committee of the Fifth Army and President of the Minnesota State Federation of Labor.

Edmund Maurice Buras, Jr., son of Edmund Maurice Buras of Local No. 293, New Orleans, is working toward his Ph.D. at Tulane University. Young Buras, who won his Master's degree only last year, has already published eight scientific papers and invented a specialized electronic apparatus for chemical titrations.

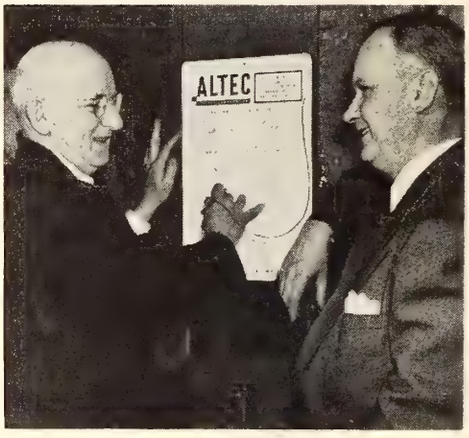
Charles R. Brown of Local No. 181 has obtained a patent for a carbon-dioxide automatic fire extinguisher designed to be attached to any standard projector. In event of film fire, the device open-circuits the arc, stops the projector motor, and floods both magazines, the mechanism and the soundhead with harmless CO_2.



ON THE JOB. President and Acting Business Agent Wendell F. Bassett, of Local No. 792, is seen above pursuing his regular duties in the projection room of Interstate Theatre Corporation's Old Colony Theatre, Plymouth, Mass.

Local 329, Scranton, Pennsylvania, held a testimonial dinner for International President Richard F. Walsh on May 19th. The Arabian Ballroom of Scranton's Hotel Jermyn was rented for the occasion. Local 329's President John DePeep and Secretary Harold Brazill were in charge of the arrangements.

The United Nations are entertained by I.A. members John Seyferth, Jr., and C. Reinhold Lauterjung, both of Local No. 640, who project 35-mm. and 16-mm. pictures at Lake Success. The contract was negotiated by Local No. 640's business agent, William Nagengast.



Veteran projectionist Cecil Wood (left) and Altec Operating Manager Elmer O. Wilschke are seen examining the new white blackboard, or "whiteboard" which Altec has distributed to theatres that use its service. The special crayon is used to write operating instructions or other notes on the patented surface, which can be rubbed clean again with a dry rag. Each Altec Service inspector, when installing one of these whiteboards in a theatre, pastes his own office and emergency telephone numbers on its upper right-hand corner. Whiteboards measure 12 x 18 inches.

Edward A. Madden of Local No. 301 is the author of a popular song that has been published by Arlington Music Company of Hollywood. The title is: "Would You Care If You Knew?"

C. B. Rankin of Local No. 574 fell while changing a light bulb at the Victory Theatre, Greensboro, North Carolina and suffered a fractured leg.

Equipment Dealers

Southeastern Theatre Equipment Company of Atlanta has installed complete projection and sound apparatus in R. L. Dowling's new Skyview Drive-in Theatre, located on Kings Road near Jacksonville, Fla. Projectors and lamps are Brenkert, with Bausch & Lomb lenses; sound is RCA and includes the latest in-car speakers. The Skyview sells refreshments to its patrons with the help of scooters and walkie-talkie equipment.

Falls City Theatre Equipment Co., of Louisville will install complete new projection room equipment in E. L. Ornstein's Ace Theatre, Brandenburg, Ky. Motiograph projectors, Mirrophonic sound, Altec Lansing speakers, and Strong lamps and rectifiers have been specified. The Ace, which is managed by Eugene Martin, is undergoing complete interior and exterior remodeling.

Capitol Theatre Supply Company of Boston recently installed Brenkert projectors and lamps in A. P. Stewart's Franklin Theatre, Durham, N. H. and in Charles Millet's State at Bridgeton, Me. Additionally, Capitol provided the Franklin with RCA rectifiers and Kollmorgen coated lenses; and fitted the State with Brenkert pedestals, tube-type rectifiers, and Mohawk carpeting.

Cleveland's branch of National Theatre Supply has fitted up the Eastern Lake Drive-In at Russells Point, Ohio, with Simplex sound and in-car speakers; the Skyway Drive-In at Coshocton, Ohio, with Simplex sound, and the State Theatre at Barnesville, Ohio, with Super-Simplex mechanisms.

National Theatre Supply's St. Louis branch has installed new Simplex soundheads and pedestals in Bill Sherman's Theatre, Advance, Mo.; and new Super-Simplex mechanisms, pedestals, sound equipment and lenses into George Pliakos' Criterion Theatre, St. Louis.

Missouri Theatre Supply Company of Kansas City announces installation of new projection and sound equipment in Homer Strowig's Plaza, Abilene, Kansas; George Werts' Main Street, Beloit, Kansas; Bob Gorham's Liberty, Horton, Kansas, and Henry Beardsley's Chief, Oberlin, Kansas.

Graham Brothers of Denver report furnishing 1,600 new Heywood-Wakefield chairs to the new Center Theatre, Oklahoma City, Oklahoma; 752 new Heywood-Wakefield chairs to the Rialto Theatre, Loveland, Colorado, and 318 to the Ord, Ordway, Colorado.

Academy Theatre Supply Co. of Chicago has installed 700 Irwin chairs in the Bailey Circuit's Apollo Theatre at Princeton, Ill.; and complete DeVry projection and sound equipment in William Fred's Atom Theatre at Hayworth, Ill.

Falls City Theatre Equipment Co. of Louisville has supplied fully-upholstered Ideal Mercury chairs to Roland D. Foster's new deluxe Bloom Theatre at Bloomfield, Kentucky.

standout *in the Field—*







FOR PROJECTOR PARTS MADE TO HIGHEST PRECISION STANDARDS, individually inspected using most advanced methods and devices to guarantee perfection and complete interchangeability of each part. Available through Independent Theatre Equipment Dealers.



LAVEZZI MACHINE WORKS

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J. R. SPRINGER—General Theatre Manager, Century Theatres, New York, N. Y.—says:

"RCA's Service has been excellent consistently. They are ready and willing to cooperate any time of day or night."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

STOP LOSSES AT THE DOOR WITH AUTOMATICKET TICKET CHOPPER



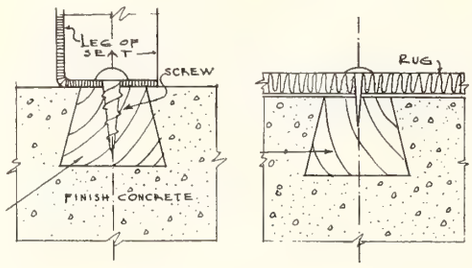
Automatically stacks theatre's stubs under lock and key — IN SEQUENCE OF COLLECTION — for easy, informative, revealing analysis. Write for illustrated folder or ask your supply dealer.

GENERAL REGISTER CORP.
36-30 THIRTY-THIRD STREET
Long Island City 1, New York



For Concrete Floors

Installation and future replacement of carpets and chairs on concrete floors can be facilitated if chamfered wood strips are laid down before the finish coat of concrete is floated on. As shown in the accompanying drawings, fastening or removing chairs then involves only use of wood screws; and carpet can be tacked in place above a concrete floor. This is one of the methods of mounting chairs and carpets that is in wide use in both the United States and foreign countries; the above illustrations are from architect's drawings for Gazina Theatre, Pretoria, South Africa, loaned to STR by courtesy of the export firm of Streuber and LaChicotte.



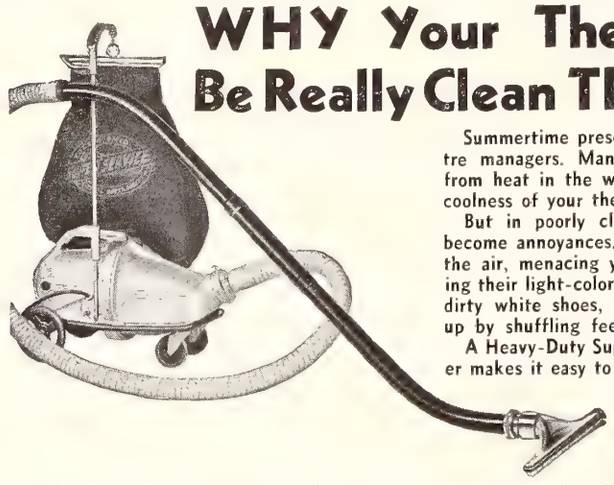
New Chemical Cleanser Cures Noises in Sound

Noisy sound resulting from imperfect connection in switches, volume controls or other electrical contacts is said to yield to application of "No-Ox"—meaning, no oxidation—a contact cleaner manufactured by William V. Stancil, North Hollywood, California. The material, available in both paste and liquid form, is described as capable of dissolving rust and corrosion and of minimizing future oxidation. It also lubricates, the manufacturer states, adding that it will not gum; and that it is chemically neutral and without either acid or alkaline reaction on metals. Electrically conductive, it must not be applied across insulation.

Metro Chocolate Co. Now Ridley's

Metro Chocolate Company, manufacturer of the long-established Ridley line of candies, has changed its name to Ridley's, so that brand name and company name will be the same. The Ridley line of candies is one of the oldest in the country, having been established in Brooklyn in 1806. The manufacturer is a subsidiary of Huyler's.

WHY Your Theatre Must Be Really Clean This Summer



Summertime presents special problems to theatre managers. Many people come to get relief from heat in the well-ventilated, air conditioned coolness of your theatre.

But in poorly cleaned houses these comforts become annoyances. Dirt is blown about polluting the air, menacing your patrons' health, and soiling their light-colored clothing. Dirty floors mean dirty white shoes, soiled gloves, and dirt stirred up by shuffling feet.

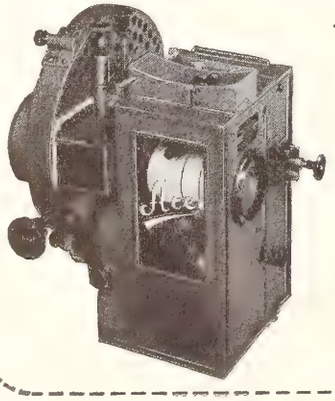
A Heavy-Duty Super Specialized Theatre Cleaner makes it easy to clean your theatre thoroughly. It is equipped with special tools which reach every corner and crevice. A spotlight on the handle provides illumination for under seats and the Super Blower attachment boosts popcorn boxes and other debris to the front of the house for easy disposal. The Super Screen Brush and Hi-up Tube cleans your screen.

Don't risk loss of patronage and damage to furnishings because of dirt, when it can be so economically avoided with a Super. Ask your supply dealer for information about our 5-day free trial offer.

National Super Service Company, Inc.
1951 N. 13th St. Toledo 2, Ohio

National Super Service Company of Canada
Toronto, Ont. Vancouver, B. C.

YOUR ASSURANCE OF THE BEST!



WENZEL
"Smooth-Running"
PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a smoother running job.

Write for Folder No. WC-19 on PRO-4 Projector Mechanism

WENZEL PROJECTOR COMPANY
2509-19 S. State Street Chicago 16, Ill.

Light Sells the Show

(*Continued from Page E-13*)

for projecting light on pedestrians and on the sidewalk during cooler periods.

Simple patterns formed by straight fluorescent lamps, as in Fig. 1, can be effective and the standard lamps offer ease of replacement plus flexibility in changing colors from one season to another.

Well-lighted posters—about ten times the brightness of their surroundings—brought right out to the line of the front, start their selling job immediately and can help draw prospective patrons in. If the traditional poster frames are used, greater depth should be provided than in the past, in order to light more uniformly the entire poster and thereby do away with the dark center portion, now so prevalent. The new Slimline lamps available in 42″ and 64″ lengths offer high light output and their small diameter (¾″) permits accurate control of light with polished reflectors to aim a sheet of light across the poster. This is indicated at the right of Fig. 5.

Where space for lamps behind the poster frames is not available, or where additional attraction is needed, adjustable spotlights as at the left of Fig. 5 provide a simple, effective solution. Many types of recessed, attached, and suspended housings are available for PAR-38 and R-40 spot and flood lamps.

Theatre people have always been well known for their imagination and creative ability. These few suggestions may be helpful in stimulating many other ways of using light to make the theatre front play its part in "selling the show."

Mineral Vermiculite Saves Show in Boston

A light-weight sand substitute, vermiculite, manufactured by Zonolite Company, made possible a seemingly impossible rush plastering job in the Astor Theatre, Boston, and the show went on next day as scheduled.

John Boyle, plastering contractor, received a call from the theatre at 7 P. M. for a quick re-plastering that had to be started at 11:30 that night and completed before the theatre opened next day. He needed three tons of sand, and was not able to transport it in time. Substituting for the 6000 pounds of sand 480 pounds of the Zonolite vermiculite—which he carried his own car in fifteen 32-pound bags—Boyle got the job done in time.

Add Dealers Listing

Amusement Supply Company, New York, was inadvertently omitted from the listing of Equipment & Accessory Dealers in the STR "Where to Buy Theatre Equipment Directory" published April 24, 1948. The information omitted is as follows: Amusement Supply Company, Theatre Equipment Dealers, 341 W. 44th St., New York, N. Y. Tel.: CIrcle 6-0850 (night phone: INgersoll 2-6691).

Nathan D. Golden Has New Title

Reorganization within the Department of Commerce has brought a new title to Nathan D. Golden. Mr. Golden is now Chief of the Motion Picture-Photographic Branch of the newly-formed Commodities Division, Office of International Trade.

Joint Council Report on Lighting The Theatre

(*Continued from Page E-5*)

ties, did develop. In both Councils, plurality opinion favors light of colors that are harmonious with the colors of the surfaces illuminated; among the Architects the plurality was almost but not quite a majority. Other members of both Councils prefer to use light of the same color as the surface illuminated; still others feel that there is no connection between the color of the light and that of the surface; there is also some considerable opinion in favor of using white light for all surfaces whatsoever.

Indoor Lighting

Passing indoors, the Councils next considered the closely related question of the color of light to use in relation to the colors of the decorative scheme; and here for the first time a definite majority view appeared. This was in the Architects Council, and in favor of indoor lighting colors harmonious with the colors of the decorations. The Theatremen feel differently; their preferences are very scattered but insofar as any plurality opinion can be said to have appeared among them it is that no necessary connection exists between the colors of the decorations and that of the light which illuminates them.

Other views on this topic are: that the relation between decorative color scheme and lighting color scheme is an individual matter to be decided separately for each theatre; that the color of the light should be generally the same as that of the decorations illuminated; that the light should be whatever color will show off the decorations to their best advantage.

Once again a majority appeared—and this time in both Councils—on the question of the best arrangement for lighting the auditorium. Ceiling troughs won the nod. But few of the Councilors who voted for them favor relying on ceiling troughs alone; most members combine them with other light sources, including aisle lights, down lights, side wall troughs, and so on.

None of the Theatremen endorse fixtures of any kind for auditorium lighting. A very light vote among the Architects favors fixtures on the auditorium side walls—but not on the ceiling, while others among the Architects say that "any concealed" lighting can be used satisfactorily. And a number of members of both Councils (but by no means a majority or even a plurality) consider auditorium lighting arrangements a matter of the individual design and needs of each theatre.

For the Auditorium

Here are a few of the detailed suggestions of members of both the Councils:

"Light wall areas indirectly; eliminate fixtures for maintenance reasons."

"Concealed floods on dimmers plus aisle lights are the least distracting and afford ready control of intensity."

"Ceiling troughs make possible some decorative lighting while the picture is showing; downlights should be added for accent and aisle lights for safety."

"I prefer ceiling lighting arranged for two or more colors. It can be either incandescent or cold cathode, recessed in continuous coves with or without louvres."

"We use recessed ceiling lights for soft general illumination; bracket lights in some theatres; and aisle lights every fourth row."

"We like ceiling troughs running across the auditorium, facing the screen, so no light source is visible to the seated patron to distract him."

"We invariably use ceiling troughs for operating lights, and in many cases, depending on the size of the theatre, wall troughs also. For house lights we invariably use downlights recessed in the ceiling. Where side lights or troughs are also used for operating light we install houselights with them. All house lights are wired through a rheostat controlled from the projection room so they can be dimmed when the picture starts. Aisle lights are always provided, staggered every fourth row of seats; this is a requirement in many State codes."

"Ceiling troughs, wall troughs, and ceiling downlights all built into the design of the auditorium. Aisle lights also are needed."

"Ceiling troughs, vertical wall troughs, and aisle lights."

"Ceiling downlights and wall troughs call *least* attention to the lighting scheme."

"Ceiling downlights for one-floor theatres; otherwise a ceiling cove located well away from the walls."

"We prefer indirect lighting to as great an extent as possible. Depending upon the theatre, this can be obtained through either ceiling or wall troughs. We try to eliminate wall fixtures completely. We do use floodlights in the ceiling (generally accompanied by color filters) for direct downlighting and for spotting wall areas. We have had a great deal of success with wall troughs near the ceiling, at the rear of the auditorium only, for running lights. These are lamped with blue tubing. We try to hold the intensity at the back of the auditorium as high as possible to eliminate aisle lights, except for steps, where we feel aisle lights are still required."

"All our new theatres have ceiling troughs with red, white and blue neon. From these three colors we are able to obtain a number of pleasing effects."

"We prefer concealed ceiling trough lighting and ceiling pin-point downlights. We find this arrangement gives less glare, softer general illumination, and is more restful and pleasing."

"We like ceiling troughs, wall troughs and aisle lights while the picture is running; ceiling downlights to provide high illumination for opening and closing."

"Ceiling downlights for work lights; wall fixtures for running lights."

There you are, friend reader, select your own choice.

"Black Light"

If, to the number of Architects participating who favor "black light" fluorescent murals generally, is added to the number of Architects who favor their use only in special cases, then a majority of the Archi-

(*Continued on Next Page*)



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Crockett—Pender Theatres,
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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Joint Council Report on Lighting the Theatre

(*Continued from Page E-19*)

tects Council approve this form of ornamentation. If the same addition is made in the case of the Theatre Council the number of these Councilors who favor use of black light under some circumstances is exactly equal to the number who oppose it under any circumstances.

Among the members of both bodies who favor black light murals for theatre ornament, some specify emphatically that these must not be located where they can distract attention from the screen; but others put them on the ceiling, or over the front exit doors, and in similar places objected to by their colleagues.

A very strong majority among the Theatremen dislike the proposed semi-illuminated screen border as a substitute for the conventional black margin around the picture. Among the Architects, however, only a plurality are opposed to the idea; others think it has possibilities or may have possibilities; some are outright in favor of it as easier on the eyes, among other reasons; some have not yet made up their minds about it.

It has already been noted that theatre lighting must be regarded as an art and not a science—at least for the present. Still further confirmation of this view, if any is needed, can be found in the very different figures offered by some of the Councilors in the matter of what light intensity should be used in each part of the theatre. Not only do the members differ in their figures, but even in the units of measurement they use. Taking into account only those figures based on the foot-candle or its equivalent as a unit of measurement, the range of preferences runs:

Under the marquee	100 to 20 fc
Outer lobby	30 to 10 fc
Inner lobby or foyer	10 to 0.2 fc
Rear of auditorium	5 to 0.1 fc
Front of auditorium	2 to 0.1 fc
Lounges	10 to 5 fc
Stairs	3 to 1 fc

It will be noticed that with reference to the rear of the auditorium, the light intensities used by different Councilors vary as greatly as 50 to 1; in other cases the variation in practice is as great as 20 to 1. (The Projection Advisory Council also is unable to agree on what light intensities should be used in different parts of the theatre—see STR for January 31, Page E-8. The Society of Motion Picture Engineers has investigation of this matter on its agenda.)

There is good agreement, however, that whatever intensity of lighting is used, it should taper down progressively from the outer entrance to the front of the auditorium.

The Projection Advisory Council's report does not appear in this issue. The Projection Council will advise on Theatre Television in the issue of June 19th. Don't miss that timely discussion.

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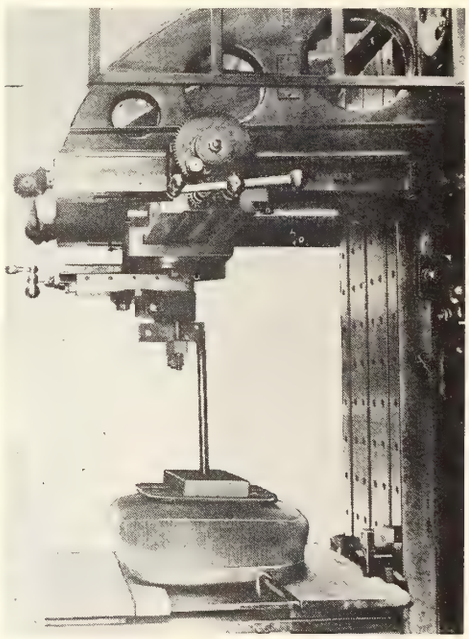
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THIS theatre seat cushion was really sat on at the Heywood-Wakefield plant in Menominee, Michigan. Sat on by machinery 198,720 times. Assuming a theatre chair is occupied five times a day, this would be the equivalent of 108 years of theatre service. The cushion survived triumphantly.

NEW THEATRE PROJECTS

Jackson, Tenn.—M. A. Lightman, President of Malco Theatres, announces that bids will be received for construction of a new house to replace the State Theatre here. Malco's Paramount Theatre here is being modernized, with installation of 575 new chairs, new carpets, a new front of structural glass, installation of air conditioning, and new concession counters.

Fall River, Mass. — Abraham Yamins has closed his Strand Theatre for remodeling into stadium-type seating. Capacity will be reduced from the present 1,650 to 1,200; balcony and loges will be eliminated. Entrance and lobby will be altered, and the entire theatre re-equipped.

Morgan City, La.—Work is under way on a 600-seat theatre and parking lot at the corner of Front and Onstead Streets. A contest will be held to choose a name for the new house, which is expected to open within three months.

Greensboro, N. C.—S. W. Craver and F. H. Beddingfield, both of Charlotte, North Carolina, will remodel their Criterion Theatre here at a cost estimated to exceed $20,000. The house will be renamed the Elm Theatre.

Newport News, Va.—Sidney B. Lust and Tidewater Theatres are building a 750-car, $150,000 drive-in between this city and Hampton, Va. The project will have moonlight lighting and hard-surface ramps.

Flora, Ill.—Flora Amusement Company, headed by J. E., B. V. and Larry Spalding will take bids shortly for the construction of a new 900-seat theatre to be located on East North Avenue.

Tuscumbia, Ala. — Steel has been ordered for the 900-seat house to be built here by Muscle Shoals Theatres, Manager Louis Rosenbaum announces. Excavation and footings have already been completed.

Liverpool, N. Y.—Reuben C. Cantor and S. P. Slotnick, of Syracuse, who operate a number of theatres in New York State, have begun construction of a new 800-seat house here.

Winston-Salem, N. C.—Twin City Theatre Corp. and North Carolina Theatres, Inc., have begun construction of their new 1,000-seat Winston Theatre on West Fourth Street.

Chicago, Ill.—Midwest Drive-In Theatres Co. is building a 1000-car theatre (plus 200-car waiting park) at the corner of LaGrange and Joliet Roads, here; and a 750-car drive-in in Griffith, Indiana.

Brookdale, N. J.—A. A. Adams, operator of four theatres in central New Jersey, has broken ground here for a fifth, a 1,250-seat house which will cost, in combination with a store development, $300,000.

Ogdensburg, N. Y. — William Morley, William Turnbull and John E. Free will build an open-air theatre on Riverside Drive.

Fishkill, N. Y.—Footings have been completed for W. Cecil Gage's new 400-seat Cecilwood Theatre, which will accommodate both motion pictures and stage plays.

Mechanic Falls, Me.—Joseph Lifshitz, of Lewiston, owner of the Community Theatre here, will build a new $60,000 theatre in the course of this summer.

Magnolia, Ark. — Robb-Rowley Theatres of Dallas will build a new 1,100-seat house here through their subsidiary, Magnolia Amusement Company.

Tacoma, Wash.—A. G. Pecchia of Eastonville has been granted a building permit for a $10,000 theatre to be erected at 7116 Sixth Ave.

Birmingham, Ala. — Waters Theatre Company have opened their new College Theatre, with Arnold Gary, former manager of the Woodlawn Theatre, in charge.

Reseda, Calif.—The new Reseda Theatre, property of Henry C. Kern and Charles W. Grenzbach of Los Angeles, is scheduled for opening in June.

Bridgeport, Conn.—Albert Pickus plans to enlarge his Stratford Theatre on Main Street. A new facade will be erected in classic Colonial style.

Frayser, Tenn.—M. L. Phillips of Memphis has submitted plans for a new theatre to be located on Highway 51 North, near here.

Kimundy, Ill.—W. L. Cates of St. Louis has leased the Elder Building here and will remodel it into a 300-seat theatre to be called the Kindy.

Downey, Calif.—Exhibition Enterprises, Inc., of Los Angeles plans an 800-car drive-in here.

Lone Pine, Calif.—A new theatre will be built here soon by Western Amusement Company of Los Angeles.

Burlington, Vt.—Sunset Amusement Co. of Hartford, Connecticut, will build an open-air theatre in Burlington.

Westfield, Mass.—The Sundown Drive-in, owned by Owen Holmes of Hartford, Conn., has been completed.

Sulphur Springs, Tex.—John E. Lilly has closed his Mission Theatre here for a $30,000, three-month reconstruction.

Gloversville, N. Y.—Schine Circuit, Inc., has applied for a permit to build a 1,880-seat theatre here.

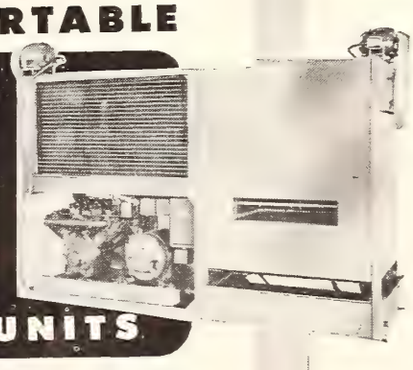
Columbus, O.—Two new drive-ins will be built here by Miles Circuit of Cincinnati.

Coral Gables, Fla.—Wometco Theatres of Atlanta will build a 1,600-seat house here, to be called The Miracle.

Tallahassee, Fla. — A $50,000 drive-in will be erected here by Bill Bailey and Frank D. Lewis of Atlanta.

St. Francisville, Ill.—Max Krutsinger of St. Louis will build a 499-seat theatre in St. Francisville.

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A Quonset Theatre Insulated Against Canadian Winters

the ROXY

Brampton, Ontario

A distinct innovation in Canada, the Roxy Theatre at Brampton, 25 miles from Toronto, is the first Stran-Steel "40" unit in the Dominion. The entire building is insulated against both sub-zero weather and summer heat. The ease of construction which Stran-Steel design made possible is emphasized by the fact that this 618-seat house was built in 18 weeks in spite of the handicaps presented by an Ontario winter.

The Roxy is operated by National Theatre Services, Ltd., for Odeon Associated National Theatres. Joseph Wolfond of Guelph was the building contractor. National Theatre Sales Company of Toronto, agent for Great Lakes Steel Company, supplied the Quonset structure.

A front section 12 feet deep, built of Georgian sandstone, contains the box office, lobby, refreshment stand and retiring rooms. The heating installation is under the lobby. The projection room is inside the Quonset structure proper, with two windows and a door opening on the roof of the front section.

The chimney of the heating unit serves as part of the facade design. The horizontal trim, poster case frames and entrance door frames are wood, painted Spring green. All the poster cases have indirect lighting.

Cashier Also Sells Candy

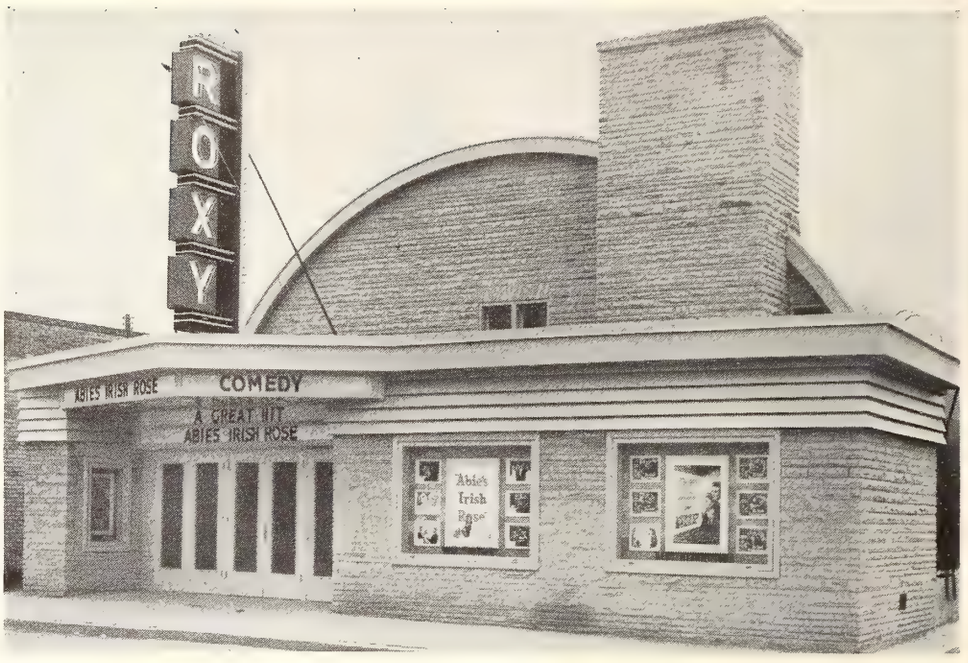
Patrons enter the lobby at the extreme right of the picture here shown and pass into the auditorium at the extreme left. The candy bar, seen at the right behind the ticket box, is so located that the cashier can also take care of candy sales, except during rush periods.

The lobby is walled in knotty pine, has a ceiling in two tones of blue, and carpet basically terra cotta in color. Behind the banked flowers is a mural in scenic wall paper which emphasizes tones of buff, brown and white to harmonize with the knotty pine walls.

The auditorium has knotty pine wainscot with blue-painted Celotex on the Quonset arch and rear wall. Chairs have red plastic covers over sponge rubber upholstery. Stage curtains and drapes are red velour.

The 618 chairs are spaced 34" back to back, on a reverse slope floor. The screen measures 13'x18'.

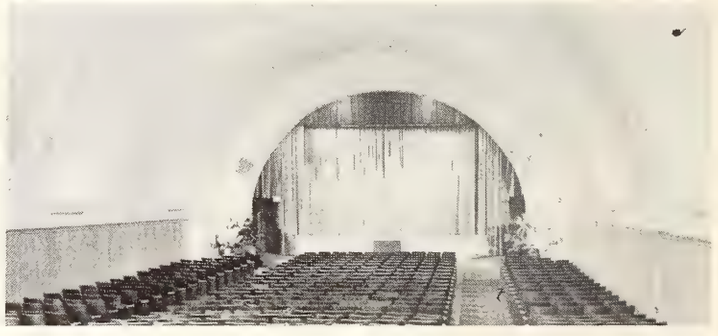
Projection room equipment includes Century "C" mechanisms, Motiograph 1 kilowatt lamps, Strong 1 kilowatt rectifiers and a Northern Electric 15 watt sound system, all supplied by Dominion Sound Equipments, Ltd., of Toronto.



Attractive Simplicity

Facade, above, is of sandstone, with wood trim painted Spring green. The working chimney forms a major feature of the design. Lobby, center, has candy stand located where cashier can take care of candy sales, except during rush periods. The auditorium, below, is decorated with carpet basically buff in color, knotty pine wainscot, light blue arch, red-upholstered seats and screen curtains and drapes of red velour.





Heating and cooling equipment, by Canadian Sirocco Co., Ltd., includes oil heating, hot and cold water coils, and individual radiation throughout except in the auditorium where air is changed every three minutes.

Auditorium heating grilles can be seen in the illustration at either side of the proscenium arch. Acoustical treatment has been extended to cover the wall behind the screen. Work lights have been built into the auditorium ceiling arch.

Although eighteen weeks were required to build the Roxy under the extreme handicap of Canadian winter conditions, the contractor reports that in normal construction weather only ninety days would be needed.

Odeon-Associated National Theatres, owner of the Roxy, is headed by Sam Fingold and Ralph Dale. Keith Wilson, who is also manager of the recently-opened Odeon Theatre in Brampton (a house of entirely conventional construction) will be in direct charge of the Roxy's operations.



MRS. L. R. ROBERTSON—Owner, Lucas Theatre, Dallas, and Pix Theatre, Fort Worth, Texas—says:

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EQUIPMENT LITERATURE

May 22, 1948

REQUESTS for any or all of the items of literature listed below receive prompt attention. There is no obligation; this service is free. We will also do our best to obtain for readers information they may want about items of theatre equipment that are not listed here. Please be sure to print your name, name of theatre and street address clearly and legibly.

AIR CONDITIONING EQUIPMENT. A large amount of detailed information about air conditioning equipment is contained in a very attractive, two-color, illustrated, 24-page book issued by U. S. Air Conditioning Corp. It describes component items of equipment, tells what questions to ask in selecting an air conditioning system, and illustrates both apparatus and installation of duct-work. A booklet well worth having. (#1)

BOOKLETS. A series of ten small booklets, each of six pages, each printed in two colors, conveys a wealth of information about RCA sound systems, RCA tube rectifiers, the Brenkert 1 kw. arc (now made by RCA), and RCA drive-in sound equipment. The series covers seven different models of RCA theatre sound systems, not counting the booklet devoted to drive-ins. There is also a pamphlet illustrating and describing briefly the RCA deluxe soundhead. All yours for the asking. (#2)

CARBONATED DRINK MACHINE. Spacarb, Inc., has produced an automatic carbonated drink dispenser, which mixes and serves any of three bevarages in a paper cup. Patrons also can mix two different drinks or flavors in one cup by releasing one button and pressing another. Machine will take nickles, dimes or quarters and will return change for the larger coins. Cup disposal receptacles in matching color and design are also available. The whole story is told in detail in a well-illustrated, three-color, four-page pamphlet that should interest every theatreman. (#3)

CHAIRS. Griggs Equipment Company has brought out a detailed, four-page, two-color folder describing six different models of theatre chairs, showing how they are constructed, and setting forth in full the different spring-cushion arrangements, upholstery and designs in which they can be supplied. Although this little folder can be read in a few minutes, it contains a wealth of information about theatre chairs that makes it well worth the attention of anyone who contemplates buying chairs at this time. (#4)

LARGE-SCREEN TELEVISION. The large screen (7'x9') Colonial television equipment described in STR for February 28th, Page E-10, is further illustrated and described in literature issued by Colonial Television Corp. This literature includes an 8-page, two color booklet, a two-color folder and a two-color descriptive sheet. Showmen interested in low-cost, large-screen television will find this worthy of their attention. (#5)

PLASTIC structural and ornamental material, Plexiglas, the same that was used for bomber blisters during the war, is now available for theatre applications in a vast variety of forms, including huge clear sheets. Some of the many forms, corrugations and colors in which this highly versatile plastic can now be had, and some of its innumerable potential uses about the theatre, are illustrated and described in an 8-page, two-color booklet issued by Rohm & Haas Company—a fascinating glimpse into the near future. (#6)

PROJECTION LAMP. High intensity projection lamps drawing up to 70 amperes at the arc are described in a folder issued by Strong Electric Corp. Four models are discussed in detail, together with rectifiers for supplying them with current and reflectors for utilizing their light at the maximum possible efficiency. (#7)

PROJECTION LENSES. The Kollmorgen Super-Snaplight and Snaplite lenses (f/1.9 and f/2.0, respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at low cost. Included in the brochure is a list of fittings for use of any Kollmorgen lens with any of twenty-three models of American-made projectors; and a two-color lens table for determining the focal length necessary for every projection distance and screen width. (#8)

PROJECTOR MECHANISM. Complete information on installing, operating and maintaining the Century Model CC mechanism is given in a 32-page illustrated booklet. Four line drawings show the details of the projector's innards, and in these drawings component parts are all numbered. Instructions are written accordingly—for example: "Loosen retaining screw Fig. 1, #15"—and are thus absolutely explicit and unmistakable. A useful book, not alone for those who have Century CCs, but for anyone interested in studying the details of a modern projector. (#9)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runners have been brought out in new form by Lorraine Manufacturing Corp. They are rust-proof, and attach to the runner very simply, without riveting or sewing, no mechanical skill at all being needed. An illustrated bulletin describes these new runner ends and their advantages, and explains how they are attached. (#10)

SOUND EQUIPMENT. In careful buying of sound equipment it is necessary for the purchaser to inform himself as to which component items, of what power and quality, go to make up each of the systems he has under consideration. Motiograph-Mirrophonic sound apparatus is described in a well-printed booklet, which first presents each component unit in detail; then lists different systems and explains fully just which of the previously-described units go into each. Power output and distortion of all systems are stated in figures. Systems are also rated according to the number of seats they are able to serve in conformity with the recommendations of the Academy Research Council. (#11)

THEATRE SPEAKERS. The relatively inexpensive Altec Lansing "800" speaker system, designed to bring high quality reproduction to theatres of less than 1,000 seats, is fully explained in a well-written, two-color, four-page leaflet. The system itself, and each of its component parts, are all separately pictured and described. The bulletin offers every bit of information the average theatremen will want concerning this low cost, high quality speaker assembly, and is well worth looking over. (#12)

TICKET MACHINE. A well-illustrated, three-color, four-page folder of General Register Corporation sets forth functional and structural details of that company's hand-operated "Automaticket." Since this device is just as fast as the electrical ticket issuers of earlier design, but costs less and is less expensive to service, its makers expect that in time it may replace electrical machines entirely. The folder is therefore of interest to all who contemplate present or future purchase of ticket-issuing equipment. (#13)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces and stairways, and in-place shampooing of theatre carpets, are illustrated and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. It will prove definitely helpful to any one concerned with the practical problems of theatre housekeeping. (#14)

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Please send, free and without obligation, all available literature on the items of equipment checked below.

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FURNISHING MATERIALS
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Flooring
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns
- ☐ Lounge Furniture

ADVERTISING EQUIPMENT
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Frames
- ☐ Display Cases

BOX-OFFICE EQUIPMENT
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Sales

LIGHTING EQUIPMENT
- ☐ Fluorescent Lamps
- ☐ Germicidal Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

VENDING EQUIPMENT
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Sales Aids
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

SOUND EQUIPMENT
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound System
- ☐ Public Address
- ☐ Hearing Aids
- ☐ Tubes
- ☐ Test Reels

PROJECTION EQUIPMENT
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds

STAGE EQUIPMENT
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE MATERIALS
- ☐ Vacuum Cleaners
- ☐ Deodorants
- ☐ Disinfectants
- ☐ Uniforms

Name .....

Theatre .....

Address .....

City and State .....

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

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MINNEAPOLIS

Ben Berger, president of North Central Allied, expressed disappointment at the recent Supreme Court action and said that he will continue to push the issue until complete divorcement is obtained.

The village board of Minnetonka township, in suburban Minneapolis, has voted down a move to rezone property west of the city limits to pave way for construction of a drive-in for the Minnesota Entertainment Enterprises.

Construction is beginning on the new Falls Theatre at 42nd Avenue S. and 38th Street, Minneapolis, by Volk Bros., who operate several neighborhood and suburban theatres. The first new house to be built in this city for over 12 years, it will replace the old Falls, a mile away. The new theatre will seat about 500 and will cost an estimated $12,000. The circuit is also preparing to build a new 1,000-seat house in Robbinsdale, Minneapolis suburb, which will cost around $200,000.

Four corporations of the Mandan-Bismarck, N. D., theatres group have been dissolved and reorganized into a partnership. John Fritchie has resigned as office manager of United Artists to devote his time to managing his resort near Big Fork, Minn. Betty Ann Steinman, 13-year-old daughter of Monogram Manager Morrie Steinman, is convalescing after an attack of pneumonia.

Republic Branch Manager Joe Loeffler's mother, 62, died in Buffalo, N. Y.

PHILADELPHIA

Motion Picture Associates are all set for their fund-raising campaign, President Sam Palan announced after a meeting last week in the RKO screen room. Stanley-Warner hello girl, Claire Happ, is recovering from her recent operation and should be cooing over the phone shortly; Film Classics Office Manager Florence Weiner is another operational recoverer; Paramount Booker Lou Fortunato is the father of a girl; Jerry Levy of the Columbia booking department is the father of a son. S-W Orpheum Manager Lee Kline is out with a slight heart attack.

A cigarette, carelessly thrown into some rubbish, set the old Pottstown Opera House afire as sparks from the rubbish flew through a broken window into the basement of the theatre, which has been closed for many years.

William Goldman's Bryn Mawr has gone into a foreign policy for three days a week, making it the first Main Line showing for all-foreign product.

NEW HAVEN

Stamford, Conn., has again been chosen by 20th Century-Fox for background shots for its new picture, "Letter To Three Wives." It was used for "Boomerang" backgrounds.

Loew Poli Division Manager Harry F. Shaw returned from a South American vacation in time to celebrate his 15th anniversary with the circuit. Bijou Manager Bill Brown, New Haven, and Mrs. Brown are celebrating their 30th wedding anniversary. Bill is also observing his 35th anniversary in show business.

Joe Dolgin will manage the new drive-in in Newington, expected to open within a few weeks. Peter Perokas' new Elmwood, Stratford, will open in the fall.

RKO Division Manager Gus Schaefer was in town conferring with Branch Manager Barney Pitkin. Harry Olsham of Columbia in Milwaukee, with Mrs. Olsham, is in New Haven and will visit several Canadian spots before returning.

TORONTO

Astral Films President I. H. Allen has formed Telefilm of Canada for prospective distribution in connection with television. The Canadian Film industry is awaiting the budget for the House of Commons to learn if the government is abandoning the 20 per cent admission tax. Odds are that it won't, though there is a surplus of $800,000,000. Toronto's third movie club for the juveniles got under way as Odeon's Danforth started up such an organiaztion. The National film board of Canada is expected to go on a five day week, affecting some 600 employes. J. Arthur Rank has denied financing proposed production of 32 religious films to be made by Beacon Productions, though the shorts are being made in Rank's Queensway studios here and he holds the distribution rights.

Stinks Up 'Curtain'

Stink bombs and picketing led off the opening of "The Iron Curtain" last Wednesday in Milwaukee. The bombing followed the opening of the picture and was immediately followed by stationing city plainclothesmen in the house. The picketing was done by the Congress of American Women.

CINCINNATI

Lee Goldberg, Popular Pictures, acquired Realart franchise for his Indianapolis territory, as well as Cincinnati. Telenews Strand Theatre Manager Ben Cohen, Cincinnati, has been transferred to Cleveland to manage the Telenews there. Jack Silverthorn replaces him. Rube Shor will handle the booking and buying of film for the Newbold Circuit, West Virginia. RKO Pittsburgh Salesman Al Glaubinger will be married July 4 to June Goldfarb of Dayton.

The Dayton Variety Club will hold its annual picnic on Wednesday, June 9, at the Idleweiss Park. Jane Everett, bookkeeper and credit clerk, National Screen, has resigned. MGM City Salesman Harry Sheeran has returned from a vacation in Memphis. The new drive-in at Bowling Green, Ohio, was opened May 11 by Flowers and Palmer. Other drive-ins scheduled to open in June are the one at Forestville, Ohio, by Robert L. Fitzwater; and at Mt. Holly, Ohio, by Jerry Jackson, Jr.

Hoy O. Simons celebrated the 20th anniversary of his Fayette Theatre on Friday, April 30. Irene Sagel is the new office manager at 20th Century-Fox, replacing Wm. Gunzelman, who has rejoined the company's traveling auditing department.

DENVER

Joe H. Gray, Dexter, N. M., business man, is remodeling a building into a 230-seat theatre to give the town its first films. Henry LeClaire, former manager the Webber here, is now managing the Scarsdale, Scarsdale, N. Y. The Gem, Golden, Colo., will be closed for approximately three months while it is being enlarged. Dave Davis, Atlas Theatres general manager, has gone to California for a vacation. Tom Martinez has sold his El Cortez, Ranchos de Taos, N. M., to John Merledge. Low Heckert is opening the 200-seat Granby, Granby, Colo. Mickey Gross, formerly manager of the Orpheum here, has returned as city manager for Cinema Amusements and Drive-In Theatres. Paramount District Manager Hugh Braly and his assistant, Harold Wirthwein, were here for the installation of Chas. J. Duer as branch manager.

CLEVELAND

The Cleveland exchange area lost one of its pioneer exhibitors last week in the death of Harley L. Tracy, for more than 25 years owner and operator of the Temple Theatre, Willard, Ohio. Recently he was a patient at University Hospital here.

National Screen Branch Manager Nat Barach and wife, following graduation of their son, Stanley, from Fenn College, will make an auto tour of the east accompanied by Stanley and his wife. Clarence Kolner has bought the Cleveland Rex from Margaret Strinka. Harry Henderson, long manager of Urbansky's Lorain, Fulton, succeeds Pearce Parkhurst as manager of the Yorktown. Jack Gutilla has purchased the East Lake drive-in at Russell's Point. Charles Deckman is in Florida. Associated

(Continued on Page 24)

REGIONAL NEWSREEL

(*Continued from Page 23*)

Theatres' Leroy Kendis, recovering from a spinal operation, plans to return to his desk within the week.

RKO Theatre Manager Max Mink is feeling the public pulse on television by installing a home size Philco instrument on the Palace mezzanine.

Monogram Head Booker Nathan Gerson and Mrs. Gerson drove to California for a 3-week vacation.

CHICAGO

Sam Katz of the MGM studios flew in from Hollywood to visit relatives. Sally Gold of MGM's booking department was married to Lou Sharff and will return to her job following a honeymoon trip. RKO District Manager Herb Greenblatt attended a Minneapolis trade meeting. Allied of Illinois Chief Booker Edward Mager is vacationing in Detroit. Raymond E. McGreevey is president of the new Renco Co., distributor of television sets and supplies.

E. T. Jones presided at the meeting of RCA sound system engineers at the Merchandise Mart this week. William C. Gehring, 20th-Fox assistant general sales manager, Central Division Manager Jack Lorentz and Exchange Manager Tom Gilliam last week made a survey of local business conditions.

Revere Camera Company's $3,000,000 triple-damage, anti-trust suit against Eastman Kodak is reported set for hearing June 15 before Judge Phillip Sullivan.

Jack Silverthorne has been transferred from the Detroit Telenews Theatre to manage the Telenews in Cincinnati, succeeding Ben Cohen who goes to Cleveland where he replaces Charles Burrus who has been transferred to the circuit's New York office as sales manager of its shorts department.

BALTIMORE

Louis Bress of the Norfolk Dunbar and Lenox visited Film Salesman Bud Rose last week and won the Variety Club's first prize in the "So You Want to Lead a Band" contest. Bress was here for the Preakness which also brought out Buck Stover of Alexandria, Frend Sande, Izzy Rappaport, Mark Silver, Mr. and Mrs. George Ritch, Jim Cotoia of the Regal at Hartford, Conn., and Ben Lamo of the Strand, same town, were visitors too; ditto Kuppie Ornoff of the Norfolk Riverview. The Aurora has been reseated; the Freemont has been sold to the Eden's Robert R. Lee and the Imperial at Brunswick, Md., was sold.

Ben Roll, manager of the Monroe, is ill at home; Nate Klein of the Realart threw a party at the Variety Club last week; Sam Eisenstein of Annapolis is contemplating building another new theatre. The Nemo has a new front; Mickey Grant, brother of Joe Grant of the Dunbar and Rio was in town for the week from New York.

The Baltimore Variety Club beat the pantaloons off the Washington tent at gin rummy last week. Three holdup attempts in theatres took place last week with the one at the Brooklyn failing, while the highwayman at the Victory and the Patapsco got off with the cash.

Pennies into Dimes

Small-time operators in Denver are filing pennies to the size of dimes and using them in change machines in Denver theatres, getting two nickels for their efforts. Such activities are labeled as a violation of the counterfeiting law, according to Edgar A. Wildy, chief of the secret service in Denver, since the culprits are palming off a penny as a dime.

INDIANAPOLIS

Variety Club Tent No. 10 will build a recreational area costing $2000 at Tyndall Towne, a suburb of Indianapolis. In charge of the project are Earl Herndon, chairman, Marc Wolf and Russell Brentlinger.

Republic Exchange Manager Edwin Brauer attended a three-day session at the New York office of Republic. National Theatre Supply Stenographer Suzanne Quiesser and Harold Jones were married May 10. Helen Sheets of the Republic office staff completed three years at Republic, May 10 without losing a day because of sickness or being late.

Eagle Lion Exchange Operations Manager Frank Soule visited the branch, inspecting the remodeling work now in progress at the exchange.

Perry Jay has taken over the Star Theatre, Freemont, Ind., and will close the 215-seat house to remodel it. Michael Delbacano, from the New York City office of Universal-International is a student booker at the local branch. Affiliated Theatres, Inc. Tom C. Baker and Earl Herndon spent several days in New York City. John Allison of the Vivian Theatre, Carlisle, Ind., has erected a new neon tube lighting marquee.

Maurice Blacker has closed his Reo Theatre at Clay City, Ky.

The Mid-West Theatre Supply Co. has opened a branch here with J. Charles Clickner as the manager.

KANSAS CITY

Ralph LiBeau, dean of film row branch managers and veteran of the industry, is slated to retire June 1, after 28 years in the saddle for the same company, Paramount. He entered the film game in 1914, and has been branch manager for the same company for 28 years. Harry Hamberg, branch manager for Paramount at Des Moines, Ia., will succeed LeBeau. Salesman Marion E. Anderson has been shifted to Omaha as branch manager for Paramount there.



Ralph LiBeau

Loew District Manager Mike Cullen who has been handling the Midland Theatre recently, currently is escorting John Murphy, New York, in charge of out-of-town theatres, on a tour of the circuit's properties in the middle west. Howard Burkhardt. Loew's manager, returned from vacation to pick up the work last Monday, and Cullen took off for his tour with Murphy, first stop Evansville, Ind.

Officers of Allied Independent Theatre Owners of Kansas and Missouri who have served the first six months of the group's existence were re-elected at the first annual convention held here May 12-13. The officers are O. F. Sullivan, Wichita, Kans., president; Larry Larsen, Webb City, Mo.; and Virgil Stamm, Kansas City, Mo., secretary.

MILWAUKEE

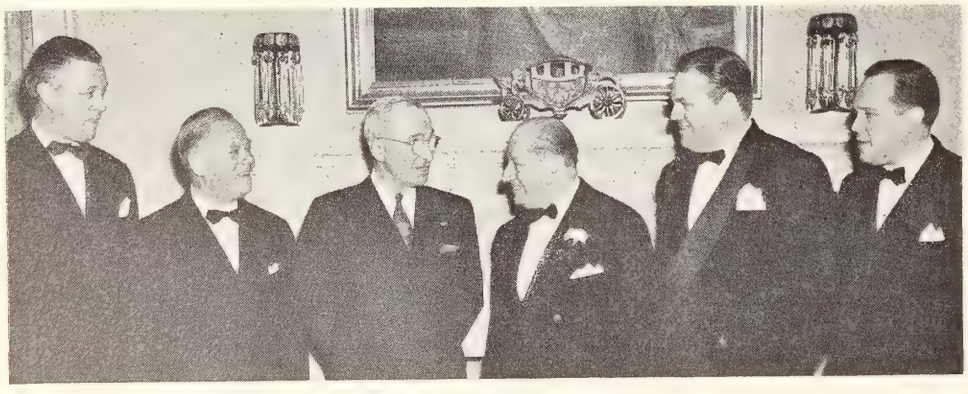
This city finally got its opportunity to see "The Outlaw" and the show promptly went into a second week. The Milwaukee Riverside is pulling for the teen-age trade on "I Remember Mama" with ads saying "They're all raving from grade-schoolers to grandmothers." The Falls at Menomonee Falls celebrated its 10th anniversary under management of Mr. and Mrs. Ray E. Zahn on May 1.

The Westfield at Westfield has been sold by E. J. Avery to Elmer Erickson who had managed the showhouse for the past two years.

SALT LAKE CITY

RKO Manager Giff Davison is vacationing on the Pacific coast. Booker Hank Smith, same outfit, is building his own home, a project to which he will devote his June vacation too. Twentieth-Fox Manager Charles Walker is due back from his summer holiday June 1. United Artists Manager Carroll Trowbridge is back from eastern Utah.

Two armed bandits attempted to rob the



PRESIDENT GUEST OF VARIETY CLUB. President Harry S. Truman (third from left) was guest of Variety Tent No. 11, Washington, D. C., at the Variety Club-sponsored Sigmund Romberg Concert held one day last week at Constitution Hall. Others in the sextette above are (l-r) Frank M. Boucher, chief barker of Tent No. 11; Fred S. Kogod, chairman of the Welfare Committee; Sigmund Romberg; Wade Pearson and Jack Foxe, of Tent No. 11.

REGIONAL NEWSREEL

Idaho Falls Paramount, pulling a gun on Manager Vern Fletcher when he admitted them to the building after they had pleaded to use the phone to report an accident. They bound Fletcher and Mrs. Fletcher, took the office keys and safe combination but were routed when Fletcher managed to unbind himself and notify police who closed in on the building.

"Ice Holiday" will be another competitive touch for local films when it opens here June 11. Salt Lake school teachers saw a demonstration of visual education aids at the spring Teacher's Institute. Event was unusual: no speeches were made.

PITTSBURGH

The marriage of Cecelia Cook, secretary in the division manager's office of MGM, and Patrick J. McCann will take place on July 3. Charles Mutterer, stage electrician at Warner's Stanley, where he had been stationed since its opening 20 years ago, died suddenly.

Monogram Salesman Russell Zebra has resigned to become assistant buyer and booker to Lou Hanna, combine operator in this territory. It's a boy for Mr. and Mrs. Godfrey Lefton. Mother is the daughter of Maurice Spitalny, popular orchestra leader, and father is a son of the veteran filmrowite, Lew Lefton. Alan Tolley has resigned as booker for Eagle Lion, and Sydney Stroller from a sales post at the same exchange.

Max Shulgod's Crown Films has taken over Dezel reissues, "The Return of Kit Carson," "The Last of the Mohicans," and "Kartoon Karnival."

BOSTON

United Artists Manager John Dervin was a guest speaker at the B'Nai B'Rith lodge in Brookline. UA's Ida Kessler, died last week. E. M. Loew opened a new theatre, the Puritan, on Washington Street, near Northampton this week.

Ringling Bros.-Barnum and Bailey's circus was competition for local theatres but it also provided a great show for the Children's Hospital. Publicist Floyd Bell was again responsible for the event and 20th-Fox took movies of the affair.

United Artists Eastern District Manager Clayton Eastman is back from a trip to New Haven and New York on company business. MGM's Gene Kelly was a guest speaker at the Chamber of Commerce luncheon last week, and Bing Crosby is due this week for the Alphonse McDonald benefit. McDonald is the street car conductor who risked his life to save passengers in an accident last month and lost both legs as a result.

VANCOUVER

British Columbia's Parents-Teacher Federation at its annual convention last week went on record to ask the government to fine parents and theatre managers who permit children under 14 to see "unsuitable" films.

Odeon Theatres President and General Manager J. Earl Lawson was a local visitor and expressed himself satisfied with the Dominion's business. He said he is sold on the Quonset hut models for theatres.

Francis Martineau of the Famous Players art department is the father of twin boys; Jack McCausland and Mrs. McCausland (she's the daughter of Famous Players President J. J. Fitzgibbons) are the parents of a daughter; C. C. Jack of the FP British Columbia maintenance department, is also a father. Willard Adamson, B.C. Manager for International Film Distributors, is recovering from an operation in which his foot and part of his leg were amputated.

Fifteen small-town theatres have closed due to continuous snow and spring floods which have not only kept the patrons at home but have damaged farms and cattle ranches. Road conditions remain bad and urban centers in Alberta and Saskatchewan are also feeling it.



HERE FROM EUROPE. John Woolf, joint managing director of J. Arthur Rank's General Film Distributors, and his wife, Edana Romney, who wrote, co-produced and is starred in "Corridor of Mirrors," which Universal-International will release here, arrive in New York from London. Woolf will visit U-I exchanges while his wife heads for Hollywood.

SAN FRANCISCO

King Tremble, who worked as salesman for Eagle Lion the past three weeks, has resigned and is now peddling film for Paramount. Jack McHenry, Universal Newsreel cameraman, and Betty Gamble, booker, are celebrating 18 years' service with that company. Joe Rucker, formerly with Paramount Newsreel in San Francisco, has resigned from the Jerry Fairbanks studio in Los Angeles. Paramount has not yet filled the newsreel post. Film Delivery Service's Jack Frazier has added another truck to his fleet.

Bud Abbott and Lou Costello make appearances at the Paramount for the opening of Eagle Lion's "The Noose Hangs High." They were presented with honorary deputy district attorney badges from District Attorney Edmund Brown for what they have accomplished in combating juvenile delinquency.

LOS ANGELES

Peter Gray has been promoted from booker to salesman at Paramount, succeeding the late Jack Curry. Warner Bros. Ben Wallerstein and Buyer Leo Miller are back from New York. Republic Western District Chief Earl Collins was bedbound several days—ill. Columbia Bookkeeper Dorothy Johnson will marry Bill Higgins Aug. 7.

Elsie Carrier, Paramount division contact clerk, is a happy girl these days—$100 happier in fact. She won a slogan in a Paramount contest for a sales drive. The Vogue went all out for its anniversary celebration using banners, decorations and a cake to get the atmosphere over.

ST. LOUIS

Owner Charles Brechner of the 250-seat Premier Theatre, Graville, Ill., recently destroyed by fire, plans to rebuild. Loss was $20,000, with $6,000 in insurance. Projectionist Robert Whitt of the Lyric, Farina, Ill., checked a fire, due to defective wiring, in the projection room. Arriving firemen quickly extinguished the blaze. Damage was confined to the roof and projection room except for water damage to seats.

Manager Paul Reisman of the American Theatre and the St. Louis Municipal Opera was married last week to Louise Barnero. Maurice Schweizer recently resigned as Paramount branch manager here to enter the drive-in field, was the guest of honor at a testimonial luncheon at the Sheraton Hotel. Ralph C. LiBeau, retiring Paramount district manager, was St. Louis manager for the company for 22 years. Dr. Erwin E. Deer of the MPAA will be the principal speaker on May 21 at the installation of Mrs. V. Ray Alexander, president, and other officers of the Better Films Council. Manager Maurice Davis of the Will Rogers Theatre is home from the Memorial Hospital, Boston, much improved.

Mr. and Mrs. J. D. Graham of Queen City, Mo., have bought the 180-seat Park, Clayton, Ill., from L. C. and Ronnie Peterson. Byron

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EXECUTIVES AT PARAMOUNT MEETING. Al Kane, Hugh Owen, Charles M. Reagan, Ted O'Shea and Al Schwalberg (l-r) occupied the dais at the recent three-day divisional sales meeting held in New York at the Astor Hotel. Meeting climaxed the current sales season and prepared the groundwork for Paramount's 1948-49 product and policies, under Reagan's direction.

REGIONAL NEWSREEL

LONDON OBSERVATIONS

CEA Members Shaken by Rank Suggestion for 20-70% Sliding Scale on Rentals; Good Old Days Are Recalled

By JOCK MacGREGOR

Land of My Fathers would have been an appropriate theme song for the Cinema Exhibitors Association's May General Council meeting, held in Cardiff at the invitation of the South Wales Branch. Several old-timers were present. Snowy-white-haired Victor Davies, president of twenty years ago, came out of retirement to attend a dinner while Jackson Withers and Dickie Dooner are both past the seventy mark though actively concerned with flourishing circuits.



Jock MacGregor

Naturally, there were reminiscences. Dooner told of his entry into the business sixty years ago when he helped in his father's traveling shadow show. He toured the first movies, before opening a hall. Here he projected the films himself and after the show would roll up the screen to reveal a caged lion. To the astonishment of his audience who paid a penny each, he would enter the den and make the very aged and bored beast react. Now he contemplates television in his well equipped cinemas.

Dickie tells me that he got caught with some early highbrow stuff produced by Melies. They were only a few feet but the public would not have them. Fortunately he had the famous train-entering-a-station clip which he showed so often the print got badly scratched. At first, he claimed it was shot in the rain; later—a deluge.

Withers remains a tough nut and a hard fighter. Indeed, one of the current stories is that a famed Wardour Street salesman recently got so worked up that he started to remove his coat and still did not get his point.

Next to me at dinner was Fred Morrison of the Northern Branch who has been a delegate since the CEA was formed in 1912. He recalled those early days before the association when a group of showmen met in London to protest against the decision to start hiring Pathe Comics instead of selling them outright. Oddly enough, much of the following morning's meeting was taken up with rentals. Members were shaken by a suggestion of J. Arthur Rank for a possible sliding scale ranging from 20-70 per cent. Films would be sold on percentage, with these figures figurative; example: 20 per cent on first to a maximum of 70 per cent. Exhibitors would not lose on failures, while the producer gets his share of hits.

Under the chairmanship of cheerful Wyndham Lewis, the branch boasts some 257 cinemas and has many friendly members who looked after the visitors' comforts, even though one did suggest that the idea Eric Johnston should take over British hotels must have emanated from Cardiff. Branch Secretary Bill Fooks deserves special praise for the organization. All too often at these functions, this particular official has to be asked for, but Bill was always around being helpful.

Off the record: Ironically, while the legal and finance committee debated entertainment tax, many delegates reaped the benefit of the Chancellor's concession of reduced tax on sport by going to a cricket match . . . Cardiff, with six halls in the city centre, had only one new film . . . Bill Speakman specially requests I mention "Lou Idwards" who unfortunately said nothing quotable . . . Dicky Pearl and his aide, Dave Harris, entertained on behalf of Langfords who have made great strides during the past year and have become synonymous with advertising films . . . Driving back to London through Newnham (pop. 1000), Dicky pointed out a small coach timetable advertising board which he claimed was the first job he ever sold . . . Next month the CEA will again meet out of London . . . The venue will be Douglas, Isle of Man . . . Possibly one month the large London branch might act as hosts and the delegates visit a studio . . . Few know anything about the production side and an exchange of views could be beneficial to both parties.

* * *

Through the cooperation of the cinemas, the Daily Mail's national Film Award gained enormous support and it is amazing to find that the organizers did not extend an invitation to the presentation of the Silver Stars to CEA President Dennis Walls. Otherwise, this was a magnificent show and a large gathering of celebrities attended to see Margaret Lockwood, John Mills and Herbert Wilcox honored.

* * *

President of the Board of Trade Harold Wilson spoke of helping the British film industry and in the next breath quipped "No Oscars 'for Miss Blandish'." This hardly seems to aid the independent. George Minter made the film as a business proposition. Circumstances have upset his calculations and he anticipates that the press attack will cost him $400,000. The Board of Trades' job is to nurse the industry, not ridicule it.

George actually is a trifle confused. While Surrey County Council has banned "Miss Blandish" and London has demanded cuts, Middlesex approves it. Therefore, residents in Richmond can cross the Thames and see the complete film in Teddington while in other districts cinemas on opposite sides of a street may have different versions. Showmen will bite this and cut George's losses. Now London has lifted the Censor's ban on the Jack Benny comedy, "Horn Blows at Midnight."

* * *

For the record: MGM got the first new American film, "Bride Goes Wild" for public screening . . . GB display ads carry a plug for "Hamlet" at the Odeon . . . John Ware now Columbia's press manager . . . "Whisky Galore" is title of ex-publicist Danischewsky's first chore as associate producer . . . Publicity handout describing dresses at "Hamlet" premiere gives stars' names in block capitals, but uses ordinary type for Royal Family . . . Bowing to STR quips, John Paddy Carstairs' "Sleeping Car to Venice" is now "Sleeping Car to Trieste" which, as previously pointed out, always was the topical destination . . . Lana Turner in town.

(*Continued from Page* 25)

Murray has purchased the Community, Raymond, Ill.

Ida Deborah Bach of National Screen Service died on May 9. Her mother, three brothers and three sisters survive.

COLUMBUS

Anti-noise ordinance, now effective in Columbus, applies to amplifiers used in "attracting the attention or inviting the patronage of any person." Charity drives will be harder hit than theatres. Excepted are police and fire vehicles, ambulances, parade bands and church bells. First violation fines are $5 to $50; for subsequent offenses $25 to $100.

World Theatre, only foreign-film house in the city, ended its first season in the black, Co-owners Lee Hofheimer and Al Sugarman announced.

Thunder, Wild Bill Elliott's horse, here for Eskew's rodeo, was "registered" at the Deshler-Wallick Hotel on arrival. The Gayety, burlesque house, has discontinued its stage policy and will show films of the "adults only" variety.

Lowell Denman is the new manager of the Academy Circuits' Westmont; Ohio Theatre Student Assistant Harold Goodin spent a week's vacation in New York; Broad Theatre Manager Carl Rogers observed clean-up and paint-up week by repainting the theatre's upright.

HARTFORD

Eddie Harrison, former district manager in the Connecticut and Massachusetts area for E. M. Loew's circuit, is managing the newly-erected Sundown drive-in, Westfield, Mass.

A 900-car capacity open-air theatre is to be constructed at Wolcott, Conn., midway between Waterbury and Bristol, by a group including Philip Cahill of Wethersfield, Conn., and Louis B. Rogow of Hartford.

Henry Klaume is new doorman, Center, Hartford. Lou Cohen, manager of the Poli, Hartford, and Mrs. Cohen were grandparents for the second time last week when a girl was born to their daughter-in-law. Manager Jack A. Simons of the Center, Hartford, and family tripped to New York to observe his 24th wedding anniversary.

Henry L. Needles, Hartford district manager for Warner Theatres, was named theatre committee chairman for the U. N. Crusade for Children. W. B. Lloyd, manager of the M. & P. circuit's Allyn, was appointed chairman of a Hartford cleanup campaign.

LOUISVILLE

The Veteran's Theatre at Tompkinsville, operated in the local American Legion Hall, has closed because of a booth fire, but plans to reopen in 30 days, according to Exhibitors M. H. Sparks and Ray Coleman, who have a two-year lease on the house. The Parkview Shelby and Capitol, managed by H. S. Davidson, have new air conditioning. The Fourth Avenue's Strand has a new front and marquee plus a repainting job.

Harold Lane of the State, Crothersville, Ind., is recovering from an operation. Gratia Locke of the Savoy has returned from a vacation in the east. Theatre Equipment Company President Al Boudouris stopped over for a visit en route to Evansville. Other visitors were J. E.

REGIONAL NEWSREEL

Huckleberry of Motiograph and Jake Mitchell of LaZvezei Machine Company, Chicago, who claims to be one of the oldest theatre equipment salesmen on the road.

Other out-of-town visitors, all from Kentucky points: A. O. Perkins, Lynn Theatre, Woodbourne; C. O. Humston, Lyric Theatre, Lawrenceburg; Morris Smith, Valley Theatre, Taylorsville; M. H. Sparks, and Ray Coleman, Strand Theatre, Edmonton; Clark Bennett, Taylorsville; Luther Knifley, Art Theatre, Knifley; Lewis Baker, Star Theatre, West Point, Ky.

HARRISBURG

"Now we've seen everything," said Harrisburg exhibitors, when Bob Sidman, manager of the Senate, ran an ad in the *Patriot* and the *Evening News,* urging patrons to "See 'The Fugitive,' then go see our friendly competitor's 'The Iron Curtain'."

John Sites, manager of the Elton and Strand in Steelton, recently employed James Smith, Sam Borota and John Szoboscan as ushers at the former. Joseph Chambers is now house manager of the Strand. Sites has instituted a policy of alternating cartoons and westerns to augment the regular features on Saturdays at the Strand to attract the youngsters.

Betty Lou Steinmueller, last year designated "Miss Greater Harrisburg" in the Miss America contest from the State stage, reigned until her successor was chosen in a competition from the stage of the Forum last week. Miss Steinmueller is secretary to E. G. Wollaston, Fabian city manager.

Another State employe, Miss Betty Crouse, made the front page of the *Patriot,* in a picture. She and three companions were snapped by the news photographer as the first persons to brave the icy Susquehanna for early season swims.

The Paramount, Mechanicsburg, closed since the new Valle in that town opened, will be used Saturday nights for westerns, Bob Handley, Yost circuit official, said.

CHARLOTTE

Columbia Booker Mitchell Little was married to Louise Williamson, National Screen Service clerk, in Shelby, N. C., May 9. Miss Louise Deese, secretary to H. D. Hearn, head of Exhibitor's Service, will be married here on June 12 to William Burkhead of the Observer Transportation Company.

Returned from vacations are: Paramount Booker Harry Kerr who visited in Cuba; Columbia Booker Paul Benton; Columbia Booker Mitchell Little who combined a vacation with a honeymoon.

H. B. Meiselman of Meiselman Theatres expects to have the new 1,000-seat Center Theatre open by July 4. He will devote the greater part of his time to its operation and that of the new Negro theatre he is constructing here.

John Calvert, magician and movie star, is touring the Charlotte exchange territory putting on an act in theatres when his Film Classics' picture, "Devil's Cargo," plays the houses.

At a recent meeting of the Charlotte Ministerial Association a resolution was adopted opposing open Sunday in Charlotte.

Cliff Allred has disposed of his interest in the Victory Theatre, Greensboro, N. C., to Dale Groom. Allred plans to take an extended vacation in Florida.

Al Duren, Paramount branch manager at Jacksonville, Fla., has been named Charlotte manager, succeeding Harry Haas who was transferred to St. Louis as manager.

Harry Williams, former United Artists salesman, taken ill on the coast, has returned to Charlotte and is confined to Mercy Hospital, where his condition is said to be "exceedingly grave."

The Rotary Club has presented to the Audio-Visual Division of the Charlotte Public Library a 16-mm. print of the MGM Crime-Does-Not-Pay subject, "A Criminal Is Born." The Colonial Theatres in Valdese have taken over the Main, Taylorsville, from C. H. Halliburton.

ALBANY

Paramount Branch Manager Ed Ruff, Booker Pete Holman, Salesman Jimmy Moore and Field Man Ed Wall attended the company's sales meeting in New York. Eagle Lion's home office sales conference drew Branch Manager Harry Alexander and Salesman Gordon Bugie from Albany. Going from Albany to New York for Warner Bros.' zone managers' meeting were C. J. Latta, Charles A. Smakwitz and Max Friedman.

Hank Howard is RKO's new publicist in the Albany-Buffalo area. Fox Branch Manager Dan Houlihan conferred in Oneida with Kallett executives, while Warner Branch Manager Ray Smith met with William Smalley in Cooperstown. National Screen District Manager Leo Abrams spent three days at the Albany office. Albany Theatre Supply's Jack McGrath closed seat deals in Rochester. Neil Hellman is inspecting his Philadelphia drive-in.

Warner Theatres Booker Joe Weinstein is booking with Buffalo exchanges. Irene M. Smith, secretary to Warner Theatres C. A. Smakwitz weekended in Buffalo as guest of Selznick Releasing Booker Mrs. M. Stein. Warner Availability Clerk Idaesther Miller and Inspectress Marie Hollenbeck are vacationing in New York. Harry Lamont expected to open his 350-car Vail Mills drive-in this week.

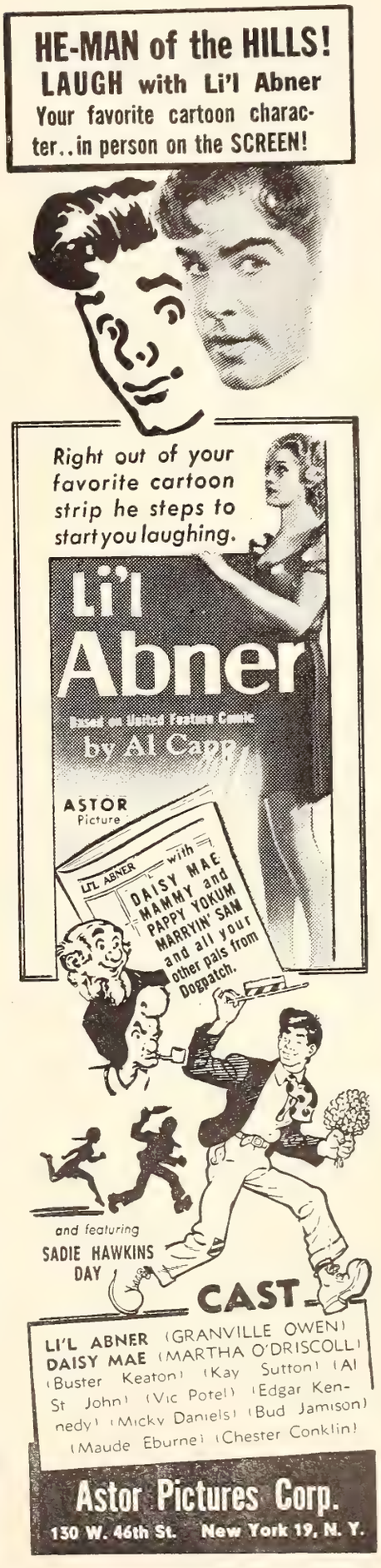
WASHINGTON

A. Julian Brylawski, head of Warner Bros. real estate department, worked with Frank Boucher, K-B Theatres, and Eugene Kramer, District Theatres, as co-chairman of the amusement division of the United Jewish Appeal industry luncheon at the Willard Hotel on May 10. Gael Sullivan, soon to be executive director

(*Continued on Page* 28)

Fight Wage Rule

Kentucky exhibitors were girding for a fight this week with the state's commissioner of Industrial Relations on the question of whether they were subject to the state's minimum wage act. An early ruling apparently exempted theatres while a later ruling by the new commissioner—George C. Burton—held that theatres were included in the act. Members of the Kentucky Association of Theatre Owners, who will meet with the Commissioner in Louisville Friday contend that they are not bound because a special panel was never called to consider the proper scale for the exhibition field.



REGIONAL NEWSREEL



ANOTHER AWARD. Samuel Goldwyn's much decorated film, "The Best Years of Our Lives" receives another award as Phil Reisman (center), RKO Radio vice-president in charge of foreign sales, accepts a "Victoire" statuette from M. Bessy (left), director of "Cinemonde" and "Le Film Francais," French fan and trade magazines, respectively, whose readers voted in favor of the film. At right: Wladimir Lissim, RKO European general manager.

(*Continued from Page 27*)

of TOA, was speaker.

Charles Schlaifer, head of advertising and publicity at 20th Century-Fox, was guest speaker at the Washington Ad Club luncheon on May 18 at the Statler.

Bill Brantley, formerly in charge of the stockroom at Warner Bros., and now a Navy flier, recently visited his old stamping grounds to renew friendships.

New members of Tent No. 11 are Charles deLozier, Television Sales National Broadcasting Co.; Isaac T. Cohen, Alvin Miller and Sidney Wolfe, of the I. T. Cohen Advertising Agency, specializing in television; and Lou Berlin, manager for Morgan Baer's Music. The Variety Club of Baltimore gin rummy experts were guests of Tent No. 11 at dinner on May 10, followed by a gin rummy tournament. The following week Tent No. 11 journeyed to Baltimore to be guests of Tent No. 19.

Virginia Summers, Warner contact department, is spending an early vacation at Roanoke, Va.

DES MOINES

Iowa theatres reported a drop in box office receipts of $1,325,000 during the first quarter of 1948 as compared with the last three months of 1947, according to the sales tax collections turned into the state tax commission. Movies filed 1,342 returns with $166,190 of the state's two per cent sales tax, compared with 1,445 returns and $192,698 in collections during the final quarter of 1947.

With new canopy and marquee installed at the RKO-Orpheum, Dubuque, workmen have started to modernize the lobby and box office. Regular performances continue.

A 16-acre tract of land has been purchased at Spencer, Ia., for the construction of a drive-in by the Pioneer Theatre Corp., President Harold Fields announced.

Don Luftus of Fort Dodge is managing the Grand, Estherville, Ia., succeeding F. C. Ingram, resigned.

Bob Newman, office manager for National Screen Service, was married to Irene Blankehorn at Kirksville, Mo., on May 15.

ATLANTA

Paramount Atlanta Sales Manager William Holliday has been promoted to branch manager at Jacksonville, Fla., while Salesman Ed Fitzgerald has been upped to sales manager of the company's Atlanta branch.

James McCormack, who has served as assistant cameraman and script writer for Southern Educational Films Production Service at the University of Georgia, has joined the sales force of Columbia. Luckie Stein has opened his new 600-seat Turner Theatre in Ashburn, Ga. Realart Vice-President and General Manager Bud Rogers was in Atlanta conferring with Screen Guild President John W. Mangham. J. E. Mashburn is the new manager of the Pine in Pineview, Ga.

The Southern premiere of RKO's "Fighting Father Dunne" was held here last week.

Variety Dood It

Tyndall Towne's 875 children won't lack a playground this summer due to the Indianapolis Variety Club which is providing a $2,000 project on a 2,500 square-foot lot which will become the area's first supervised playground in a neighborhood containing 475 families.

Short on Career Girl

A new March of Time subject based on the recent *Life* magazine story of the career girl is now in production, according to Producer Richard de Rochemont. Although not unlike the *Life* story, MOT's film will be more extensive and detailed in its treatment.

4 June Releases

Monogram has set four films for release in June, starting with "Range Renegades" on the 6th. Then comes "Stage Struck" on the 13th, followed by "Triggerman" on the 20th and "Jinx Money" on the 27th.

Two P-Ts for August

Two Pine-Thomas productions, "Big Town Scandal" and "Waterfront at Midnight," have been given August release dates by Paramount. Currently the two Bills have "Special Agent" in production, with Bill Thomas directing.

BOX-OFFICE SLANTS

Will It Happen Again!

(*Continued from Page 11*)

self-congratulation and brooding thought. Eva's two children are also on hand, the implication being that Hitler is the father. These are contrasted with the shocking scenes at prison camps and the pomp of the German military. At the end they are contrasted with similar military scenes in Moscow, with Stalin's Mona Lisa smile prominent; hence the title. Advertising of the sensational type "revealing Hitler's love life with Eva Braun" and carrying stills of the fair Eva in bathing suits—especially the one where she is doing reducing exercises—will guarantee curiosity on the part of nearly everybody, even conservative persons. Pure gravy for the downtown grind houses, but for neighborhood family theatres there may be parental and church opposition at this kind of promotion. The picture itself contains nothing objectionable.

Best Man Wins

Columbia Comedy 73 mins.

AUDIENCE SLANT: (Family) A wholesome comedy-drama based on Mark Twain's work. Capably handled in all departments.

BOX-OFFICE SLANT: Excellent for the second half of a double bill. Should have appeal in smaller towns and neighborhood runs.

Cast: Edgar Buchanan, Anna Lee, Robert Shayne, Gary Gray, Hobart Cavanaugh, Stanley Andrews, George Lynn. Credits: Produced by Ted Richmond. Directed by John Sturges. Screenplay by Edward Huebsch. Based on Mark Twain's story. Photography, Vincent Farrar.

Plot: In Missouri in the 1870s an inveterate gambler, away for many years from his family, returns from California. He helps his boy get a greyhound dog by gambling, and the youngster eventually wins the big race against the favorite. The ne'er-do-well reforms in time to regain his former wife's hand, she having divorced him meanwhile.

Comment: This is a wholesome comedy-drama based on Mark Twain's work. It is capably handled in all departments, with Producer Ted Richmond giving it nice settings and Director John Sturges interpreting the great humorist's story with understanding. Edgar Buchanan as the inveterate gambler and Gary Gray as the chip off the old block are very good, with Robert Shayne performing capably as the villain. Anna Lee's British accent is out of place, however, in the old Missouri locale. The film will be excellent for the second half of a double bill. It should have appeal in smaller towns and neighborhood runs.

IMPPA to Present Plaque to Bob Hope

In appreciation of his "achievements as an inspired member of the motion picture industry and servant of humanity," the Independent Motion Picture Producers Association on June 1 will present a bronze plaque to Paramount star Bob Hope, the third person to be so honored in the organization's 25 years' existence. Previously honored were Joe E. Brown in 1942 and Jean Hersholt in 1945.

Presentation will be a feature of Hope's regular NBC radio broadcast and will be made by I. E. Chadwick and Steve Broidy, president and vice-president, respectively, of the producers' group.

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NEWSREEL SYNOPSES

(Released Saturday, May 22)

MOVIETONE (Vol. 31, No. 40)—Rebirth of Jewish state of Israel marked by war; Haganah takes city of Haifa; U.N. rally hails Jewish state; New Italian president congratulated by de Gasperi; Princess Elizabeth on first visit to Paris; President Truman addresses Young Democrats; Gay parade hails cotton carnival in Memphis (Memphis only); Sports: The Preakness—Charity golf—Olympic skaters.

NEWS OF THE DAY (Vol. 19, No. 274)—Jewish state proclaimed in Palestine; 25 firemen hurt in San Francisco blaze; President Truman makes an election prediction (except Memphis); Derby winner scores again; Those he-men are here again (except Memphis); Cotton carnival a dazzling show (Memphis only).

PARAMOUNT (No. 77)—Princess Elizabeth in Paris; Big names tee off in benefit drive; Young Democrats hear Truman; Meat strike—Minnesota calls out national guard; Mr. America muscles in; Rally hails new state in Palestine.

UNIVERSAL (Vol. 21, No. 144)—Jews defend new Zion state; U.N. wrangles over Palestine truce; Paris hails Princess Elizabeth; Celebrities play golf in Washington, D. C.; World figure-skating champs thrill Toronto crowds; Mr. America of 1948; Citation wins Preakness.

WARNER PATHE (Vol. 19, No. 79)—Jewish nation is born; Truman talks to Young Democrats; Italy installs new president; Amazing new limbs for veterans; Fatal fire in San Francisco; Elizabeth and Philip visit Paris; Select Mr. America for 1948; Citation wins the Preakness.

(Released Wednesday, May 19)

MOVIETONE (Vol. 31, No. 39)—Churchill addresses Congress of Europe; Marshall rejects parleys between U. S. and Russia; Skouras receives $10,000 check from Life publisher for children of Europe; Lithuanian Ex-Premier found working in Jersey factory; Reds, vets fight at N. Y. premiere of "The Iron Curtain"; Airborne troops fill the skies in war maneuvers; Sports: French and Italian foilsmen cross swords—Racing at Pimlico—British amateur boxers fight for Olympic berths.

NEWS OF THE DAY (Vol. 19, No. 272)—Congress of Europe hails plan for union of free nations; Spectacular paratroop maneuvers; European fencing championships; Girl jockeys.

PARAMOUNT (No. 76)—Churchill sees hope in unified Europe; Wilhelmina announces abdication; Soviet-U. S. note discussed by Marshall; French greet first ship in aid plan; "Right-to-work" law urged by Cecil B. DeMille; Last films before end of Palestine mandate; Army's largest peacetime "chute maneuver."

UNIVERSAL (Vol. 21, No. 143)—Marshall denies Russian talks—urges peace moves in U.N.; Churchill urges Europe union; Aid for starving children; New water repellant tried; Motorcycle hill climb; Mass parachute jump.

WARNER PATHE (Vol. 19, No. 78)—Biggest post-war maneuvers; Congress of Europe meets to plan union; Marshall asks Soviet to act through U.N.; Louisiana inaugurates Huey Long's brother; Marvelous mixture murders moisture; Life publisher aids appeal for children.

ALL AMERICAN (Vol. 6, No. 291)—First Negro nurse commissioned in regular Army Nurse Corps; Telephone communications established in Congo; Amateurs participate in Tri-State boxing tournament; Speed artists demonstrate skill with chalk; Dunbar High and Junor College observes honors day; Stage and radio star Nellie Lutcher introduces new song.

TELENEWS (Vol. 2, No. 20)—Birth of Israel opens gates of Palestine; Truman hits G.O.P.—sees Democratic victory in 1948; Wage fight opens in Chrysler strike; Nature Boy composer a bearded mystic; Heavy casualties in spectacular San Francisco fire; Noah's Ark II arrives in California; Lithuania's ex-premier finds new job; New president of Italy takes office; Princess Elizabeth visits Paris; Panama's first election in eight years; Toscanini returns to Italy for visit; Lana Turner bestows trophy on English midget racing champ; Sports: U. S. males muscle in on "beauty contests"—Celebrities' golf tournament—Michigan State baseball team plays on flooded diamond.

ADVANCE DATA
On Forthcoming Product

One Last Fling (WB) Principals: Alexis Smith, Zachary Scott, Jim Backus. Director, Peter Godfrey. Complications ensue in this comedy when the wife of a music store owner mistakes a young bride for a former Wac officer her husband had known. The husband steps innocently into some deadend situations, but a reconciliation is eventually effected.

One Sunday Afternoon (WB) Principals: Dennis Morgan, Janis Paige. Director, Raoul Walsh. Musical comedy about a dentist who swears vengeance on the man who stole his girl only to have his anger change to amused contempt when, after 10 years, he sees the once-proud beauty as a disillusioned woman and the man as a querulous hypochondriac.

Daredevils of the Sky (Republic) Principals: Robert Livingston, Mae Clark. Director, George Blair. The president of a worldwide airline system tries to break an ex-Air Force captain who is operating an Arctic Circle airline.

Train to Alcatraz (Republic) Principals: William Phipps, Donald Barry, Janet Martin. Director, Phil Ford. A group of convicts cause pandemonium when they try to escape from a train headed for Alcatraz. An innocent convict is cleared of complicity in the attempted break.

Secret Service Investigator (Republic) Principals: Lynne Roberts, Lloyd Bridges, George Zucco. Director, R. G. Springsteen. An ex-Air Force officer duped by a gangster posing as a secret service man is himself pressed into service as an inspector and finally gets his man.

The Gallant Legion (Republic) Principals: William Elliott, Adrian Booth, Joseph Schildkraut, Bruce Cabot. Director, Joseph Kane. Western drama of a handsome, psychopathic killer who works with his undercover mouthpiece, a foxy senator, to abolish the Texas Rangers, They also seek to arouse the Indian tribes, but their efforts fail, thanks to the Rangers' heroic leader.

The Three Musketeers (MGM) Technicolor. Principals: Lana Turner, Gene Kelly, Van Heflin, June Allyson. Director, George Sidney. Drama of a romantic French youth who, seeking fame in Paris, encounters a beautiful countess, tool of the Prime minister, who plots to dethrone the weakling king. With the aid of two friends in the Musketeers, the youth finally brings justice to France.

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NEW EQUIPMENT

FOR THE BEST GOOD SOUND, PROJECTION EQUIPMENTS, and All Supplies for Modern Theatres, Everywhere, at Big money savings. Satisfaction Guaranteed! Write: American Theatre Supply Co., Inc., 1504 - 14th Ave. at E. Pike, Seattle 22, Wash.

BEFORE YOU DECIDE TO PURCHASE write for literature and prices on the new Holmes REXARC 16-mm Projector for Small Drive-Ins, etc. Cinema Projector Service, Post Office Box 703, Charleston 23, West Va.

50,0000 EXHIBITORS CAN'T BE WRONG—They keep coming back to SOS. Now featuring 2000' Safety Film Cabinets, $3.95 section; Automatic Curtain Controls, $129.50; Exhaust Fans, 10", $10.79; 12", $13.75; 16", $18.15; Water Fountain Filters, $35.50; 30W Soundfilm amplifiers including record player, $124.75; 16-mm. Sound Projectors, $289.50; 8-mm. and 16-mm. Cameras, from $64.95; Pyrene type extinguishers, $6.95. Send for Sales Catalog. New Address, S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

KEEP CUSTOMERS COOL! QUICKLY order these—Air Washers to fit your present blowers at 1946 prices. 5,000 cfm, $138.00; 7,000, $168.00; 10,000 cfm, $204.00; 15,000 cfm, $240.00; 20,000 cfm, $276.00; New Blowers with motors and drives, 8,500 cfm, $172.50; 11,000 cfm, $229.90; 13,500 cfm, $276.00; 22,500 cfm, $348.00. Beat the heat—wire S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19, N. Y.

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PAYROLL WASHINGTON COUNTY seat town. Tile building included. $36,000, Terms. Theatre Exchange Co., 201 Fine Arts Bldg., Portland 5, Oregon.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

by Ann Lewis

The filming of "Battleground" a story about World War II "Battle of the Bulge," has been announced by Production Chief Dore Schary at RKO. It is to be a top presentation with Jesse L. Lasky and Walter MacEwen handling the production reins with the cooperation of the War Department, and Robert Mitchum, Robert Ryan and Bill Williams already set for three of the top male roles. Robert Pirosh, its author, has just turned over the completed script, after working on it secretly for more than a year.

* * *

Alan H. Posner and Sam X. Abarbanel, co-producers of Eronel Productions' first film "Argyle Secrets" which Film Classics is releasing, have just acquired another property, called "The Birds Are Walking." No releasing deal has been set for any of the four stories now in their possession, but negotiations are going on with several studios interested in their product.

* * *

The distinguished British star, Sir Ralph Richardson, is coming to Hollywood to play Olivia de Havilland's father in "The Heiress," the Liberty Films production for Paramount. Richardson has never before appeared in an American-made picture, although he is well known in this country through his British films. Another major role in "Heiress" will be played by Miriam Hopkins, and William Wyler will produce and direct.

* * *

Al Rogell will make an independent picture for Columbia. The deal was signed this week for the studio to release "Song of India," which Rogell will produce and direct with Turhan Bey and Sabu as the male stars. For the feminine role Gail Russell was borrowed from Paramount. Tentative starting date is June 1st.

* * *

In association with Oscar Hammerstein and Sigmund Romberg, Jack Skirball and Bruce Manning will produce a Technicolor musical titled "Sunny River," based on the play. Manning is currently at work changing the locale of the story from its original 1870 New Orleans setting to the present day. Mary Martin is wanted for the starring role, with negotiations in progress at the present time.

* * *

David O. Selznick who has just gotten an option to the film rights on "The Long Walk," a novel by Betsey Barton, will select for his cast several of the top names under contract to him. Story calls for four top stars in addition to four other important players, and tells the dramatic tale of a single day in the lives of the men and women in a Veterans' Hospital.

* * *

There were several acquisitions of story properties announced this week. Jack Warner purchased "Career Girl" a novel by Isobel Moore which was published in *Cosmopolitan*, and assigned it to Lou Edelman to produce. William Goetz placed an original by Director George Sherman, tentatively titled "The Story of Sam Bass" on producer Leonard Goldstein's slate. This picture is to be made in Technicolor with Sherman handling the direction.

* * *

While on his trip to Santa Fe, N. M., for the premiere of his picture "Four Faces West" Producer Harry Sherman planned to contact Bernard de Voto for permission to use the title of his book, "Year of Decision." Sherman wants to use this for the screenplay now being developed for his picture about General Stephen Kearny, which is on his schedule for next year. Kearny campaigned in the Santa Fe area before coming to California.

* * *

Another Texas milloinaire has become a producer. With Robert Paige and Monty Collins as co-producers, Glenn McCarthy, Houston businessman, has formed a corporation called the Glenn McCarthy Productions. Their first venture will be a picture about the 4-H Clubs, to be called "The Green Promise." According to news releases, a nationwide search is being conducted for four girls who will be offered a trip to Hollywood in July for screen tests . . . and the shooting of the film. One important point . . . the young lady must be a member of a 4-H Club, in good standing.

New Technique

A new technique in screen-testing costumes has been inaugurated at Paramount by Producer-Director William Wyler for "The Heiress," which goes into production in June. Instead of appearing before a flat, plain background, Olivia de Havilland plays bits from scenes in three-dimensional sets. Wyler takes no part in the test, preferring to see the costumes for the first time on the screen, just as the audience will see them. Explains Wyler: "The picture is in black-and-white, and I don't want to be influenced unconsciously by colors which will not be seen on the screen."

Studio Roundup

Renewed interest by producers in pictures with military backgrounds has caused the Army to assign a liaison officer to Hollywood again, as it did during the war. He is Col. H. J. Matchett, who has been working with Producer Robert Buckner at Universal-International on the Nuremberg trial sequence for "Rogues' Regiment." Kell Nordenshield, acting consul for Sweden in the Los Angeles area, was cast as a French Foreign Legion soldier and has been working in scenes with Marta Toren, Swedish-born girl who co-stars in the picture with Dick Powell and Vincent Price.

The screen's renowned frozen-faced butler, Arthur Treacher, returned to Hollywood after three years' absence for a role in "The Countess of Monte Cristo" at U-I.

Since his recent arrival Colonel Matchett has also given advice to MGM's "Command Decision," another military film. Until his assignment, the studios have had to contact Washington direct on Army matters since the end of the war. MGM's ace cameraman, Ray June, used approximately 20-million candlepower last week to light one of the year's most difficult scenes on the rocky terrain of the High Sierras for "Sun in the Morning," where the camera rode alongside Lassie over 300 feet of newly-laid tracks.

Gets Final Okay

Another producer indicating the current trend that caused the War Department to send Colonel Matchett to the Coast is Frank Seltzer. He held his breath awaiting the final okay on his "West of Tomorrow," for 20th-Fox release. The story had to have official approval inasmuch as it concerns early war days in New Guinea.

George O'Hanlon, who played comic "Joe McDoakes" in Warners' "So You Want to be—" series of shorts, last week won his first straight role in a feature picture. He will appear as Bette Davis' staff photographer in "June Bride." Warner Bros. musical chief Ray Heindorf set "'Twas the night before Christmas" to

Hollingshead Sees Further Strides for Documentaries



Gordon Hollingshead

"The documentary picture, which made such great strides during the war is here to stay," and for a variety of reasons, Gordon Hollingshead, head of Warner Bros. shorts subjects production, told this representative of SHOWMEN'S TRADE REVIEW in an exclusive interview.

"The documentary," Hollingshead said, "can be used to effectively cover typical events and even political developments briefly, and can be ready for theatre showing within three weeks or so."

Th winner of many Oscars since 1933, Hollingshead is an enthusiast for the short subject. He believes that double bills will be curtailed and that shorts again will come into their own. "I feel that this is happening in the business right now," he added.

Because the Olympic Games will be held this year, Hollingshead looks for a greatly stimulated interest in sports reels. But on the more serious side, he also is convinced that shorts of the documentary type will gain wider popularity.

"I definitely feel," he said, "that subjects such as 'Power Behind the Nation,' which illustrate the advantages, progress and power of a democracy, will be released here and abroad. The more and better they are, the greater effect they will have." —JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. FBI Meets Scotland Yard—Principals: Dennis O'Keefe, Louis Hayward, Director, Gordon Douglas.
Blondie's Secret—Principals: Penny Singleton, Arthur Lake, Larry Simms. Director, Abby Berlin.
El Dorado Pass—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.

MONOGRAM. Back Trail—Principals: Johnny Mack Brown, Raymond Hatton. Director, Christy Cabanne.
High Tension—Principals: Bowery Boys. Director, Reginald LeBorg.

RKO RADIO. Take Three Tenses—Principals: David Niven, Teresa Wright. Director, Irving Reis.

UNIVERSAL-INTERNATIONAL. The O'Flynn—Principals: Douglas Fairbanks, Helena Carter, Richard Greene, Patricia Medina. Director, Arthur Pierson.

WARNERS. The Younger Brothers (Technicolor)—Principals: Wayne Morris, Janis Paige, Bruce Bennett, Geraldine Brooks. Director, Edwin Marin.
Girl From Jones Beach—Principals: Ronald Reagan, Virginia Mayo, Dane Clark. Director, Peter Godfrey.

TITLE CHANGES

"Mystery of the Golden Eye" (Mono.) now **THE GOLDEN EYE**
"Sting of the Lash" (SG) now **MARK OF THE LASH**
"A Kiss in the Dark" (WB) now **CLEOPATRA ARMS**

music for the studio's musical, "Silver Lining," for a backstage Christmas party sequence occurring in 1911.

Over 90 of Hollywood's most beautiful girls tested last week to fill the roles of 48 bathing beauties in WB's "The Girl from Jones Beach." Meanwhile, the search to end all studio searches ended over the weekend when Producr Alex Gottlieb and Director Peter Godfrey found a stretch of Pacific Ocean to match a stretch of Atlantic Ocean! It's being used for shots of Ronald Reagan, Virginia Mayo and Dane Clark, to dovetail into shots of the real Jones Beach that a special Warner crew made at the New York resort recently.

'Tucker's People' Starts

Director Abe Polonsky and John Garfield started production on Bob Roberts' production for Enterprise, "Tucker's People." Background scenes were shot in New York, which has been getting a lot of play lately from Hollywood producers. Actual coast production starts May 25.

Nine-year-old Peter Miles and Warwick Gregson, 14, were inked by Samuel Goldwyn to play David Niven and Philip Friend, respectively, as children in "Take Three Tenses."

Casting about for a new face—and figure—to engage Audrey Totter in a brawl in Paramount's "Dark Circle," Director John Farrow found 250-pound Maxine Gates. She's a night club entertainer new to films and plays her first straight dramatic role. Hal Wallis kept things moving for his independently-made 'The Accused," for Paramount release. In keeping with the current trend for using actual locales as film backgrounds, Wallis is using 18 locations in and around Hollywood. Director William Dieterle personally supervised selection of the sites.

Babe Ruth left Los Angeles last week after viewing a rough cut of "The Babe Ruth Story," Roy Del Ruth's Allied Artists picture which covers his life.

Roland Winters, starred in the title role of Monogram's Charlie Chan series, pulled a switch by going into a heavy role for Roddy McDowall's current starrer, "Kidnapped." The troupe resumed this week at Nassour studios after locationing at Catalina . . . Edward Kay, Monogram's musical director, doubled in brass last Tuesday when he played a conducting role in "Manhattan Folk Song," current musical starring Phil Brito and Freddie Stewart . . . Johnny Mack Brown started "Back Trail," with Barney Sarecky producing, and Raymond Hatton and Mildred Coles in chief support . . . Production began May 19 on "High Tension," Monogram's newest Bowery Boys film.

Janet Blair withdrew from a leading role in Edward Small's "G-Men Meet Scotland Yard" because of the delayed starting date. The picture originally was slated to start before the end of her seven-year contract with Columbia, but when it was postponed to May 17, Miss Blair's other commitments forced her to resign. Columbia is releasing the Small production, with Louis Hayward and Dennis O'Keefe heading the cast. Director Gordon Douglas returned from San Francisco, where he shot backgrounds for the drama . . . Janis Carter left town last week for Rome, Italy, to appear in added scenes for Columbia's "The Eternal Melody."

Famous Negro ballad singer Josh White went into "The Walking Hills," Columbia outdoor film.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Video Innovation on Studio Expansion Slate

All the latest innovations and developments in the filming of television productions will be installed at General Service Studios as part of the current expansion and improvement program there, James Nasser, head of the studios, has announced.

Nasser, who also heads James Nasser Productions, Inc., revealed that an appropriation of $100,000 has been earmarked for the project.

Other major projects in the expansion setup at General Service include a special auditorium, underground garage, and the enlargement of wardrobe, scenery, and other departments, Nasser said.

Kelly Executive Producer

Burt Kelly, for years a Columbia producer, has been elevated to the post of executive producer by the studio, and will head the unit in which Robert Cohn, Rudolph Flothow, Wallace MacDonald and Ted Richmond will produce.

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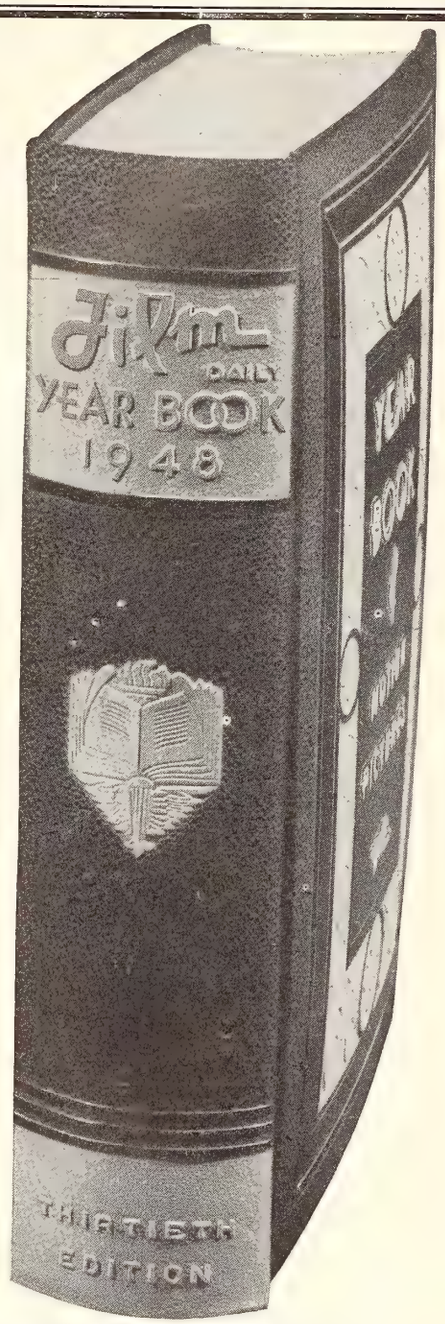
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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Gold	Allied
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Blue Lady	Rep.
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	FC

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

			Time Mins.	Rel. Date	Refer to
	CURRENT				
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47
	COMING				
	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford		9/6/48	
		E. Albert-G. Storm-J. Gleason	87	5/30/48	b5/1/48
8	Dude Goes West, The (C)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
7	Panhandle (W)F	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
6	Smart Woman (D)A	E. Albert-G. Storm-G. Roland	86	5/30/48	
	Tenderfoot, The	G. Madison-R. Calhoun-G. Storm		8/14/48	
	When a Man's a Man				

ASTOR PICTURES

	Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
	Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
	Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
	Westerns (Coming)				
	Battling Marshal	Sunset Carson-Pat Starling			
	Six-Shooter	Sunset Carson-Pat Starling			
	Sunset Carson Rides Again	Sunset Carson-Pat Starling			
	Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

	CURRENT				
	Adventures in Silverado (W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	b5/8/48
	Best Man Wins (C-D)	E. Buchanan-A. Lee-G. Gray	75	5/6/48	a3/13/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
	Port Said (D)A	Gloria Henry-William Bishop	68	4/15/48	b5/15/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	b3/6/48
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827	When a Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47
	COMING				
	Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart			a9/20/47
	Big Sombrero, The	Gene Autry-Elena Verdugo			
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			a1/10/48
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms	67	6/3/48	a2/21/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			
	Blondie's Secret	Randolph Scott-Marguerite Chapman			a11/8/47
	Coroner Creek (W)	Dennis O'Keefe-Louis Hayward			
	FBI Meets Scotland Yard	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
	First Gentlemen, The (D)A	Red Skelton-Janet Blair	93	June '48	b5/8/48
	Fuller Brush Man, The (C)F	Larry Parks-Marguerite Chapman			a2/21/48
	Gallant Blade (D)	W. Baxter-F. Baker			
	Gentleman from Nowhere	Janis Carter-Marc Platt			
	Her Wonderful Life	Gloria Jean-David Street			a5/15/48
	I Surrender Dear	A. Jergens-R. Brooks-M. Monroe			
	Ladies of the Chorus	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
	Lady from Shanghai, The (My-D)A	Lamour-Carter-Parker-Ameche			a5/8/48
	Let's Fall in Love	G. Autry-B. Britton			
	Loaded Pistols	R. Hayworth-G. Ford-Luther Adler			a5/1/48
	Loves of Carmen *T	D. Lamour-G. Montgomery			a1/31/48
	Lulu Belle (D-M)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Man from Colorado, The *T (D)	G. Jean-Ross Ford-P. White			
	Manhattan Angel	Glenn Ford-Terry Moore			a2/7/48
	Return of October, The *T (C)	Donaldson-Doran-Moffett-Litel			
	Rusty Leads the Way	T. Donaldson-J. Litel-A. Doran			
	Rusty Pays a Debt	Hoosier Hot Shots-Patricia White			
	Singin' Spurs	G. Autry-G. Henry-J. Holt	76		b4/24/48
	Strawberry Roan, The *C (W) F	Preston Foster-William Bishop			a5/1/48
	Thunderhoof	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
	Trapped By Boston Blackie (M)	Glenn Ford-Nina Foch			
	Undercover Man	R. Scott-E. Raines-W. Bishop			
	Walking Hills	C. Mitchell-J. Nigh-B. Edwards			
	Winner Take Nothing	S. Tufts-B. Britton-G. "G" Hayes			
	Wrangler, The *C				

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette	55	10/14/47	
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48	
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47	b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette			
	Trail to Laredo	Charles Starrett-Smiley Burnette			
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
820	Cobra Strikes, The (My)	S. Ryan-L. Brooks-R. Fraser	62	4/24/48	a4/17/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/27/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48	b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
818	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	85	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48	b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
710	Railroaded (D)A	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47	b10/11/47
707	Red Stallion *C (D)F	T. Donaldson-R. Paige-J. Darwell	82	8/16/47	b7/26/47
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
816	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	102	4/3/48	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-P. Lukas-M. Anderson	89	11/15/47	b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Big Cat, The	Lon McCallister			
	Born to Fight	Scott Brady-Anabel Shaw			
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89		b4/24/48
826	Canon City	S. Brady-C. Russell-D. Kelly	83	6/30/48	
824	Close-Up	Alan Baxter-Virginia Gilmore	76	6/9/48	
	Hollow Triumph	Paul Henreid-Joan Bennett			a5/15/48
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel			
	Let's Live a Little	Hedy Lamarr-Robert Cummings			
	Man Wanted	Anabel Shaw-Robert Lowery			
825	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	
	Mystic, The	T. Bey-C. O'Donnell-L. Bari			a5/15/48
830	Northwest Stampede *C	J. Leslie-J. Craig-J. Oakie	79	7/28/48	
828	Oliver Twist	R. Newton-K. Walsh-A. Guinness	115	7/14/48	
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames			b1/25/47
822	Raw Deal	D. O'Keefe-C. Trevor-M. Hunt	78	5/26/48	
829	Shed No Tears	W. Ford-J. Vincent-R. Scott	70	7/21/48	
827	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell	79	7/7/48	
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48
	"29 Clues"	Richard-Basehart-Scott-Brady			

Westerns (Current)

851	Black Hills	Eddie Dean	58	10/25/47	
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48	b3/27/48
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48	
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48	b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice	L. Brooks-R. Paige-R. Vincent	73	May '48	
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48	b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian	73	8/8/47	
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey			
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		June '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Will It Happen Again? (Doc)	Adolph Hitler-Eva Braun	61	May '48	
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47	b2/15/47
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48	b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48	b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47	b7/5/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. 47	b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48	b3/27/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47	b8/2/48

Title	*Company*
Challenge, The	20th-Fox
Charming Matt Saxon, The	U-I
Checkered Coat, The	20th-Fox
Cheyenne	WB
Child of Divorce	RKO
Cleopatra Arms	WB
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Exile, The	U-I
Exposed	Rep.
Eyes of Texas	Rep.

F

FBI Meets Scotland Yard	Col.
Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Girl From Jones Beach	WB
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hamlet	U-I
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Life	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tension	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Summer	RKO
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Stand Accused	U-I
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Flight	Para.

K

Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Kiss of Death	20th-Fox

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48	
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48	
	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	111	June '48	b3/27/48
	Command Decision	Clark Gable-John Hodiak			
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48	
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh			a11/15/47
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48	
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15/47
	On an Island With You *T (M)F	E. Williams-P. Lawford	106		b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
825	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105		b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie			
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr.			
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48	
	Words and Music *T	J. Garland-M. Rooney-T. Drake			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1/31/48
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48	a2/14/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4712	Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	64	4/4/48	b5/15/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48	b5/8/48
	Golden Eye, The	R. Winters-M. Moreland		4/19/48	
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
622	News Hounds (C)F	Leo Gorcey-H. Hall-B. Jordan	68	9/13/47	b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48	a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47	b8/16/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48	b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox			
	High Tension	Bowery Boys			
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48	b5/8/48
4717	Jinx Money	Gorcey-Hall-Caldwell-McKay			a5/1/48
	Kidnapped	Roddy McDowall			
	Manhattan Folk Song	F. Stewart-P. Brito-J. Dorsey			
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin			
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	a5/1/48
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48	b5/15/48

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48	
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48	
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48	
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

	Back Trail	Johnny Mack Brown-Raymond Hatton			
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor		5/6/48	
	Saddle Serenade	J. Wakely-C. Taylor			
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48	

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4617	Desert Fury *T (D)A	Lizabeth Scott-John Hodiak	98	8/15/47	b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48	b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47	b3/1/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/28/48
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48	b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47	b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107		b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47	b8/9/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey			
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48	a1/10/48
4722	Big Town Scandal	Philip Reed-Hillary Brooks	62	7/30/48	
	Dark Circle	R. Milland-T. Mitchell-A. Totter			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48	b5/8/48
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Now and Forever	C. Rains-M. Carey-W. Hendrix			a5/15/48
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews			
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball			

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			a5/15/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48	b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley			
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/14/47

RKO RADIO

CURRENT

					Trade Shown
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47	b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47	b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47	b8/10/46
802	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85	Aug. '47	b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47	b10/4/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47	b8/28/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47	b8/27/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	114	Nov. '47	b11/1/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63		b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman			a2/7/48
815	Berlin Express (D)F	Oberon-Ryan-Korvin-Lukas	86		b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan			
	Bodyguard	L. Tierney-P. Lane-S. Brodie			
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale			
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93		b5/15/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan			a2/14/48
819	Guns of Hate	Tim Holt-Nan Leslie-Myrna Dell			
	Indian Agent	T. Holt-R. Martin-N. Leslie			
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias			a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery			a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89		b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams			
	Melody Time	Andrews Sisters-Roy Rogers	75	7/1/48	
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez			a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell			a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum			a12/27/47
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90		b5/15/48
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead			a12/13/47
	Take Three Tenses	David Niven-Teresa Wright			
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67		b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy			
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet			a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington			
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva			a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
703	Campus Honeymoon (MC)A	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47	b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47	b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48	b5/8/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48	b3/27/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	5/10/48	a5/1/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48	b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47	b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48
618	Wyoming (W)F	W. Elliott-V. Ralton	84	8/1/47	b7/26/47

COMING

	Blue Lady	Carroll-Mara-Gomez-Bedoya			
	Daredevils of the Sky	Robert Livingston-Mae Clark			
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett			
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers			
	Gallant Legion, The	Elliott-Schildkraut-Cabot-Booth			
	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60		a8/23/48
	Moonrise	D. Clark-G. Russell-E. Barrymore			a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Secret Service Investigator	Lloyd Bridges-Lynne Roberts	60	5/31/48	
	Sons of Adventure	Russell Hayden-Lynne Roberts			
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin			

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48	b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48	b5/8/48
755	Carson City Raiders	A. Lane-E. Waller-B. Jons	60	5/13/48	
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48	b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller			
	Nighttime in Nevada *T	Roy Rogers-Andy Devine			
656	Timber Trail *U	Monte Hale-Lynne Roberts	67	6/15/48	

SHOWMEN'S TRADE REVIEW

Title	Company
M	
Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Manhattan Folk Song	Mono.
Man Wanted	EL
Marauders, The	UA
Mark of the Lash	SGP
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Melody Time	RKO
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Mine Own Executioner	20th-Fox
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL
N	
Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.
O	
Odd Man Out	U-I
O'Flynn, The	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
Oliver Twist	EL
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outpost in Morocco	UA
P	
Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Pretender, The	Rep.
Prince of Thieves	Col.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Pays a Debt	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saddle Serenade	Mono.
Saigon	Para.
Sainted Sisters	Para.
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Sword of the Avenger	EL
Swordsman	Col.

T

Take My Life	EL
Take Three Tenses	RKO
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

	Negro Cast	69	9/20/47			
X-2 Boy, What a Girl	H. Daniels-V. Patton	78	10/11/47	b8/2/47		
4704 Burning Cross, The (D)A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47	b7/12/47		
4703 Dragnet (My)A	S. Erwin-A. Gwynne-F. Albertson	71	8/2/47	b5/17/47		
4702 Killer Dill (C-D)A	L. LaRue-A. St. John-P. Stewart					
Mark of the Lash	Stepin Fetchit	71	5/14/48			
X-3 Miracle in Harlem	Wade-MacDonald-Blackley-Barnett	70				
4615 Police Reporter	L. Aubert-A. Baxter	76	4/30/48	a12/27/47		
4705 Prairie, The (D)	J. Shelton-A. Doran-G. Williams	72	12/27/47	b11/1/47		
4706 Road to the Big House, The (D)A	Negro Cast	70	10/18/47	b7/26/47		
X-1 Sepia Cinderella (C-M)A	H. Daniels-V. Patton	78	10/11/47	b8/2/47		
4704 They Ride By Night (D)A	R. Hayden-Jennifer Holt	42	2/21/48			
4708 Trail of the Mounties	R. Hayden-J. Holt-T. Coffin	40	12/13/48	b4/17/48		

SELZNICK RELEASING ORGANIZATION

CURRENT

Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47	b1/4/47		
Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94		b3/27/48		
Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48	b1/3/48		

COMING

Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore			a11/1/47		

20TH-FOX

CURRENT 1947-'48

809 An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48	b11/29/47		
805 Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48	b1/24/48		
801 Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48	b11/29/47		
807 Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48	b2/28/48		
731 Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47	b11/29/47		
804 Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48	b12/20/47		
733 Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47	b10/11/47		
729 Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47	b9/27/47		
806 Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48	b11/15/47		
808 Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48	b3/6/48		
732 Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47	b10/18/47		
723 I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104	Aug. '47	b6/14/47		
725 Kiss of Death (D)A	Victor Mature-Brian Donlevy	99	Sept. '47	b8/16/47		
813 Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48	b3/6/48		
812 Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48	b3/20/48		
724 Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107	Sept. '47	b8/23/47		
730 Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47	b10/11/47		
734 Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47	b11/8/47		
811 Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48	b3/6/48		
726 Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62	Sept. '47	b7/26/47		
810 Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48	b2/28/48		
814 Thirteen Lead Soldiers (My)	T. Conway-M. Palmer-H. Westcott	66	Apr. '48	a4/17/48		
720 Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47	b6/7/47		
802 You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48	b1/24/48		

COMING

A Man About the House	M. Johnson-D. Gray-K. Moore	94		b6/28/47		
820 Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48	b2/28/48		
Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn			a5/1/48		
817 Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48	b4/10/48		
Big Dan	C. Russell-V. Christine-G. Gray					
Burlesque *T	Grable-Dailey-Oakie-Havoc					
825 Checkered Coat, The	T. Conway-N. Nash-H. Hatfield		July '48			
819 Counterfeiters, The	J. Sutton-D. Merrick-H. Beaumont	73	June '48			
Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli					
821 Deep Waters (D)	Andrews-Peters-Romero-Revere		Aug. '48	a2/14/48		
822 Escape	Rex Harrison-Peggy Cummins	79	July '48			
828 Fighting Back	Paul Langton-Gary Gray		Aug. '48			
815 Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray	88	May '48	b4/10/48		
Gay Intruders	John Emery-Tamara Geva					
827 Give My Regards to Broadway *T	N. Guild-D. Dailey-C. Winninger	89	June '48	a5/17/47		
818 Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48	b4/24/48		
816 Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48	b5/8/48		
Martin Rome	Victor Mature-Richard Conte			a5/8/48		
824 Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	108	July '48	b12/6/47		
Road House	Lupino-Wilde-Holm-Widmark					
Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway			a5/15/48		
Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens			a10/11/47		
823 Street With No Name, The	M. Stevens-R. Widmark-L. Nolan		July '48	a5/1/48		
That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.			a1/31/48		
That Wonderful Urge	T. Power-G. Tierney-R. Gardiner					
This Was a Woman (D)A	Sonia Dresdel-Barbara White			a1/24/48		
Trouble Preferred	C. Russell-P. Knudsen-L. Roberts					
Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108		b3/13/48		
826 Walls of Jericho, The (WD)	C. Wilde-L. Darnell-A. Baxter		Aug. '48			
West of Tomorrow	C. Miller-A. Franz-R. Jaeckel					
While I Live (D)A	T. Walls-C. Evans-C. Raye	85		b10/18/47		
829 Winner's Circle, The	Jean Willes-Morgan Farley	70	Aug. '48			

UNITED ARTISTS

CURRENT

Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48	b2/21/48		
Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47	b8/16/47		
Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47	b11/1/47		
Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112	8/29/47	b8/30/47		
Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48	b5/15/48		
Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134		b4 27/46		
Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48	b4/17/48		
Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47	b12/27/47		
Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48			
Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48	b1/24/48		
Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48	b2/7/48		
Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63	Sept. '47	b7/19/47		
Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96	Sept. '47	b8/2/47		
Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47	b4/19/47		
On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48	b2/7/48		
Personal Column (My)A	George Sanders-Lucille Ball	102	Sept. '47	b7/19/48		
Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47	b7/5/47		
Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48	b4/17/48		
Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48	b1/17/48		
Who Killed 'Doc' Robbin? *C (C)F	V. Grey-D. Castle-G. Zucco	51	Apr. '48	b5/8/48		

COMING

An Innocent Affair	Fred MacMurray-Madeleine Carroll					
Angry God, The	Alicia Parla-Casimiro Ortega					
Dead Don't Dream, The (W)	W. Boyd-A. Clyde					
False Paradise	Wm. Boyd-Andy Clyde					
Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89		b2/22/47		
My Dear Secretary	L. Day-K. Douglas-K. Wynn					
Outpost in Morocco	George Raft-Akim Tamiroff					
Pitfall, The	D. Powell-L. Scott-J. Wyatt					
Red River	John Wayne-Walter Brennan					

	Sinister Journey	Wm. Boyd-Andy Clyde			
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80		b5/15/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13/47
	Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn			
	Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney			
	Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47	b5/3/47
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47	b6/21/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	b3/6/48
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/47
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47	b6/28/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48	b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47	b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/47
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47	b8/16/47
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47	b7/19/47
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47	b7/26/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47	b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47	b10/4/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113		b10/12/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
660	Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48	b4/17/48
656	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	97		b12/6/48
	Blanche Fury	V. Hobson-S. Granger	95		b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi			a5/15/48
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Charming Matt Saxon, The	Montgomery-Hayward-Payne-Totter			a5/15/48
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler			
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48	b6/7/47
	Fame Is the Spur (D)A	M. Redgrave-R. Johns	112	Sept. '48	b10/4/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Good Time Girl (D)A	Jean Kent-Dennis Price	92		b5/28/48
	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109		b1/18/47
	I Stand Accused	F. March-E. O'Brien-F. Eldridge			
	Kiss the Blood Off My Hands	J. Fontaine-B. Lancaster-R. Newton			
	Larceny	J. Payne-J. Caulfield-D. Duryea			
659	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106		b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	William Powell-Ann Blyth			a5/8/48
	My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120		b9/7/46
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	O'Flynn, The	D. Fairbanks-H. Carter-R. Greene			
	Oh Say Can You Sing	Sheila Ryan-Fred Brady			a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			
661	River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
	Rogues' Regiment	D. Powell-M. Toren-V. Price			
	Snowbound	R. Newton-D. Price	86		
	Tap Roots (D)	Van Heflin-Susan Hayward			a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
662	Up in Central Park (M)	D. Durbin-D. Haymes-V. Price			a12/20/47
	Washington Girl	Durbin-O'Brien-Taylor-Lynn			
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87		b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert			

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
703	Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47	b9/6/47
701	Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47	b8/2/47
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47	b8/16/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47	b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48	b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
727	Big Punch, The	W. Morris-L. Maxwell-G. MacRae	80	5/26/48	a5/15/48
	Cleopatra Arms	Jane Wyman-David Niven			
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas			a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall			
	Girl from Jones Beach	R. Reagan-V. Mayo-D. Clark			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon			
	Key Largo	Humphrey Bogart-Lauren Bacall			a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou			
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus			
	One Sunday Afternoon *T	Morgan-Malone-Paige-DeFore			
	Romance on the High Seas	Jack Carson-Doris Day-Janis Paige			a11/15/47
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver Lining *T	I. Haver-R. Bolger-G. MacRae			
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			a5/15/48
	Smart Money	Z. Scott-V. Mayo-D. Kennedy			
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone			
726	Wallflower (C-D)	Robert Hutton-Joyce Reynolds	77	6/12/48	a7/12/47
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall			a11/1/47
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Girl	Para.
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono.
Voice of the Turtle	WB

W

Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Washington Girl	U-I
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
When a Girl's Beautiful	Col.
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Wild Harvest	Para.
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Wyoming	Rep.

Y

Years Between	U-I
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Younger Brothers, The	WB
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina). H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(*Continued on Next Page*)

MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

MARIUS (France-Siritizky Int'l). Raimu-P. Fresnay. 128. b5/15/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

MY BROTHER JONATHAN (Pathe). M. Denison-D. Gray. 105. b3/13/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

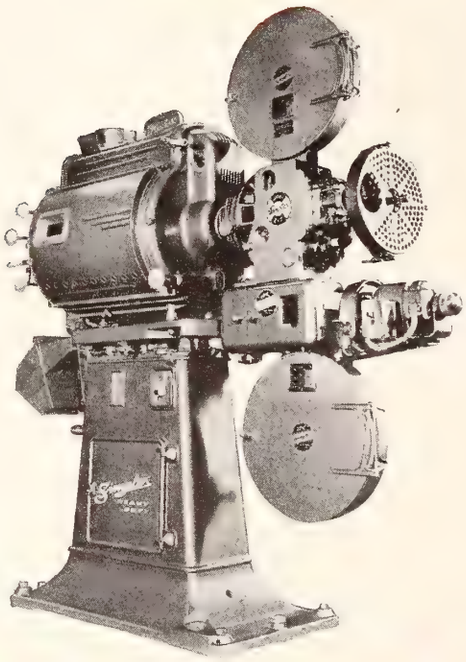
RE-ISSUES (Nationally Released)

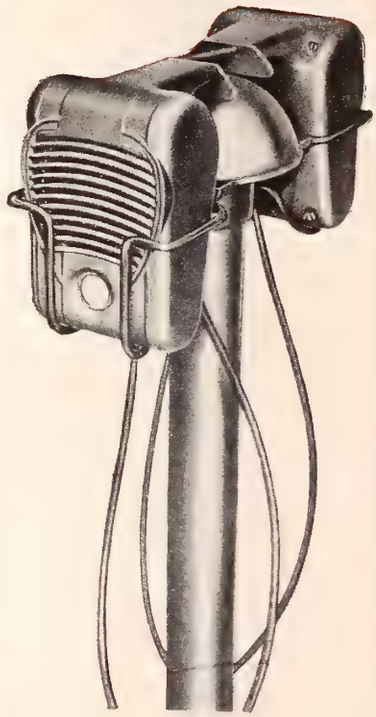
			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	112	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
1290	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
1029	Invisible Man Returns, The	V. Price-C. Hardwicke	81	Dec. '47	1940
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
SELZNICK RELEASING ORGANIZATION					
	Intermezzo	I. Bergman-L. Howard		Nov. '47	1939
20th-FOX					
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	85	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

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8 JUL 29

SHOWMEN'S TRADE REVIEW

JUL 19

The Service Paper of The Motion Picture Industry

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Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Audience Classifications
Feature Booking Guide

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

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MAY 29, 1948
Vol. 48 No. 22

BROADWAY HAS THAT

CAPITOL

GABLE · TURNER
(The team that generates steam)
ANNE BAXTER · JOHN HODIAK
"Homecoming"
Breaking all M-G-M records in Capitol Theatre history!



RADIO CITY MUSIC HALL

New M-G-M record for first 4 days of opening week!
JUDY GARLAND · GENE KELLY
"The Pirate"
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LOEW'S CRITERION

Scene of its Gay Broadway Engagement!
"BIG CITY"
Starring
MARGARET O'BRIEN · ROBERT PRESTON
DANNY THOMAS · GEORGE MURPHY
KARIN BOOTH · EDWARD ARNOLD
BUTCH JENKINS · BETTY GARRETT
LOTTE LEHMANN

VICTORIA

Just completed more than 2 Months on Broadway!
MONTGOMERY CLIFT · ALINE MacMAHON
JARMILA NOVOTNA
M-G-M's **"The Search"**
(starting 2nd month, Wash., D. C.)

NEW M-G-M LOOK!

At this theatre on May 17th was held a history-making Trade Show! Don't miss the Trade Show in your territory!

IRVING BERLIN's
"EASTER PARADE"
(Color by Technicolor)
Starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD · ANN MILLER

LOEW'S STATE

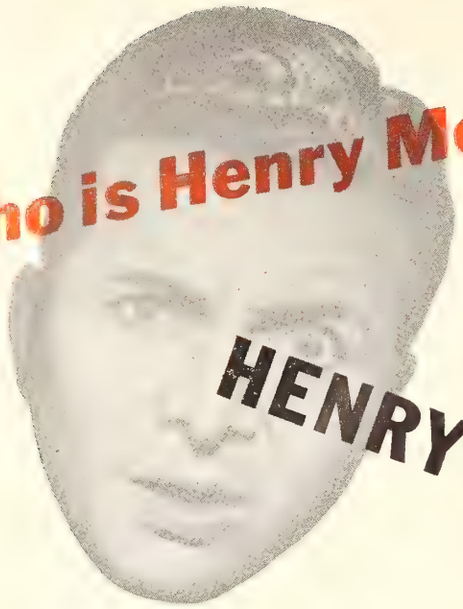


There's pep in every step as Leo marches down Broadway and every M-G-Main Street of the nation! It's just the start of Leo's Big Spring-Summer Line-up but already the entire industry has caught fire with optimism!

4th Big Week!
LITTLE CARNEGIE
GRETA GARBO
ROBERT TAYLOR
"Camille"
An M-G-M Masterpiece Reprint

2nd Week of Outstanding Business!
GOTHAM
"A NIGHT AT THE OPERA"
Starring the
MARX BROS.
An M-G-M Masterpiece Reprint

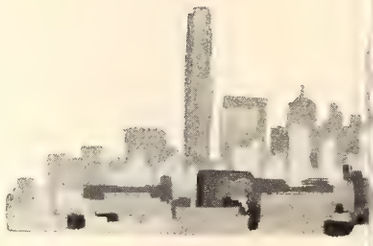
Who is Henry Morgan?





HENRY MORGAN is the something n







He's the guy **LIBERTY** says is "a fire ball performer to fit American humor and satire!" *and* **TIME** says is "the freshest and funniest in years" *and* **LIFE** says is "radio's freshest new funnyman!" *and* **LOOK** says "will lead the field in popularity" *and* the **N.Y. TIMES** says is "an oracle of laughter!" *and* **LIFE** says (again) is "the funniest fellow on the air!"



...And This is "Gerard"!



'at has been added to motion pictures!

The ENTERPRISE STUDIOS present

HENRY MORGAN in

SO THIS IS NEW YORK

with Rudy Vallee · Hugh Herbert · Bill Goodwin

Virginia Grey · Dona Drake · Jerome Cowan · Leo Gorcey · Arnold Stang

Screenplay by Carl Foreman and Herbert Baker · Based on the novel "THE BIG TOWN" by RING LARDNER

Directed by Richard O. Fleischer · Produced by Stanley Kramer

A Screen Plays, Inc. Production





Something new...something **BIG** from **UA**

"RED RIVER"

is ready!

After two years United Artists has received and screened Howard Hawks' "Red River".

Soon United Artists' home office representatives will be in the field to screen the picture for you and tell you of our plans.

We sincerely believe—and we feel you will agree after seeing it—that "Red River" will take its place in motion picture history beside such epics as "The Covered Wagon" and "Cimarron".

THE EDITORIAL PAGE

CURRENT OBSERVATIONS

The loud wailing which followed the opinion of the High Court in the anti-trust case has died down considerably and all of a sudden the loudest criers are finding some solace and even some reasons for looking upon the whole business with optimism.

We do not know where they located all this sudden good cheer but it is quite possible, as so often happens, that things which appear gloomy at first sight are not so very bad when you get to looking at them a second or third time.

It would be a mighty sad state of affairs if an industry like ours couldn't weather this kind of a set-back and adjust itself to function efficiently, fairly and economically in a manner satisfactory to all parties, including the Department of Justice.

Of course, we will have always with us our agitators and so long as they can find a willing ear, they will keep on trying their darndest to hurt the industry regardless of who else gets hurt at the same time.

* * * *

Speaking about that famous decision; rumors are running around the Times Square sector that certain affiliated circuit heads are getting ready to ask the Justice Department whether they would drop the demand for total divorcement if the circuits would voluntarily agree to give up certain theatres in designated situations which could be termed competitive.

This may just prove to be only a rumor and nothing more, but it does add up to something resembling the kind of a consent decree that the government might be willing to listen to with a receptive ear.

* * * *

There has been much difference of opinion about television among the staff of STR to which we listened but did not participate. The reason: we just hadn't made up our own mind one way or the other and we wanted to do a lot more looking at the actual programs being televised before we would attempt to work up enthusiasm for or against the so-called television threat.

Well, having spent quite a few hours and evenings looking at what the industry is talking so much about we must confess that we still can't see anything to get frightened about as yet. The "as yet" is important because, although the present television shows are far from serious competition, next month or next year may tell a vastly different story.

Most disappointing of all the programs we viewed were the few motion pictures we saw on the television screen. The same identical pictures, in a movie theatre, would most certainly have been a darned sight more entertaining than the way they materialized on the medium-sized screen.

There is so much that television has to learn about entertainment, especially where a comparison is to be made with motion picture theatres, that it seems to us a long way off from anything resembling even the remotest competition to theatres.

But, as we said up ahead, there is no telling how much better or faster they will perfect what they are now offering.

We still can't see where this new medium is going to keep the movie fans at home any more than radio now does. And it's radio which appears to be in the middle on this. But we'll try to keep an open mind on the subject and will keep watching the situation to note any developments or progress that we can pass along as one man's opinion.

* * * *

Whatever it will mean to which particular type of product, the current trend is toward a much swifter passage of films through first-runs to the smaller theatres. Most severely hit by this, of course, is the producer and distributor. Those cushy big chunks that came back very quickly from the first runs with their higher admissions and consequent higher takes for the distributor and producer are not a matter of course now. However, things are not by any means bad, because the top-grade product is still hauling in lots of that money off the top from the sustained runs at the key houses.

But from the standpoint of the smaller operator and his patrons, things are getting better, as more product becomes available and bigger pictures reach into the areas serving those who are either too remote from, or cannot afford the prices at the big houses.

* * * *

We see by the papers that that "censorship" angle which was neatly broken well ahead of the field last week by STR is now becoming the focus of many headlines in the trade and lay press. The High Court was pretty specific about the freedom of the screen and it is not unlikely that those who have enjoyed a sort of field day in getting headlines by moving in on the rights of the movies as a medium of free speech may find things quite a little different in the not too distant future—we hope.

—CHICK LEWIS

WHAT'S NEWS
In the Film Industry This Week

LITIGATION—Theatre owning distributor defendants in the Government anti-trust suit, worried about the possibility that they might lose their theatres if divestiture were finally ordered, are seeking ways to avoid this. Latest reports are that two companies are seriously considering offering partial divestiture in the form of a consent decree in order to save portions of their holdings. Chances of success: Unknown.

And the Schine circuit, which is facing a new study of the order which would divest it of some houses as well as the possibility that the order might go even further, told the U. S. Supreme Court this week that the Government was really asking the high body to reverse itself when it petitioned the court to clarify its intentions with regard to the houses Schine acquired after the Government started its suits in 1939 to the time it had called an intermission to the proceedings with a consent decree in 1942.

In New York New Amsterdam Exhibitor Max Cohen is suing RKO, Warner Bros., and 20th-Fox demanding that his house not be behind the RKO 23rd Street and the Palace and asking $1,800,000 punitive damages. In Albany the Court of Appeals opened a serious question to New York exhibitors by upholding the view that a censor seal doesn't mean a thing if the city authorities want to stop a picture. The final ruling came in the Howard Hughes "Outlaw" suit against the police and license commissioners of the city of New York.

* * *

EXHIBITION—Showmen's San Francisco correspondent put down the telegram with those expressions that correspondents reserve for their main editorial offices when they pose what said correspondent thinks is a dumb question. The wire read: "Advise if Joe Schenck closed Naify circuit deal." The correspondent wired back: "Rumors flying all over town that deal is complete unverified. Called Mike Naify, who said: 'Do not know anything about it'." More positive, however, was another wire from San Francisco which announced merger of the George Mann and Robert L. Lippert holdings into a 61-house circuit.

In Minneapolis the Lyceum, which has been up for sale, apparently took a new lease on life as it became the first independent house to get major product on a first-run through bidding for MGM's "Summer Holiday," "Homecoming," and "The Pirate."

In St. Louis Allied was invading what had been the exclusive territory of the MPTO there with MPTO's former field man, Andy Dietz spearheading a local Allied unit move tied in with a booking and buying outfit.

In New York the Motion Picture Association of America announced that it had added 112 features to its Children's Library which would provide a supplementary list available to exhibitors for kid shows provided they had played 80 per cent of the original list of 50. In New York also the Theatre Owners of America announced its "Report for Action" film for juvenile delinquency would be ready for June 1.

In New York also the showcase set-up was changing with Universal scheduled to release the Winter Garden Sept. 30 at midnight, with the possibility that the RKO Palace might close; with the certainty that United Artists would give the Broadway back to the Shuberts as soon as they could get out of it and with Warners' closed, dickering for several things, including legitimate and possible television. Gus Eyssell, managing director of Radio City Music Hall got a promotion to executive manager of the 12-acre Rockefeller Center.

Chicago exhibitors were fighting an ordinance which would outlaw ad signs over sidewalks. Mt. Sterling, O., exhibitors were facing a three per cent admission tax, and Moline, Ill., exhibitors were testing that town's four per cent tax.

* * *

TELEVISION — Telenews-International News' video newsreel has been sold to CBS on a non-exclusive basis which means that it can also play competitive stations, something new in video sales.

* * *

GENERAL—Radio and motion pictures are the "scapegoat" of parents and youth agencies who feel they haven't succeeded in combatting juvenile delinquency, Dr. Harold E. Jones of the University of California believes.

Film censorship can be tested under the First Amendment of the Constitution without use of 35-mm. but by using a 16-mm. print played in a hall for admission, Attorney Morris Ernst declared as the American Civil Liberties Union concluded a meeting to probe the possibility of uniting all the communications industries and professions into a fight against general censorship, including that by pressure groups such as religious organizations.

"Jock" Lawrence has been named executive vice-president of the J. Arthur Rank organization and MGM announced it had abandoned its annual novel award, only one winner of which, "Green Dolphin Street," has been made into a picture. United Artists is refusing to bargain with SOPEG for its home office workers, charging violation of the Taft-Hartley requirements on non-communist oaths and financial statements. RKO President N. Peter Rathvon has been appointed committee chairman for an International Film Congress in America and the Academy of Motion Picture Arts and Sciences, reelected Jean Hersholt president, decided to award an Oscar in the future to foreign-language films.

Sam Goldwyn and Alex Korda have agreed to produce "The Scarlet Pimpernel" jointly in Britain and to split the hemispheres for distribution. In Paris a new color process which doesn't use color but apparently makes use of prisms in camera and projector was demonstrated by Armand and Lucien Roux.

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Union Provides Operator, 16mm. Equipment in N.Y.

Sixteen-millimeter equipment leased with the services of a union operator at the maximum rate of $22 for a three-hour showing has been set up as a package deal by the (New York) Motion Picture Machine Operators Union Local 306, IATSE, it was learned this week.

The packaged deal is part of the union's effort to organize the 16mm. field and was devised by Charles Kielhum, head of the union's special 16mm. chapter and other union officials. The 16mm. chapter is a recent creation which is open to candidates who wish to operate in the 16mm. field only and who restrict themselves to that field. Membership is also open to the local's regular 35mm. operators who after entering the 16mm. chapter may practice in both fields. The 16mm. package deal, which does not include product, has had a good reception, Kielhum said.

French Exhibit New Film Color System

A new system of photographing motion pictures in color without actually using color dyes but instead apparently making use of filters both in the photographing camera and in the projector was demonstrated in Paris Tuesday night by Armand and Lucien Roux.

Although details have not been revealed, what little is known of the process indicates that in photography the light is divided into the three primary colors, each of which is focussed very accurately at a different depth within the emulsion. Thus the developed emulsion contains three black-and-white images, each in a different depth, each corresponding to one of the three color patterns. In projection, apparently, three projection lenses are very accurately focussed, each on one of these three black-and-white patterns; each projects one pattern through an appropriate color filter to the screen, where the three color images merge again into one full-color picture.

British Need American Films, Says Briton

British Exhibitors know that they need American product since they got a practical illustration of it during the interim period between the adoption and the repeal of the ad valorem tax, Sidney Meyers, assistant managing director for British Lion, declared in Hollywood last Friday. British Lion distributes Republic films in that country.

Meyers, who was visiting Republic studios, declared that American films would again get 75 per cent of British playing time now that the tax was repealed and declared that he hoped Republic would make some pictures in Britain. Republic President Herbert Yates and Sir Alexander Korda might meet on this subject during 1948, he said.

Rathvon Heads Film Congress Committee

RKO President N. Peter Rathvon Tuesday night was selected by the Academy of Motion Picture Arts and Science in Hollywood to head the committee for an International Film Congress next year which would be similar to European festivals. The Academy also voted to provide a special Oscar for foreign-language films, which would exclude British productions, and reelected Jean Hersholt president.

Political Note

Ted Gamble, president of the Theatre Owners of America and of Gamble Enterprise, will be campaign chairman in the Stassen for President move at the Republican National Campaign, it was announced Friday. Gamble will open headquarters in the Garrick Hotel at Philadelphia.

Savant Says Parents Use Films as 'Scapegoat'

Radio and motion pictures are often made the "scapegoat" by parents and youth agencies who have a guilty conscience about the effectiveness of their own efforts to avert or correct juvenile delinquency, Dr. Harold E. Jones, professor of psychology and director of the Child Welfare Institute at the University of California, declared in Berkeley this week. Dr. Jones' statements were made in an article published by the National Probation and Parole Association in its yearbook.

The scientist declared parents should go to the movies with their young children to guide them toward critical attitudes and schools should develop similar appreciation courses. While not absolving motion pictures and radio from some blame in the delinquency problem, he found they were not so much a cause of delinquency as other defects in our social system and declared that if everything objectionable could be removed from motion pictures overnight "other factors contributing to delinquency would still give us a shockingly high delinquency rate."

Consent Decree as Theatre Saver Mulled in Gov't Suit

2 Defendants May Offer Partial Divorce in Effort To Prevent Total Loss

At least two of the theatre-owning defendants in the U. S. Government anti-trust suit are hoping to avoid the possibility of complete divestiture through a consent decree, it was learned in New York this week.

Though a spokesman for the Department of Justice has declared that such a decree seemed impossible from the Department's point of view, since it was not anticipated that any of the Big 5 defendants—Paramount, RKO, Loew's (MGM), Warner Bros., 20th Century-Fox—was prepared to concede as much as the Government wanted, there is still hope in some of the defendants' breasts that a consent decree can be achieved.

The motivating thought behind this hope is that if the defendants present the court with a proposed decree which seems equitable, the judges may favor such a plan and the Government may agree to a period when the plan under the decree might be tried out.

The chief advantage to the industry generally in such a consent decree, lawyers pointed out, is that it would end the confusion which would otherwise exist while the case was being refought in the federal statutory court and appealed to the Supreme Court again. In fact, during the period that such a consent decree was put into effect for trial—possibly two or three years—comparative stability might result.

This is the view of one branch of the industry and naturally does not coincide with thinking of those who want distribution separated from exhibition.

Voluntary Offer

However, among the defendants, reliable sources indicate that there is a school of thought which favors presenting a consent decree offering voluntary divestiture of some theatre properties—especially in closed towns where there is no competition. One Paramount theatre executive reportedly has become reconciled to such a possibility and is even urging it, in the belief that this is the only way to save a major portion of the Paramount Theatre circuit. Several Paramount partners reportedly are also viewing the situation with the same tough realistic thinking that enabled them to build up their theatre holdings.

What the thought on this subject is in the 20th Century-Fox camp is not known though New York film circles indicated that its gigantic theatre empire was considering the feasibility of partial divestiture also.

One reason apparently why the idea of giving up theatres in situations where there is an appearance of monopoly if not monopoly in fact, is that it adds a time element to work against total divestiture. If such partial divestiture were tried and the operation proved conclusively to be non-monopolistic and if other non-affiliated operations flourished, the argument against divorcing exhibition from distribution might fall under the weight of evidence, some sources believe.

Can Beat Film Censorship With High Court View as Weapon, Meeting Told

That motion picture censorship could be defeated in view of the U. S. Supreme Court opinion that the screen was entitled to the same freedom under the First Amendment of the Constitution as are the press and radio, was the view expressed at a meeting called in New York last Friday to explore the possibility of a united front against all types of censorship.

The meeting, called by the American Civil Liberties Union, discussed the possibility of getting all types of publishing, radio and motion pictures together behind the fight. It adjourned with the recommendation that this suggestion be carried back to the organizations represented at the meeting by their delegates. Only the book industry seemed inclined to make such a fight.

William A. Kruse, a United World executive present as an officer of the 16-mm. Allied Non-Theatrical Film Association, told how censors were seeking to force censorship on 16-mm. films. Sidney Schreiber, counsel for the Motion

(*Continued on Page* 13)

Egypt Stops Remittances

The Egyptian Government Thursday stopped all film remittances to the United States. Distributors prior to this had been getting part of their money.

Showcase Changes

New York's Broadway showcase situation seemed destined to change somewhat in the next few months with Universal-International definitely not planning to renew the lease on its Winter Garden when it expires at midnight Sept. 30 and with United Artists planning to get out from under at the Shubert Broadway as soon as it can. In addition, Warner Bros., is negotiating for various uses to which the Hollywood, now closed, can be put. These include a possible roadshowing of Universal's "Hamlet," legitimate theatre and even television. Reports that RKO's Palace, once the last word in vaudeville, lately a first-run house and more lately a subsequent-run, would close for the summer, were denied by RKO.

N. Y. Court Raises Grave Question In 'Outlaw' Ruling; Upholds City

New York State's highest tribunal—the Court of Appeals—this week had thrown the industry into confusion by a ruling which some sources interpreted as allowing various municipal authorities in the state to prevent showing of a motion picture even after it had been passed by the legal state board of censors.

The confusion came from the fact that the high court had not written an opinion in the ruling it gave against Howard Hughes who had taken an appeal to it in his fight against New York City License Commissioner Benjamin Fielding and Police Commissioner Arthur Wallander for refusing to permit "The Outlaw" into the city when it was originally scheduled.

Licenses Threat

Fielding had threatened the Rialto, Globe and Republic Theatres with the loss of their licenses if they played the film; Wallander had threatened arrest. Hughes sued in a lower court for a declaratory judgment and an injunction that this action was unlawful on the grounds that local officers could not overrule the state censor board and that their contention that the picture was obscene was incorrect since the censor seal said the opposite. On motions Hughes lost in the lower court and on first appeal and then took his case to the high court which also ruled against him but wrote no opinion in the suit, leaving its ruling open to multiple interpretations.

Film Did Play

As far as the actual showing of "The Outlaw" is concerned the ruling was academic since the film played the Broadway Theatre later when Fielding and Wallander allowed it to, claiming deletions had been made. But the larger question of whether the censor approval can authorize showing of a picture when city authorities disagree with it has been raised, a question considered grave in New York in view of the religious pressure groups both in New York City and the Albany area.

Cohen Charges Conspiracy, Sues for $1,800,000

Suit for triple damages amounting to $1,800,000 was filed under the anti-trust laws in federal court at New York Monday by Max A. Cohen's Anco Enterprises and Anwell Amusement Company against RKO, 20th Century-Fox and Warner Bros.

The suit charges the defendants conspired to give RKO 23rd Street a run ahead of the New Amsterdam which is over 19 blocks away. It also seeks to prevent the RKO Palace, formerly a first-run Times Square house which went subsequent-run, from moving in ahead of the New Amsterdam, and asks the court to outlaw any agreement which imposes clearance over the Cohen house as well as to order the defendants to "deal in good faith" with the plaintiff and license their product for the New Amsterdam. A preliminary injunction which would prevent the defendants during the pendency of the trial from refusing to negotiate contracts for product by which the New Amsterdam would play ahead of both the 23rd and Palace is also asked.

No Need for Further Rule, Schine Tells Court

The Schine circuit this week told the U. S. Supreme Court it was not necessary for it to rule separately on five houses which the circuit had acquired between 1939, when the Government first started a suit, and 1942, when both parties agreed to a consent decree.

Schine was replying to a Government request that the court order sale of these theatres which the Department of Justice claimed had not been covered in the original high court opinion upholding the Government's victory in a lower court and ordering that court to study the entire subject of forced Schine theatre sales further. Schine told the high court that the Government was actually asking that tribunal to reverse itself.

UA Raises Taft-Hartley Issues With SOPEG

United Artists this week advised the Screen Office and Professional Employes Guild (CIO) that it wouldn't deal with it for its white collar workers in New York since the union allegedly had not complied with the Taft-Hartley law in that its officers allegedly had not filed non-communist affidavits or statements of the union's finances.

UA advised its workers that they would not suffer any loss of union gains and that it was willing to deal with its own employes as a group or with SOPEG if its officers complied with the Taft-Hartley law. The Union replied that this was a dodge to avoid bargaining with it and charged the International Alliance of Theatrical Stage Employes with attempting to enter its field.

Goldwyn, Korda Close British Production Deal

Sam Goldwyn and Sir Alexander Korda this week concluded a deal to produce "The Scarlet Pimpernel" jointly in England with Korda to distribute in the eastern hemisphere and Goldwyn in the western. Emeric Pressburger will produce; Michael Powell will direct.

Seeks Out

Federal Judge Michael Igoe took under advisement in Chicago Friday the petition of RKO that its Palace and Grand Theatres be exempted from the two weeks' maximum first-run for Loop theatres which the Judge ordered in his Jackson Park Theatre decree.

RKO argued that neither house had been named in the original decree in which only RKO was involved as a distributor and that both houses were operated by separate subsidiaries—the Palace by the Orpheum Theatre Company and the Grand by the Winston Theatre Company.

Bids Give Top Films To Minn. Independent

Minneapolis' Lyceum this week became reportedly the first independent house in that city to get a major distributor's product through competitive bidding when MGM's "Summer Holiday" opened there May 24, to be followed by "Homecoming" and "The Pirate."

The deal was said to be significant for up to now top product from major distributors had played chain houses exclusively, with MGM's first-runs showing only in the Minnesota Amusement Company's theatres. It also was thought to have had a possible effect on the Lyceum's future, since the house had been up for sale prior to its procuring of the MGM films.

Kans.-Mo. Allied Limits Directors' Tenure

Kansas-Missouri Allied adopted a constitution and by-laws which prevents directors from succeeding themselves and raised the number of its directors from 14 to 16, it was learned in Kansas City this week following the adjournment of that organization's first national convention.

The board now consists of three members from Kansas and three from Missouri for three-year terms; three from each state for two-year terms and two from each state for one-year terms. All officers were reelected and the organization also decided to establish a buying and booking organization which will start operation under Manager Jack Stewart with some 18 houses in two states each paying a service fee of $10 weekly.

Allied to Invade St. Louis Territory

Allied this week prepared to invade the St. Louis territory, long the stronghold of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, now a Theatre Owners of America unit.

The Allied move to enter this territory, which has hitherto been closed to it, will probably be connected with a buying and booking unit. Andy Dietz, general manager of Co-operative, a buying and booking agency, will also spearhead the move. Until recently Dietz was a field man for the MPTO, but he resigned and has announced plans to organize this area along lines similar to the Rocky Mountain Independent Theatres.

Geo. Raftery, Partner

George A. Raftery, practicing motion picture lawyer in the firm of O'Brien, Driscoll, Raftery and Lawler, has been admitted into partnership in the firm along with Milton M. Rosenbloom.

Video Gaining Ground On Coast, Ryder Finds

Television is gaining ground in Hollywood, Loren Ryder, president of the Society of Motion Picture Engineers, declared this week following a demonstration of Warner Bros. large-screen video at its studios last Thursday. The Warner-RCA system projects the television image directly on the screen; the Paramount system first makes a movie from the cathode tube receiver.

"The demonstration proved to Hollywood," Ryder said, "that there is complete flexibility in the use of films as a television medium."

Part of the demonstration included the telecast of speakers at the final sessions of the Society's convention at Los Angeles. The meeting also had discussions of a new RCA portable sound recording unit which, mounted in a truck, weighs 8,500 pounds compared to present system weighing 12,000 pounds and a magnetic film recorder which can be fitted into the existent photographic records so that magnetic sound impulses can be picked up on an oxide-coated sound track.

INS-Telenews Closes Non-Exclusive CBS Deal

International News Service and Telenews Productions video newsreel, both cut and uncut versions, have been sold to the Columbia Broadcasting System on a non-exclusive basis which will allow the same material to appear on competing stations, Producer Jack Tobin declared Wednesday. This is reportedly the first such deal in video.

The company has also made its Palestine newsreel sequences available to other newsreel companies for theatrical use only, retaining the exclusive television rights. To date Paramount, Warner Pathe, Universal have used some sequences.

Salt Lake Amusements Attack Fairgrounds Use

Attorneys for private amusement interests are to meet in Salt Lake City with S. R. Brewster of the Utah State Fair Board in the offices of Attorney General Grover A. Giles this week to determine the legal uses of the fairgrounds facilities. The amuesment interests claim that the grounds are being used illegally under the state's constitution to present private amusement ventures and are attacking the scheduled showing of "Holiday on Ice" in that city during June.

Curb on Standees?

Curbs on standees and greater protection for heating plants seemed likely to be the only amendments to Washington's zoning and building regulations as it affects theatres under District of Columbia authority. Hearings on numerous proposals closed this Wednesday, with no other changes of particular reference to film houses looked for. The standee regulation would limit standing room to 50 per cent of the foyer and lobby floor space, with a diagram showing legitimate standing space to be approved by the authorities and prominently displayed in the theatre. The second change calls for masonry sheathing in those few theatres where the heating plant is beneath the auditorium.

HERE'S WHAT SMART MEN ARE SAYING ABOUT "SMART WOMAN"





"IT'S ROUND, FIRM and FULLY PACKED!" says MOTION PICTURE DAILY

"BOXOFFICE STRENGTH IN THE ROSTER OF NAMES... SURPRISES IN THE SCRIPT!"



"CORKING MELODRAMA HEADED for CLEAN-UP AT BOXOFFICE!" says FILM DAILY... "SWELL CAST BACKS UP STRONG STORY!"





"DEFT FILM, BOUND for NIFTY PAY-OFF!" says HOLLYW'D REPORTER

"CLEVER STORY ANGLE MAKES A SOLID PEG FOR EXPLOITATION."



"BIG LEAGUE PRODUCTION!" says BOXOFFICE

"SHOULD ASSURE PROFITABLE GROSSES WHEREVER BOOKED!"



and HERE'S HOW SMART SHOWMEN WILL SELL IT!

(See next page, please!)



FIVE MEN... FIVE DANGERS!

What secret would a smart woman like Paula Rogers pay any price to hide?

Why did she "front" for an infamous corruption ring?



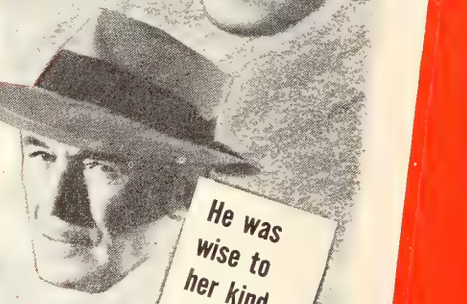
She double-crossed the one man she really loved!



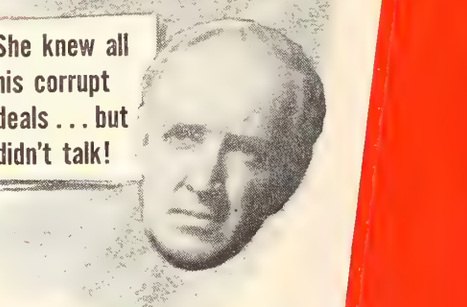
Blackmail forced her to protect his rackets!



He wanted her secrets for front page scoops!



He was wise to her kind of female!



She knew all his corrupt deals . . . but didn't talk!

ALLIED ARTISTS PRODUCTIONS presents

"SMART WOMAN"

starring BRIAN AHERNE · CONSTANCE BENNETT · BARRY SULLIVAN

with MICHAEL O'SHEA · JAMES GLEASON

OTTO KRUGER · ISOBEL ELSOM · RICHARD LYON · SELENA ROYLE

Produced by HAL E. CHESTER · Directed by Edward A. Blatt · Screenplay by Alvah Bessie, Louis Morheim and Herbert Margolis · Adaptation by Adele Rogers St. Johns

It's Another Big One from ALLIED ARTISTS!

Explore United Front Against Film Censorship

(*Continued from Page 9*)

Picture Association of America, was present but did not comment.

In his opening address Playright Elmer Rice, who presided, declared that "on the whole the courts have given us a very fine line of decisions" against censorship and that whenever an actual fight was made, the censors were usually defeated. Speaking about motion pictures he said:

"We haven't any doubt that if we took a etst to the Supreme Court we could knock out censorship," stating that the Civil Liberties Union would do so "if we could get one of the (film) companies to take a test case . . ."

Attorney Morris Ernst told the meeting that "censorship battles are not won by lawyers; they are won by public opinion" and warned that there also existed unofficial censorship whereby powerfully organized minorities attempt to exercise control over what majorities should see, hear, or read.

Later Ernst told SHOWMEN'S TRADE REVIEW that a fight against motion picture censorship could be undertaken without cooperation of 35-mm. distributors. Ernst said the test could be set up with a feature made for 16-mm. simply by presenting the uncensored print in a hall where the public would be admitted for a fee. From that start the test could be conducted, he added.

Pa., Ohio Seek 16-mm. Censorship, Says Kruse

Censors in Pennsylvania and Ohio have been attempting to invade the 16-mm. field and compel prints in that medium to have the censor seal, William Kruse, an executive of the Allied Non-Theatrical Film Association, told SHOWMEN'S TRADE REVIEW last Friday.

Kruse said there were instances of attempts to prosecute under the Pennsylvania law for 16-mm. showings that did not bear the seal. The angle is that most censor laws exempt 16-mm. from such licensing when the presentation is for non-theatrical purposes such as church showings.

To date the 16-mm. industry seems to be standing up against it, Kruse said, though the censors have made the point that the 16-mm. industry should be glad to take out a censor stamp since at the rate of censorship per thousand-foot reel they were getting a more economical deal in that the 16-mm. reels contain more footage.

Ohio also made such an effort, Kruse declared. The Ohio censors had even sent a representative to New York to discuss the matter and to offer to make a flat censorship rate of $1,000 a year for all 16-mm. product in the non-theatrical field, Kruse claimed. The offer was rejected, he said.

Depinet Enthusiastic

RKO Executive Vice-President Ned Depinet returned from his first conference with Howard Hughes, Floyd Odlum, N. Peter Rathvon and Dore Schary Monday enthusiastic over coming product and the Hughes influence.

"Mr. Hughes," he said, "revealed high ambitions for our company and I am convinced he is the type of man who will not be content until RKO is the undisputed champion."

Fight Censor Ruling

Los Angeles reports that the owners of nine independent theatres in San Diego have attacked the city's film censorship ordinance in the San Diego Superior Court, asking that it rule that the social welfare director, who can suspend a business license under the ordinance, has no right to supervise private enterprises. San Diego's social welfare director can act under the bill's provision if a motion picture has not been approved by both the National Board of Review and the Production Code Administration.

Eyssell Named Chief Of Rockefeller Center

Gus Eyssell, 46-year-old managing director of New York's Radio City Music Hall and Center Theatres, Wednesday was appointed executive manager of 12-acre Radio City which contains 15 skyscraper buildings embracing everything from foreign trade to the Associated Press.



Gus Eyssell

Eyssell, who retains his Music Hall post, succeeds Hugh S. Robertson who is retiring. The announcement was made by Nelson A. Rockefeller, who resumes the presidency of the Center left vacant by the death of Barton P. Turnbull, on May 11.

Eyssell entered show business in Kansas City at 16 in a suburban theatre.

Warner Cites Community Importance of Theatres

Motion picture theatres play an important part in helping community objectives to be attained, Harry M. Warner declared to the National Council for Community Improvement in Washington Monday.

"As part of, and beyond, its primary function of providing entertainment for the people of the community," he said, "the motion picture theatre and the productions it shows have been a key factor, along with the Church and the School, in furthering community programs. Because it attracts such masses of the population, the motion picture theatre is the perfect headquarters for public service endeavors."

MGM Drops Novel Award Contest

MGM Wednesday announced that it had discontinued its Novel Award through which it paid prizes of $150,000 to the author whose winning novel was adjudged most suitable for screen purposes. The award, which was instituted in 1944 and made a semi-annual event in 1947 had been made to "Green Dolphin Street," "Before the Sun Goes Down," "Return to Night" and for the recent "Raintree County" and the present unpublished "The Running of the Tide."

Wilkie Joins Theatres

Al Wilkie, formerly with Paramount's New York home office as publicity manager, has joined Paramount Enterprises in Greater Miami, as ad and publicity director, General Manager George C. Hoover of the theatre group announced this week. He succeeds Tom Jefferson, resigned.

MPAA Adds 112 Titles To Children's Library

The Motion Picture Association of America announced addition of 112 features to supplement the regular program of 50 features contained in its Children's Film Library which serves some 2,500 theatres with product for special children's performances.

The supplementary list, which will be made available to exhibitors only after they have played 80 per cent of the main program of 50 features, follows:

Columbia: Arizona, Bandit of Sherwood Forest, Desert Horseman, Fighting Frontiersman, Gallant Journey, Galloping Thunder, Jolson Story, Keeper of the Bees, Last of the Redmen, My Dog Rusty, Personality Kid, Prince of Thieves, Relentless, Return of Monte Cristo, Return of Rusty, Roaring Rangers, Roll on Texas Moon, The Swordsman, Two Fisted Stranger.

Film Classics: Spirit of West Point.

MGM: Bad Bascomb, Boys' Ranch, Courage of Lassie, Cynthia, David Copperfield, Fiesta, Good News, Green Years, Holiday in Mexico, It Happened in Brooklyn, Lassie Come Home, Living in a Big Way, Music for Millions, My Brother Talks to Horses, National Velvet, On An Island with You, This Time for Keeps, Three Daring Daughters, Two Sisters from Boston, Treasure Island, Wizard of Oz, The Yearling.

Monogram: Dude Goes West, Gentleman Joe Palooka, Ginger, Haunted Mine.

Paramount: Blaze of Noon, Going My Way, O.S.S., Perils of Pauline, Plainsman, Road to Rio, Shaggy, Unconquered, Variety Girl, Welcome Stranger.

J. Arthur Rank: Bush Christmas.

Republic: Along the Oregon Trail, Bill and Coo, Home in Oklahoma, Man from Rainbow Valley, My Pal Trigger, Rustlers of Devil's Canyon, Twilight on Rio Grande, Under Nevada Skies, Wyoming.

RKO Radio: Bells of St. Mary's, Bishop's Wife, Fantasia, Farmer's Daughter, Fun and Fancy Free, I Remember Mama, Kid from Brooklyn, Pinocchio, Secret Life of Walter Mitty, Sinbad the Sailor, Tarzan and the Mermaids, Tycoon, Wonder Man, Make Mine Music.

20th-Fox: Alexander's Ragtime Band, Anna and the King of Siam, Black Beauty, Give My Regards to Broadway, Green Grass of Wyoming, It Shouldn't Happen to a Dog, Miracle on 34th Street, Margie, Mother Wore Tights, My Friend Flicka, Scudda-Hoo, Scudda-Hay, Sitting Pretty, Smoky, State Fair, Three Girls in Blue, Thunderhead, Thunder in the Valley, Wake Up and Dream.

Universal: Buck Privates Come Home, Little Miss Big, One Hundred Men and a Girl, Overlanders, Pirates of Monterey, So Goes My Love, Song of Scheherazade, Tawny Pipit, Time of Their Lives, Wistful Widow of Wagon Gap.

Warner Bros.: Cloak and Dagger, Life with Father, My Girl Tisa, My Wild Irish Rose.

Year in Jail, $1,000 Fine for Writers

Screenwriters Dalton Trumbo and John Howard Lawson were fined $1,000 each and sentenced to a year in jail by the federal court in Washington this week following their conviction of contempt of congress in connection with refusal to answer questions on their political affiliations put to them by the House Un-American Activity Committee. Both will appeal.

Meanwhile Rep. Gerald Landis of Indiana of the House Labor Committee has proposed a Taft-Hartley Act amendment by which employers could fire employes without penalty if those employes were members of an organization listed as subversive by the Attorney General. Studios hope such a measure, if passed, would kill suits against them for their discharge of the Un-American Committee "hostile" witnesses.

Sullivan Speaks

First speaking date for Gael Sullivan who becomes Executive Director of the Theatre Owners of America June 1 will be before the United Theatre Owners of Illinois at the Kaskaskia Hotel, LaSalle, Ill., June 3-4. TOA General Counsel Herman Levy has also been invited to speak.

Jock Lawrence Now Rank Executive Vice-President

Promotion of J. B. L. (Jock) Lawrence to the post of executive vice-president of the J. Arthur Rank Organization was announced Monday in New York by President Robert S. Benjamin.



Jock Lawrence

Lawrence has been associated with the company as vice-president in charge of public relations and as one of its directors since it was founded in 1945 to act as a coordinating unit for the various Rank interests. In his new post he will continue in charge of public relations.

During the second world war Lawrence was a colonel on the general staff overseas, first serving as chief public relations officer for Lord Mountbatten's Burma Commandos throughout 1942 and then as chief public relations officer for the U. S. Army's European Theatre of Operations under Gen. Eisenhower during the continental invasion in 1944.

Chas. Skouras Names TOA 'Youth Month' Chiefs

Theatre Owners of America "Youth Month" chairman this week announced the appointment of state chairmen to work with him in the TOA fight against juvenile delinquency. The first step will be the release of the TOA-financed documentary "Report for Action" to be shown not as an entertainment feature but to special ggroups of selected juvenile delinquency fighters. Next will be a series of special programs, newspaper copy and the like. The state chairmen follow:

Alabama, William R. Griffin; Arizona, Harry Nace; Arkansas, Dave Callahan; Southern California, Dave Bershon and Paul Williams; Northern California, George Nasser; Colorado, Robert Selig; Connecticut, George H. Wilkinson, Jr.; Delaware, Joseph De Fiore; District of Columbia, A. Julian Brylawski; Florida, Milton C. Moore; Georgia, J. H. Thompson; Idaho, Virgil O'Dell; Northern Illinois, John Balaban; Southern Illinois, Dave Jones; Indiana, Ken Collins; Iowa, C. Ralph Branton; Kansas, Homer S. Strowig; Kentucky, Guthrie Crowe; Louisiana, E. V. Richards; Massachusetts, Harold Stoneman; Maine, C. J. Russell; Michigan, Lawrence E. Gordan, and for Detroit, James F. Sharkey; Minnesota, Charles W. Winchell; Mississippi, Max A. Connett; Eastern Missouri, Fred Wehrenberg; Western Missouri, Elmer Rhoden; Montana, Frank Larson; and

Nebraska, R. R. Livingston; Nevada, Henry Pines; New Hampshire, Mel Morrison; New Jersey, Maury Miller; New Mexio, Ray Bartlett and Boyd Scott; Albany, New York, Harry Lamont; Buffalo, New York, Robert Hayman; Metropolitan New York, Fred Schwartz; North Carolina, H. F. Kincey; North Dakota, Mike Cooper; Northern Ohio, Ron Gamble; Southern Ohio, Maurice White; Oklahoma, Charles Freeman; Oregon, W. H. Thedford; Eastern Pennsylvania, Lewen Pizor; Western Pennsylvania, M. A. Silver; Rhode Island, Ed Fay; South Carolina, Ben L. Strosier; South Dakota, Charles Klein; Western Tennessee, W. F. Ruffin; Eastern Tennessee, Walter L. Morris; Texas, Henry Reeve; Utah, Tracy Barham; Vermont, Frank Vennett; Virginia, W. F. Crockett; Washington, Frank Newman; West Virginia, J. C. Shanklin; Wisconsin, Harold J. Fitzgerald.

No Reason

From Zanesville, O., comes the following anonymous rhyme addressed to the city auditor:

Of all the taxes I pay,
With one I'm most confused,
Why must I pay an amusement tax
When I haven't been amused?

NEWSREEL CLIPS

Maybe Soon

Marian F. Jordan, general manager for the Motion Picture Export Association in Germany, who has had a lot of European experience before the MPEA even, was back in New York this week with the news that American pictures may get into the French controlled sections of Germany soon—as soon in fact as the French put decartelization into effect. This he thinks will happen.

What was more interesting is what almost amounts to a parallel between what the Americans and the British are demanding of the German motion picture industry and what the U. S. Government is trying to get from the motion picture industry in its suits at home. The Government policy abroad is to keep circuits small—10 houses maximum; to keep exhibition, distribution and production entirely separate.

However, when the French decartelize it will mean that some 655 more theatres are added to the total of 2,245 houses which American films now play in the American and British zones. Just what advantage this would be though might be somewhat doubtful. It seems there is as present a shortage of negatives in the zone due to a shortage of raw stock, in turn due to a shortage of dollars and the fact that while there is a negative coating plant in the American zone the two raw stock plants are in the Russian zone and relations are . . . well you read your daily newspapers. Besides it seems the Russians will sell only for dollars, thereby indicating something about their opinion of bourgeois money! At present only six to seven negatives are available for the Anglo-American zones when 19 would do nicely for the American zone alone.

The Germans, though, like American pictures. But, adds Jordan, "The moment you put up something that is propaganda, they won't go for it." Furthermore, he adds: "I will say that 85 per cent of the population is not interested in politics at all."

The German press, also, reveling in the first freedom it has had in years, is very critical about motion pictures, one might almost say destructive.

Rah, Rah Reagan!

Paramount Distribution Vice-President Charles M. Reagan has been elected permanent chairman of the Council of the Advisory College of Commerce of Notre Dame after a meeting held at the University in South Bend, Ind. Reagan and Paramount Secretary Robert O'Brien became members of the council several weeks ago at the invitation of Father John J. Cavanaugh, president of Notre Dame.

Book Review

PUBLIC OPINION AND PROPAGANDA by Leonard W. Doob. Henry Holt. 600 pages. $5

At the present time when the motion picture industry not only realizes it needs a public relations program but is trying to carry one out, Prof. Doob's story of propaganda and how it is not only put across but how it influences various media, might be instructive reading for exhibitor, distributor and producer. The chapters on motion picture and radio are not only more down-to-earth than are usual with dissertations coming out of the college study, but seem unusually close to fact.

Finance

RKO's net profit for the year ending Dec. 13, 1947 was $5,085,848 or $1.30 a share of common as compared to $12,187,805 or $3.18 a share in 1946.

Monogram reported a net loss after tax deductions of $353,548 for 39 weeks ending March 27, 1947 compared with a profit for the same period in 1946 of $260,991. Income tax carry backs, however, may reduce the '47 loss to $63,548.

Calendar

JUNE

3-4, meeting, United Theatre Owners of Illinois, Kaskaskia Hotel, LaSalle, Ill.

11, directors' meeting, Kentucky Association of Theatre Owners, 427 South Third Street, Louisville.

16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.

20-22, convention, Theatre Owners of North and South Carolina, Ocean Forest Hotel, Myrtle Beach, S. C.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.

28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

Mann, Lippert Houses Merge, Form Coast Circuit

George Mann and Robert L. Lippert this week merged their theatre-holding interests in and around San Francisco creating a chain of some 61 houses. No money was involved in the deal which brings together Mann's houses in Klamath Falls, Eureka, Ukiah, Marysville, Woodland, Dinuba, Arcata, Ft. Bragg, Fortuna and Healdsburg with Lippert's interests which include the San Francisco Pix, Guild and Baview, with houses in Medford, Ashland, Weed, Yreka, Sacramento, Fresno, Corcoran, Sanger, Concord and several drive-ins.

National Screen Buys Building from Loew's

National Screen Service this week purchased the 10-story building at 1600 Broadway from Loew's International which had bought the building a year ago presumably to house its foreign operation activities. The purchase was announced by NSS President Herman Robbins.

Jacques Feyder, Director, Dies in Switzerland

Jacques Feyder, internationally known French director-producer, ("Carnival of Flanders"), died in Switzerland Tuesday night.

Poetic Justice

Chicago's theatres are finding they have candy counter competition these days as the large drug chains have taken to offering three five-cent nationally-advertised candy bars for a thin dime.

SHOWMEN'S TRADE REVIEW

The Dude Goes West

AUDIENCE SLANT: (Family) A hilarious satire on westerns that contains so much entertainment and fun that not only will the entire family enjoy it, but they'll also insist that their friends see it too. Don't let this offering pass you by.

Comment: This is delightful entertainment from start to finish, and the exhibitor who fails to take advantage of "The Dude Goes West" may well find himself considerably out of pocket. Crammed with humorous situations and presented expertly by the King Bros., it is a picture that will provide 87 minutes of rollicking amusement for the entire family. In classification, it is a satire on westerns, but one that is completely different due to the masterful handling of the comedy situations and the etching of the characters. The King Bros. have given it an excellent cast, headed by Eddie Albert. With him are Gale Storm as the heroine, James Gleason as an old prospector, Barton MacLane as the bad man, Binnie Barnes as the educated gang leader and Gilbert Roland as a smooth heavy. They all satirize standard western types, with each individual delineation a pleasure to behold. Even the supporting cast is unusually good. Much credit goes to Richard Sale and Mary Loos for their hilarious script, from which Kurt Neumann in his direction lost no opportunity for laughs. With this offering the King Bros. take another step forward in their proven ability as picture-makers, this being especially true since this is their first wide-open-spaces offering.

BOX-OFFICE SLANT: Get behind this and sell it to the hilt, for with plenty of advance exploitation it should turn out to be one of the sleepers of the season.

This is the stuff that showmen's dreams are made of!



LIZA CROCKETT...
The Dude saved her from a fate worse than death!!!



Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

4 New Films in Premieres Across Nation



STAR MAKES CLEAN SWEEP AT PREMIERE. Governor Lee Knous of Colorado and Film Actor Errol Flynn swept silver dollars into money sacks when the movie star visited the Governor while in Denver last week for the world premiere of Warners' "Silver River." The dollars were placed on the state capitol's famous "mile high" step by contributors for the General Rose Memorial Hospital Fund. Note the broom-pushing techniques of the Governor and the star.

'Green Grass,' 'Time of Your Life,' 'Waltz' and 'Melody Time' Make Bows

Four more important world premieres were held this week in widely separated sections of the country.

In Lancaster, Ohio, 20th Century-Fox's "Green Grass of Wyoming" made its bow at the Palace and Broad theatres on May 25 as the climax of a four-day celebration. A little farther west—practically right on top of the Pacific Ocean, to be exact—Paramount unveiled its Technicolor musical, "The Emperor Waltz" at the Paramount Theatre in Hollywood on May 26, the same evening that Cagney Productions' United Artists release, "The Time of Your Life" was being projected for the first time in New York as a benefit premiere for the Wiltwyck School for Boys. Another world premiere took place in New York the following day (May 27) when Walt Disney's RKO Radio release, "Melody Time" moved onto the screen of the Astor Theatre.

One of the most outstanding of these first-time-in-the-world openings was that of "Green Grass of Wyoming" in Lancaster, Ohio, for it was a festive occasion in which the entire community actively participated for four solid days. But even long before this, the town was preparing for the greatest celebration in its history.

A "world premiere queen" was selected a week before the premiere, and on May 22, when the celebration actually began, Boy Scouts, Girl Scouts, Campfire Girls, Cub Scouts and bands paraded as a preliminary to the soapbox exhibition race at Main Hill. That same evening the queen was crowned in ceremonies climaxed by a fireworks display.

Charles Coburn and Peggy Cummins, stars of the picture, and 20th-Fox actress Martha Stewart arrived in Lancaster Monday evening. After attending a cocktail party in their honor, the trio appeared on a 30-minute broadcast before leaving for a festival ball at the high school gymnasium where they were greeted by Governor Thomas J. Herbert and other dignitaries.

On the day of the premiere, the city's population was swelled from 21,000 to more than 100,000 as residents of neighboring communities flocked to Lancaster to see the spectacular two-mile parade headed by the Governor and the stars. Included in the pageantry were Army

(*Continued on Page* 18)

'Blandings' Campaign Swings into High Gear

With tentative release dates set for the film, "Mr. Blandings Builds His Dream House," the gigantic Blandings Dream House promotion swung into high gear this week with SRO representatives converging on key cities throughout the country to coordinate the intensive publicity, advertising and exploitation campaigns which will precede the openings of the film in those particular spots.

Campaigns in all situations will center around the public unveiling of the Blandings Dream Houses, replicas of the house to be seen in the picture, now in the final stages of construction and furnishing by local builders and department stores in the various cities. Elaborate exploitation programs employing the combined promotion efforts of the builders, stores, national manufacturers, and civic, charitable and veterans organizations sponsoring the Houses will immediately be set in motion by the SRO exploiteers.

The tentative first-run release dates of the

(*Continued on Page* 18)

Giveaway Draws Kids

As a come-on for the kid trade, Manager Lawrence Lehman of the Orpheum, Kansas City, Mo., offered a free copy of the Fort Apache Playbook of Games to all kids under 12 who attended the previous attraction, which was RKO's "Miracle of the Bells." He advertised the giveaway in the Kansas City dailies. The stunt not only drew in the youngsters for the showing of "Miracle" but aroused their interest in "Fort Apache," a coming RKO booking at the Orpheum.

NTS Offers GE Video For Theatre Installation

In line with the trend toward using lobby or lounge television to keep standees happy until seats can be found for them, as is currently done in the New York area at the Music Hall, the Roxy Theatre, the Walter Reade Theatres and others, National Theatre Supply now offers General Electric television for theatre installations. The picture size is 18x24 inches. Picture and control units are separate, and can be located at a distance from each other with only a cable connection, permitting remote and invisible control of the television entertainment.

National Theatre Supply acts as General Electric Company's licensed distributor. The sales price includes installation of the equipment and its antenna, and free service for one year. Deliveries can be made immediately.

2nd Week Winners Are Named in Circuit Drive

First place winners and runners-up in the second week of Minnesota Amusement Co.'s May-June New Business Spring Drive have been announced by the circuit.

First prize of $25 in the "A" houses group goes to Manager Albert Fritz of the Lyric Theatre, Watertown, S. D. Manager Lawrence Stewart of the Gopher Theatre, Minneapolis, wins first prize, same amount, for the "B" houses, while first in the "C" house sweepstakes, same amount, goes to Manager Maurice Wilson of the Moorhead, Moorhead, Minn.

Runners-up in each instance—"A," "B" and "C"—are J. B. Clements, Riviera, St. Paul, Minn., $20; Robert Rosen, Time, Sioux Falls, S. D., $15, and John Baker, Strand, Duluth, Minn., $15.

Table Radio Program

The Motion Picture Association of America's Advertising and Publicity Directors Committee has tabled a plan for an over-all radio broadcast on production and has decided that the best medium of informing the public about the industry is the series of shorts now being made by the Academy of Motion Picture Arts and Sciences and the MPAA, Chairman Maurice Bergman announced last week. The directors, however, decided to make up radio transcriptions on current motion pictures which would be made available to exhibitors.

'Double Life' Theme Sells Film in Dayton

The theme of a dual life in Universal-International's "A Double Life" was utilized for the campaign staged for the picture by Manager H. W. Reisinger of Loew's Theatre, Dayton, Ohio. Disc jockeys, who had been invited to a special advance screening along with newspaper critics, joined in by working out programs of "records with a double life," used in half-hour programs by WING and WHIO, The former plugged the "double life" records on five programs.

The Dayton Power and Light Company made use of the five-minute transcription, the Colman "Favorite Story," in its WHIO broadcast. It also placed a bust of Ronald Colman in the lobby of its office with tiein copy, and on two counters inside where customers pay their bills. Bus cards on its "Favorite Story" broadcast were sniped with "A Double Life" credits.

Newspaper reviewers who attended the screening gave the picture wide publicity in their columns via stories and pictorial displays.

Five attractive window displays were obtained in music shops on tunes that have had "a double life." Sears-Roebuck's new department store paid for a three-column cooperative ad in the Dayton *Journal* and the *Herald*. In the classified ad sections of both papers was two-column promotion copy on items with "a double life." The *Herald's* inquiring reporter posed this question: "How would you live 'a double life'?" The American News Agency, in a tieup with the theatre and the publishers of the book, bannered four of its trucks on both sides. The picture was featured for two weeks on the "Spring Parade of Hits" setpiece in the lobby of Loew's.

A letter and bulletin, with stills and pressbook copy, were forwarded to all English and dramatic teachers in the schools, who not only gave credit to the pupils who could answer class questions on the picture but also telephoned Manager Reisinger to thank him for calling their attention to "A Double Life."

Schine Showmen Strong for Benefits

"Carnegie Hall" benefits for local organizations have clicked at various Schine theatres and half a dozen new ones have recently been set. Manager Jake Webber set one at the Liberty, Herkimer, N. Y., followed by Bert Ruder, Malone, N. Y., with the Junior Chamber of Commerce; Walt Powers and Jimmy O'Shea with the Fort Ontario Veterans Association, at Oswego, N. Y.; George Cameron with the Senior Class of the high school, Norwalk, Ohio; Pearl Bryant another at Federalsburg, Md., and Harold Lee at Bath, N. Y.

The towns mentiond are of various sizes and prove that benefits can also be set with local organizations in small and medium-sized communities.

Todorov's Book Tieups

Two book tieups were arranged for Warners' "Winter Meeting" by Spasia Todorov, assistant manager of the State Theatre, Harrisburg Murphy's five-and-dime store gave a Market Street window, while the Penn Book Shop offered counter space for tieups.—HAR.

Curtain-Ring Earrings

Manager Harold Murphy of the Egyptian, Seattle, provided his usherettes with large brass earrings when his attraction was Paramount's "Golden Earrings."



STARTED SOMETHING. Frank Boyle, publicist of the RKO Keith Theatre, Lowell, Mass., has been turning out heralds for years. But the tabloid style accessory he prepared on RKO's "Fort Apache" for distribution to the midget races created quite a stir in New England. Ben Domingo, RKO Theatres division manager, saw it and ordered 5000 copies for distribution to circus parade crowds in Boston; then Ralph Banghart, RKO field representative, got enthused about the herald and is using it everywhere in his territory. Great work, Frank.

Tretler's 'Sneak' No Secret to the Public

That a "sneak preview" need not be a secret is proved by the campaign put on for a "sneak" of 20th Century-Fox's "Sitting Pretty" by Manager Dick Tretler of Century's Huntington, Huntington, L. I. Three thousand heralds, distributed at the railroad station during peak traffic hours, informed the public of the "sneak" as did 150 window cards in local stores, a telephone information campaign by the cashier, ads, valances and other lobby material.

Set National Ad Tieups On 4 Eagle Lion Films

A series of national tieups on four forthcoming Eagle Lion releases with manufacturing concerns which back their product with advertising campaigns nationally have been made by Max E. Youngstein, Eagle Lion's director of advertising, publicity and exploitation. Other tieups are in the process of negotiation, some on the four pictures — "Raw Deal," "Mickey," "Ruthless" and "The Spiritualist"—others on later releases.

Tieups on "Raw Deal" include that with Emerson Radios which will use six-column, 300-line newpaper ads in 125 major cities across the country, using pictures of Marsha Hunt with liberal credit to the picture. The ad will be run several times in at least 75 of the locations. More than 15,000 Emerson dealer outlets have been lined up for window displays featuring Miss Hunt and the film. Another "Raw Deal" setup is with Aristocrat Wallets which will feature the picture and Dennis O'Keefe in large ads in *Life* and in leather-goods trade publications.

"Mickey" and its singing star, Lois Butler, get the spotlight in the tieup with Handi-Brella Bags. Its ad campaign will take large space in trade publications and nationally-circulated magazines.

Monte Carlo Cameras has been set for consumer and trade publication advertising on Producing Artists' "Ruthless" and its stars, Diana Lynn and Zachary Scott. Turhan Bey and "The Spiritualist" get featured play in the tieup with Suede Master Sports Jackets, with ads appearing in consumer and trade publications and other media.

Candy Bar Enticements

Distribution of 300 candy bars to the first 200 children attending a Wednesday kid matinee during the Easter holidays boosted business at Manager Lou Hartman's Floral Theatre, Floral Park, L. I., a Century house. Showing was plugged by the distribution of 3,000 heralds nanded out to youngsters at public and parochial schools.



TEST CAMPAIGN ADS SELL TCHAIKOVSKY FILM. The love theme used in the ads reproduced above brought fine results for Allied Artists' "Song of My Heart" in that film's test campaign in three cities. The layout at the left was used by the Warner Theatre, Milwaukee; that in the center by Warners' Midwest, Oklahoma City, while the ad at the right is the product of the Lower Mall, Cleveland, Ohio. Exhibitors soon to play the picture, which features the music of Tchaikovsky, should follow the general theme of these layouts in their own campaigns, for these ads proved business-getters.

Conrad's Equine Exploiteer

When a horse calls at a newspaper office to get a copy of the paper—that's news. An "intelligent and discriminating" horse named Silver Nip was in Meadville, Pa., as part of an animal show, "Hollywood Animal Stars," and Monogram's "Rocky."

Manager L. M. Conrad of the Meadville Park Theatre tied up with the Tribune circulation manager, Ralph Gigone, for Silver Nip to pay a visit to the newspaper office where he was given a copy of the Tribune. The paper printed a four-column picture of the horse, accompanied by its trainer, being handed a copy of the paper, with an inside story on the horse and the Park's attractions.

Other stunts by Conrad included a special stage showing of "Hollywood Animal Stars," with "Rocky" on the screen, for the city's public school pupils on the last day of school; a vigorous advertising campaign in newspapers, on the radio, through posters, window cards, trailers and handbills stuffed in all area Sunday papers.

'Green Grass,' 'Time of Your Life,' 'Waltz,' 'Melody Time' in Premieres

(*Continued from Page* 16)

and Navy units, low-flying airplanes, 30 bands and 15 gaily decorated floats donated by local business men.

Before parade time, the trio of stars judged many of the store window displays which had been arranged for the occasion and presented a silver loving cup to a department store owner who had faithfully reproduced the ranch shown in "Green Grass of Wyoming."

The actual premiere at the Palace and Broad theatres was a gala and colorful affair, with the houses filled to capacity and the streets in the vicinity floodlighted in Hollywood style as thousands sought to get glimpses of the visiting celebrities.

On the heels of the Lancaster premiere, "Green Grass of Wyoming" opened in Cincinnati, Cleveland, Indianapolis, Pittsburgh, Philadelphia and Washington, followed by a saturation run two days later in Salt Lake City, Denver, Seattle, Portland, Kansas City and St. Louis.

Record Turnout

In Hollywood, a record number of film celebrities, social leaders and civic figures turned out for the world premiere of Paramount's Technicolor Bing Crosby musical, "The Emperor Waltz" at the Paramount Theatre. Highlight of the opening on Wednesday night was the televising of a one-hour broadcast via station KTLA in connection with ceremonies preceding the premiere. Some 200,000 owners of television sets saw the program on their receivers.

One thousand store windows and interiors were used in advance to call attention to the premiere. Among store displays were 500 Philco dealers, featuring enlarged scene displays in windows with television sets; 300 Decca record stores with window and interior exhibits in connection with Crosby's "Emperor Waltz" album and records; and 50 leading Remington Shaver outlets.

Thirty leading department stores in the Downtown, Hollywood, Wilshire, Beverly Hills, Pasadena and Grenshaw shopping centers used special displays, while Saks Fifth Avenue devoted a battery of windows to the picture.

Back in New York on the same evening, the benefit premiere of "The Time of Your Life" took place at Brandt's Mayfair Theatre, attended by one of the largest groups of stage, screen and radio celebrities ever assembled. Headed by James Cagney, William Bendix and Jeanne Cagney, stars of the picture, the celebrity guest list included Dorothy Lamour, Marlene Dietrich, Burgess Meredith, Montgomery Clift, Diana Barrymore, Henry Morgan, Paul Draper, James Barton, Eddie Dowling and a host of others, all of whom aided the $1,000,000 campaign of the Wiltwyck School, sponsors of the benefit opening.

Mrs. Franklin D. Roosevelt who, with Harry Brandt, is co-chairman of the executive committee for the campaign for funds, attended the opening and addressed the audience in behalf of the Wiltwyck Aid to Youth drive, of which Alfred Gwynne Vanderbilt is general chairman. Preceding the premiere, Mrs. Roosevelt was hostess at a dinner party. Other hostesses included Mrs. Marshall Field and Mrs. Edward M. M. Warburg, co-chairmen of a special events committee, and Mrs. Joseph P. Lash, secretary of the beneficiary. Mr. Vanderbilt was also a dinner host.

Secretary General Trygvie Lie of the United Nations, Bernard Baruch, Henry Morgenthau, Jr., and others were among the prominent persons present at the opening.

Primed with an advertising allocation of $650,000 by Disney Productions for a nationwide tieup with the National Apple Institute and all its affiliates, Disney's animated Technicolor filmusical, "Melody Time" had its world premiere at New York's Astor Theatre on May 27.

The national tieup, which embraces the nation's apple growers, packers, processors, apple trade publications, merchandisers, agricultural organizations and educational institutions, is based on Disney's introduction to the screen of the famous "Johnny Appleseed," patron saint of orchardists.

The Disney $650,000 outlay covers advertising in trade publications, national magazines, Sunday comics and general newspaper advertising. RKO is also adding a heavy budget to the promotion campaign, while RCA-Victor's album of records featuring songs from the "Johnny Appleseed" sequence, sung by Dennis Day, will be on sale in 14,000 record shops, backed by store promotions. Radio transcriptions are also heavily scheduled.

3 Daughters Free

Parents of three daughters in Rockville Center, L. I., were invited, through a herald distributed by Century's Fantasy Manager Johnny Matthews to homes in the city, to bring their daughters to the theatre to see MGM's "Three Daring Daughters," and the daughters would be admitted free. Matthews used a gag in newspapers' classified ad columns, calling for Three Daring Daughters who could sing and dance, signed by "Jose Iturbi," and asking qualifiers to call at the Fantasy on dates that were the picture's playdates.

'Blandings' Campaign Swings Into High Gear

(*Continued from Page* 16)

film in key cities range from June 11 when "Mr. Blandings Builds His Dream House" will have a double-barrelled opening at the Roosevelt and Des Moines theatres, Des Moines, to dates in September.

Ted Baldwin, national promotion and exploitation director of SRO, will handle the campaigns in Albany and the entire New England area including the cities of Bridgeport, Hartford, Springfield, Worcester, Boston and Providence. Frank McNamara will visit Atlanta, Chattanooga, Memphis and Knoxville. Later, McNamara will handle the campaigns in Rochester, Syracuse, Buffalo and Utica. George Bennett will go to Pittsburgh, Baltimore, Washington, Cleveland, Toledo, and Detroit.

Ted Tod will be in charge of the exploitation programs to be set up in Des Moines, Chicago, St. Paul, Louisville, St. Louis, Omaha, Indianapolis, South Bend Kansas City and Grand Rapids. Ben Babb and Max Bercutt will handle all openings on the Pacific Coast and in the Rocky Mountain section including the cities of Bakersfield, Albuquerque, Los Angeles, San Francisco, Salt Lake City, Oakland, Sacramento, Portland, Denver, Phoenix, Spokane, Fresno, and San Diego.

Robert M. Gillham, SRO eastern advertising and publicity director, will handle the southwestern area which comprises the cities of Fort Worth, Amarillo, Dallas, Tulsa, Oklahoma City, Austin, and Houston. He will also help to set up the initial opening of the film in Des Moines.

5-Minute Interviews for 'Largo' Radio Promotion

An unusual radio feature has been prepared for exhibitors on "Key Largo" by Warner Bros. Each of the five "Largo" stars, Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore and Claire Trevor, has made a five-minute interview record. These records will be serviced free to exhibitors as part of the exploitation campaign being prepared on the picture. Exhibitors can obtain these free transcriptions from local Warner exchanges.

Civic, School Groups at N. Y. Debut of 'Berlin'

Representatives of various civic organizations and groups of history students from the public schools attended the New York opening of RKO Radio's "Berlin Express" last week at the Victoria Theatre.

Special appeal for the school pupils was the film's combining documentary on-the-spot realism with the timely significance of the film which was made amid the ruins of Frankfurt and Berlin with Hollywood stars in the principal roles.

Ansco Campaign Tie-in For '16 Fathoms Deep'

Ansco will launch a heavy advertising campaign on Monogram's "16 Fathoms Deep," first feature to be filmed in Ansco color. Mass media to be used will include *Life, Saturday Evening Post, Collier's* and other national magazines.

Monogram's "Climbing the Matterhorn," first film of any length in the Ansco color process, recently won an Academy Award as the best two-reeler of 1947.

Frat Men Ballyhooers

Some fancy plugging was obtained for Columbia's "Her Husband's Affairs," by the Schine Palfi-Henry managerial team of the Kent, Kent. Ohio, who sold out a benefit performance for a fraternity of a local educational institution. The members of the fraternity constituted themselves into individual ballyhooers for the show by dressing up in goofy costumes and lugging sandwich boards about the streets and selling tickets. The stunt so pleased the townsmen that most of them bought tickets.

Approaches Differ on 'Affairs' Campaigns

Different angles keyed the exploitation in three cities for Columbia's "Her Husband's Affairs." Manager Harry Rose of Loew's Poli Majestic in Bridgeport, Conn., arranged a six-day contest on the question, "How far should a wife interfere in 'Her Husband's Affairs'?" Radio station WNAB gave the contest two plugs daily for the six-day period. Theatre awarded $25 in cash prizes plus guest tickets.

Manager Bob Martin of the Olympic in Altoona, Pa., called public attention to his showing of the film through car cards placed on all the city's street cars and buses.

Ken Hoel of the J. P. Harris Theatre, Pittsburgh, Pa., got cards and stills into the windows of practically all stores in the city. The Pittsburgh dailies carried most of the straight publicity.

Green Cross Booth, Contest Promote 'Dear Murderer'

Universal-International tied up with the New York Green Cross for Safety Campaign for its J. Arthur Rank production, "Dear Murderer," which opened recently at the Winter Garden, and in a clever promotional device built a special booth in front of the theatre at which 10,000 special "safety" heralds, pointing out that there are a lot of potential murderers on the loose on the nation's highways today, were distributed to patrons and passersby. The booth also contained a display of Green Cross posters and "literature" on the accident theme.

Continuing the Green Cross safety tieup, U-I conducted a contest in which participants were asked to identify famous murderers and to write a 50-word letter on the prevention of accidents.

Films Mentioned

Mention of film attractions at the five downtown theatres in Harrisburg was carried by the Harrisburg *Shopping Guide,* first of the three proposed giveaways to come out. The other two have apparently folded. Sylvan Lebow, local publicist, is the publisher.—HAR.

$1,000 Contest for EL Exploitation Field Men

Announcement of $1,000 in cash prizes to Eagle Lion field exploitation representatives producing "the best and most effective promotion campaigns from the point of view of results at the box-office" during the 26-week Bill Heineman Sales Drive which starts June 4, was made in Chicago last weekend by Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation, at the second of the company's four regional sales meetings held at the Blackstone Hotel.

The $1,000 exploitation prizes, which are entirely separate and apart from the $27,500 which has been assigned as prizes to sales personnel and branch managers for results in the Heineman Drive, will be awarded to field exploitation men whose campaigns on any picture handled during the drive period best display, according to Youngstein, "those qualities of showmanship, intelligent merchandising and ability to work closely with exhibitors, newspapers and other promotional outlets to the end of producing better results at the ultimate point-of-sale—the box-office."

Prizes to be paid to field exploitation representatives during the Drive period will be confined to the 11 regularly-assigned field exploitation men of Exploitation Manager Arthur Jeffrey. These, with their headquarters branch, are: H. M. Addison, Atlanta; Charles Baron, Buffalo; Peter Bayes, Cleveland; Leon Brandt and J. Edinson, Chicago; Dick Brill, Seattle; Bob Goodfried, Los Angeles; Joe Mansfield, Boston; Max Miller, Philadelphia; Milt Overman, Kansas City, and Dick Owen, Dallas.

Pocket Book Ties-in on U-I Film Promotion

For the first time in its history, Pocket Books is veering from its custom of reprinting only published books in order to put out a pocket-size edition of Robert Carson's novel, "You Got to Stay Happy," which has just finished running serially in the *Saturday Evening Post.*

The Pocket Book edition will carry a photo of Joan Fontaine and Jimmy Stewart on the cover as a part of the big promotion campaign now being mapped at Universal-International for the current Rampart comedy, "You Gotta Stay Happy," adapted from the Carson story and starring Miss Fontaine and Stewart.

Four Hours to Go

Salt Lake City's Utah is playing to crowded houses with its Saturday morning "Kiddies Kartoon Karnival," a four-hour show which also includes serials and features.—SLC.

Loose Turtles Stir Interest

Quick thinking on the part of Manager Morris Rochelle of the RKO Strand, Far Rockaway, L. I., turned a near disaster into a publicity stunt that got unusual "breaks" in the daily newspapers.

A few days before his Saturday Kiddie Matinee, Rochelle sent Emil Martinez, theatre's messenger, to New York to bring back a cardboard box containing 500 small turtles to be presented to the youngsters attending a special show. As the messenger was leaving the Far Rockaway railroad station, the box broke and more than 250 of the turtles escaped, arousing something of a furore among commuters. Martinez phoned to Rochelle, who hurried to the scene of the impromptu "turtle race" with his assistant, Morty Lachs, and two ushers and joined in a search for the runaway turtles. All but about 25 of them were recaptured.

Reporters, learning of the "race," turned in stories to the city dailies which gave them a good play.

An STR Showmanalysis

(REG. U. S. PAT. OFF.)

Campaign Material for METRO-GOLDWYN-MAYER'S "The Pirate"

GENERAL APPROACH: Romantic love story of the colorful pirate days in the Caribbees, in which a performer in a traveling show pretends to be the dreaded pirate Macoco to win the girl whose head has been turned by the real pirate's exploits and who in reality is engaged to him, reformed and masquerading under an assumed name. The love story will fetch the women, the swashbuckling heroics the men. Further audience enticement is the dancing of Gene Kelly and Judy Garland, the songs and the Technicolor.

NEWSPAPER ADS: The 27 ads reproduced, varying in size from 14-liners to four-columns, 360 lines, feature Stars Judy Garland and Gene Kelly in gay dancing poses or their heads cheek-to-cheek against backgrounds of still reproductions and small line drawings of action scenes. Copy stresses the Cole Porter songs, the Technicolor photography and the splendor of the film's romantic settings. While the ads are cluttered with copy and illustrations, they effectively convey the gayety, charm and swashbuckling action of the picture and do an excellent selling job.

DISPLAY MATERIAL: The "Pirate" posters will make a splash on any location, with attention centered on the film's angles of audience appeal—the stars; the title; the songs by Cole Porter; the Technicolor photography; the film's gayety, romance and action. The arresting 24-sheet contains large heads of the stars in embrace and a charming full-length dancing pose, both suitable for cutouts for lobby and merchant displays. The clinch is repeated in the three- and one-sheets and a different dance pose in the six-sheet. Background scenes stress action. The star embrace is the pictorial highlight of the two lobby cards, the insert and the window cards, while the 11x14s emphasize the film's action. There's a two-color herald useful for lobby and window display.

EXPLOITATION: Of the exploitation aids, full use should be made of the sheet music of five of the Cole Porter songs (with covers almost straight ads for the film) in all music spots, and of the MGM Records album of recordings of six of the songs with its "Pirate" copy and cuts on the cover. A dozen pirate treasure chest stunts are listed. There's an outline of a leaping pirate to be drawn, colored and mounted by house artist for lobby, marquee and windows. Eight ways in which a drawing or cutout of a pirate's talking parrot may be used are illustrated. An entire page is devoted to "Pirate" line drawings for kid coloring contests. Judy Garland's Lux Soap and Max Factor cosmetics tieups give exhibitors a great chance for dealer displays. Other ideas: tieups with transportation companies for Carribbean trips; a singing pirate street ballyhoo; a pirate float for street use; pirate black mustaches, patches, hats for the kiddies, etc., all adaptable to any theatre.

NEWSPAPER PUBLICITY: In addition to the usual production, star and supporting player stories, three-column newspaper pictorial layout mats are listed: Judy Garland and Gene Kelly in six dancing poses; Kelly in two dancing poses and one showing him walking a rope, and a layout from the "love battle" scenes. A feature on how Cole Porter writes his hit songs is good for the music page. Home towns of the players give an angle for local publicity, and there is a caricature of Judy and another of Judy and Gene.

.....with 3 of the biggest showmanship events of the year.....

20th CENTURY-FOX



THE IRON CURTAIN

The first film ever to become an international front page news event! Returns from the 400-theatre Premiere are writing boxoffice headlines daily across the land!



GREEN GRASS of WYOMING

TECHNICOLOR

Now! Watch for record-breaking grosses to match the size of the tremendous 12-state, 268-theatre day-and-date premiere!



GIVE MY REGARDS TO BROADWAY

TECHNICOLOR

Boston's regards to 20th in June with the big World Premiere at the Memorial Theatre!.....to be followed day-and-date across the nation!

enters the Month of June with tested product, proved boxoffice power, payoff showmanship to back up its Sales Managers' Salute to Andy Smith Month!

1948 **JUNE** 1948

Captain From Castile

TECHNICOLOR



One of the year's great hits! Motion Picture Herald Boxoffice Champion two months in a row!

Call Northside 777



The biggest boxoffice of all 20th's true-to-life triumphs! Outgrossing "Boomerang!" and "13 Rue Madeleine"!

You Were Meant For Me



All the sweet things rolled into one tuneful ticket seller! The new musical technique that's terrific!

Gentleman's Agreement



Most acclaimed film in history! Academy Award Picture! M. P. Herald Boxoffice Champion, February, March, April . . .

Sitting Pretty



Right up there with "Margie" and "Mother Wore Tights"! M. P. Herald Boxoffice Champion, April...

Scudda-Hoo! Scudda-Hay!

TECHNICOLOR



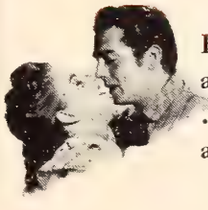
A boxoffice triumph in the tradition of "Flicka" and "Home In Indiana"!

Anna Karenina



From the most widely read novel of all time! "That the picture will play to big grosses is certain," says Variety!

Fury At Furnace Creek



Big and exciting as all outdoors! Action . . . on the screen and at the boxoffice!

...and wherever these pictures play, smart showmen are booking them with MOVIETONE NEWS, MARCH OF TIME, TERRYTOONS or other selected SHORT SUBJECTS!

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

3500-MI. TRIP FOR SHOWMEN'S VIEWS

By Jack Jackson

A few weeks ago I gathered a handful of plane and railroad tickets and cantered off on a look-and-listen spree covering some 3,500 miles. I honestly believe that I left the imprint of my posterior on more theatre front water plugs in more towns and cities on this trip than any I ever made.

Maybe I'm giving out with advice for film salesmen, but experience has taught me that theatre managers become more mellow and wax more eloquent about their accomplishments and failures when you get them in the vicinity of the sidewalk water plug. Anyway, that's the strategy I used and I gabbed long and lustily with all the best managers in all the stop spots that promised to advance my I.Q. about what was happening for miles around.

What follows will, of necessity, be rather episodic because of the different opinions about different matters from different showmen in different localities. For instance:

In New Orleans, Gaston Dureau, who has been buying and booking for Paramount-Richards and its predecessor, the Saenger Amusement Co., ever since anybody can remember, commented on the great number of reissues, but admitted some of the bring-backs were doing right well at the box-office. He estimated that business was some 25 per cent off from peak—but that the peak had been very high.

Maurice Barr, in charge of public relations for the same company, laments the shortage of proficient help and gave out with an idea that either has been or soon will be the subject of one of these weekly discourses.

Fred Goodrow, indie state rights distributor, contends that the influx of reissues is bad for the little fellers. A give-away agency he had recently acquired was the subject of requiem.

Jimmy Briant, MGM's long-time branch manager and one of the Crescent City's top civic leaders, is elated over the office holding to high revenue in the face of six years' absence from the screens of the Paramount-Richards houses. He had been authorized by the home office to continue service to present established accounts. (Bill Rodgers is like that.) He did admit that there was a flood of requests for reductions in playing terms on his desk that were being given consideration.

Business Off in Small Towns, Holding Well in City

Ernest Landaische, head man of a large booking agency, told me that business was off in the smaller towns but holding well in the city. He also gave off with that old bromide about "good pics-good biz," but didn't seem to really believe it himself.

Milton Dureau, manager of Film Classics exchange, was just getting under way in a new office. The low business was attributable in no slight degree to a shortage of product and prints at this particular exchange, but better prospects were in sight to fill a sizable amount of bookings on hand.

Meigs Frost, dean of Southern critics now attached to the *Times Picayune* staff, lashed out with some choicely-worded complaint about the movies becoming crystallized and the great need of change to correct existing production static.

In Birmingham I draped myself around the water plug in front of Frank Merritt's Empire and gave ear to the experience of Joe Jackson (too good looking to be a relative). Before taking the Empire reins, Joe was prexy of the local IA group and topped the City Labor Committee. Quite naturally, his understanding of human relations is "A-1," and he possesses a fine sense of loyalty that places all previous contacts and accomplishments subject to call if needed in the fulfillment of his present duties. He is a swell housekeeper and an exact, though kindly disciplinarian of the type that gets and holds subordinates in his rooting section.

Birmingham is pretty evenly divided so far as theatres are concerned, but not so with product. Merritt has 5 downtown houses—Empire, Melba, Galax, Capitol and Royal, which are served by Universal, Columbia, Republic and Monogram. Wilby-Kincey, with the Alabama, Lyric, Ritz, Strand and the part-time, combo vaude-pic Temple (now probably closed), has the output of the Big Five, plus United Artists. Result is that Merritt milks every day and every dollar from every picture.

Intensive selling is the rule rather than the exception with this company, which managed 8 weeks from "Tycoon"—three in Empire and five in Capitol—with good business all the way.

(*Continued on Page 23*)

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35 Merchants Contribute Gifts in Stage Wedding

That the stage wedding is still an excellent promotion stunt was proved anew by Walter Reade Theatres City Manager Ralph Lanterman in Long Branch, N. J., who induced 35 merchants to contribute gifts for the bridal pair, garnered 40 inches of free news space and 54 inches of co-op advertising, and recouped the $75 outlay many times over.

The bridal couple, reluctant at first, yielded to Lanterman's persuasion, his offer of a weekend honeymoon trip to New York being the clincher. He then had recourse to the retail sales division of the town's Chamber of Commerce, and 35 of its members quickly came through with such gifts for the bridal pair as silverware, wedding photographs, lamps, electric blankets, going-away clothes, perfumery, aluminum cooking ware, shoes, hats, candy, haberdashery, several pieces of furniture and the wedding invitations. The gifts were sent to the theatre for lobby display, two weeks in advance of the wedding, centered around the bridal gown and a five-tiered wedding cake, and attracted large crowds. The merchants paid for a herald and took co-op ad space in newspapers.

The town's two newspapers devoted space to news stories and photographs. A local church provided an electric organ for the ceremony and an Asbury Park Justice of the Peace volunteered to perform the ceremony.

Lanterman and his staff donned full dress for the ceremony at which the theatre was jammed by more than 2,000 persons. A wedding dinner was donated by a nearby restaurant, following the ritual.

From New York Lanterman received a telegram from Robert and Gloria Froelich, the bridal couple, saying, "Having a wonderful time, thanks to you."

6-Week Talent Quests

Talent quests extending over a six-week period were started in early April by Manager John Havens of Schine's Empire, Glens Falls, N. Y., at both the Empire and at the Strand in Hudson Falls, with $15 weekly cash awards and a grand prize of $25. Two thousand plugging heralds were distributed in the two cities.

Sign in the Window

A sign in the box-office indicating the opening hour and the time of shows is a service your patrons deserve and will appreciate.

It's for Good Will

Manager J. S. McDaniel of the Evon in Dallas, N. C., has found one good way for a theatre to get some measure of approval from the religious elements of the community. The house opens on Sunday afternoon for a "community sing" in which religious songs are sung by the audience and local talent and the program broadcast over the Gastonia radio station.

Jackson . . .

(*Continued from Page 22*)

which goes to prove that it can be done if it *has* to be done. Must be a lot of revenue wasted where the product bins bulge to overflowing. I'd like to have the exact attendance figures on "Tycoon" for comparison with Birmingham's 500,000 population trade area.

At the Birmingham Theatre I wagged it out with Harry Roberts, managing the house, long closed and re-opened about a year ago, for Biriski of Chattanooga who intended catering to the city's immense Negro population. The City dads objected and Federal Courts were called on to decide. They did, in favor of Biriski. During the interim the house has been doing so-so with state rights and bring-backs. They were running a Russian color film that seemed to be doing right well at the box-office with a price tilt to 50 cents.

Faulkenberg's Day Off

I visited at the big Alabama but J. S. Faulkenberg, the manager, was enjoying his day off so I chatted with Mr. Smith, his assistant. Did a short kow-tow with John Merritt of the Royal and Harry Curl of the Melba. Talked on phone with Brown Parks, who formerly served with me on the Comerford Circuit in Pennsylvania and was readying himself to take over one of Merritt's nabe houses. Missed seeing Bill Corey of the Ritz and Temple, Bert Gilbert of the Galax and Capitol, and Fred McCallum of the Strand.

Up Nashville way I was accorded my usual welcome by Balch, Stengel, Lawrence, Castleberry, Parham, McKeown and "Miss Mary" Brockett of the Crescent Circuit, and Evans Sprott and Albert Starr of the Bijou Amusement Co.

Stengel and Balch are doing their best to fill the civic shoes left by the late Tony Sudekum, with top spots on Red Cross and other drives falling to each, and both struggling to hold the high position in the public favor "Mr. Tony" annexed and held through the years. Miss Mary and the managers are all having help problems, with little of the desirable kind presenting itself and even those being resentful of the essential training for responsibility.

McKeown and Stengel are supervising some face lifting on the circuit, with Lee Castleberry's Fifth Ave. the present point of focus where 400 added seats are being placed.

Video Far from Threat

Ran smack into a television conference where the consensus of opinion seemed to be that while video had to be recognized as a menace it was still far from the threat stage and not deserving of any intense study or action at the time.

Everybody was concerned over the drop in business which seemed to be hitting in little and big towns alike. It has been severe enough to discourage the contemplations of many newcomers to the business who were planning operations in towns already over-seated, and the removal of this threat compensated somewhat for the revenue decline.

Despite the fall in receipts, Evans Sprott advises that the Bijou outfit is going along with its expansion plans. Better than 50 theatres, all catering to Negro patronage, are now operated by the company in Southern states.

Somehow or other, on all previous visits I overlooked the publication, *The Nashville Good News Weekly,* which is published by the Crescent Amusement Company. The paper is, I am told, of 12 years standing and is very evidently staffed with competent newspaper men. News matter is about equally divided between theatre activities and information as to church and civic procedures, making it an excellent medium of theatre advertising as well as a powerful instrument for the building of public relations. The pages are livened by such columns as Drew Pearson, Frank Colby, Katherine King and Dale Carnegie, with a nice array of funnies, crossword puzzle and the popular I.Q. tests. Circulation is 25 thousand weekly on a door-to-door basis in 12 neighborhoods and from the doors of the downtown operations.

Over in Knoxville I came across one of the most severe cases of tax fever yet to come to my attention. When Sunday shows were voted back to Knoxville the county took advantage of the opportunity to assess a 5 per cent admission tax throughout the week. The taxes in that city on every ticket hits an all time high of 28 per cent, divided like this: 20 per cent Federal, 3 per cent state and 5 per cent county.

Phoned Walter Morris

Frank Nickens, running Frank Dowler's Roxy, and Emil Bernstecker, city manager for Wilby-Kincey, with responsibility for the Tennessee, Riviera, Bijou and a couple of nabes, were on my quiz sheet. Bernstecker tells me that plans are in work for the remodeling of the Lyric, now devoted to sports exhibitions, in the near future. I phoned Walter Morris, head of Tennessee Theatre Owners. He had just returned from Los Angeles and was forehead deep in catching up with the neglected work at his Pike and Lee theatres and checking the plans for another neighborhood operation he intends opening. I missed Tim Smith, owner of the Palace, Capitol and Lake, and W. E. Dunbar of the Dawn and Broadway.

The Roxy had switched from a long-established policy of tab stage shows and pictures and gone to double features. Nickens advised that the change was to the benefit of the theatre, since it cut a chunk off the overhead without any material drop in revenue. Business at this house had slumped to a point where the balcony was being used only on weekends.

Bristol is a city that halves itself in two states with a line of brass markers in the middle of the main street—one way of telling whether you are in Virginia or Tennessee. Should you happen to miss the markers you can get the same information—but more expensively—from the price signs on merchandise. Virginia is without any special levies and Tennessee has plenty of them. It's a case of your pocketbook doing sentinel duty to tell you which state you are in, and I'll bet that the cash tills of the Tennessee merchants keep them aware of their disadvantage. A humorous experience was watching a wobbly-legged imbiber elude the clutches of a policeman, stagger across the street and, back against a store wall, sink to a sitting position from which he proceeded to thumb his nose at the officer.

Confusion Rampant

That confusion is rampant in theatres as well as the legislative halls of the nation's capitol seems evident from the following observations made during a quick skip-see saunter in the downtown district of Washington:

Loew's Columbia reaping it in with the playback of the Frankenstein duo at 70 cents; Spike Jones and 3 vaude acts scaled at $3.60 in the National; big stage show and a top first-run picture at Loew's Capitol at 80 cents; a return engagement at Warners' scaled at 70 cents, and Hal Roach's "Comedy Carnival" asking 74 cents at the Pix.

While the above fosters the opinion that nobody cares about price and that Congress has imbued the inhabitants with the to-hell-with-the-price-buy-it-anyway-and-if-you-can't-use-it-give-it-to-Europe policy that has been grabbing the newspaper headlines, investigation in other channels refutes that viewpoint. Nickel coffee, cheap but good food in good restaurants, off-brand cigarets at a dime, premiums at gasoline stations and cleaning and pressing shops offering the almost forgotten 3 for 2 formula to entice business.

I encountered so many giveaways on the trip that I decided to snoop into the premium marts and I'll let you in on what I uncovered in a coming discourse.

Theatreman Addresses Students

Manager J. Donald Edwards of the Park Theatre, Williamsport, Pa., is a firm believer in cooperating in every way possible with the public schools and never misses a chance to work with them on any occasion that presents itself. Keeping the theatre's name before the public, he finds, is one of the greatest assets in the theatre business.

Recently Edwards addressed the 150 members of the senior and junior English classes of the Williamsport High School, describing the distribution of American films in the occupied countries which were closed to our films during the war. He also explained how the motion picture code operates. The Williamsport Shoppers' Guide gave a report of his speech to the students under a 24-point heading.

Mothers' Matinee

Mothers from 50 to 90 turned out for the Mother's Day matinee at the Savoy in Ferguson, Mo., management of that house has reported. The mothers, with their sons and daughters, all registered at the box-office for the prizes that were offered. Top winner was Mrs. S. C. Land, 92, the oldest mother attending, who received a radio and a three-month pass to the theatre, along with a Mother's Day cake. Mother's Day cakes also went to seven other mothers, including Mrs. Ed Doza, who said it was a double treat for her, since Mother's Day was also her 70th birthday.

Kiddie Show Tickets Sold in Patrons' Homes

A switch in his campaign to draw children to his kiddie matinee was recently made by Century Manager Ben Tauritz of the Nostrand, Brooklyn, N. Y., by centering his ticket-selling campaign in the homes of persons living in his area. He took the box-office to the people. Ushers and others of the house personnel took blocks of tickets into homes in their neighborhoods and sold them. The matron did a house-to-house selling job at new homes that had gone up in the area, and covered all playgrounds.

On the morning of the kiddie show there had been a storm and the cleaners reported early, not only to put the house in order, but to help the kids out of cars and into the theatre. Usual trailers and lobby publicity were not overlooked.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Wreck of the Hesperus

Columbia Drama 67 mins.

AUDIENCE SLANT: (Family) Well produced story, based on Longfellow's great work. Should entertain average audiences.

BOX-OFFICE SLANT: Should do well as a supporting feature on dual bills.

Cast: Willard Parker, Edgar Buchanan, Patricia White, Holmes Herbert, Wilton Graff, Boyd Davis, Jeff Corey, Paul Campbell. **Credits:** Produced by Wallace MacDonald. Directed by John Hoffman. Screenplay by Aubrey Wisberg. Suggested by the Edward Huebsch story based on the poem by Henry Wadsworth Longfellow. Photography, Allen Siegler.

Plot: A captain whose ship is wrecked in a storm is forbidden to sail by ship owners. He joins a man who sells salvage from wrecked craft. Everything goes well until the ex-captain's brother is killed in a shipwreck. The ex-captain discovers that his partner has been steering ships onto the rocks. Complications ensue, but the governor acts just in time to keep the ex-captain from being framed.

Comment: This is a well produced story, based on Longfellow's great work. Many moviegoers will either remember the poem or will recognize the famous title. The picture is ably directed by John Hoffman, who paces the action nicely. The cast is quite adequate, with Willard Parker and Edgar Buchanan turning in sincere jobs of acting. Photographer Allen Siegler merits a hand for some of the night shots he obtained. Aubrey Wisberg's screenplay is a smart adaptation of the Longfellow epic. The film should do well as a supporting feature on dual bills.

The Big Punch

Warner Bros. Drama 80 mins.

AUDIENCE SLANT: (Adult) Mixing together the fight racket and religion in one pot is a nice trick if you can do it; this dish boils down to a hokey stew that somehow lacks good taste. However, if they're not too particular, the film offers several good fights, professional and otherwise, to entertain them.

BOX-OFFICE SLANT: Wayne Morris heads the cast as ad bait, but there is reason to doubt the picture will hold up in top spots, especially in small towns.

Cast: Wayne Morris, Lois Maxwell, Gordon MacRae, Mary Stuart, Anthony Warde, Jimmy Ames, Marc Logan, Eddie Dunn, Charles Marsh. **Credits:** Producer, Saul Elkins. Direction, Sherry Shourds. Story, George Carleton Brown, Screenplay, Bernard Girard. Photography, Carl Guthrie.

Plot: Crooked fight promoter Anthony Warde is flabbergasted when college football star Wayne Morris refuses his $50,000 offer and becomes a Presbyterian minister in a small town. A young pug, Gordon MacRae, goes to him after he is framed for the killing of a police officer by Warde. MacRae was the "diver" in Warde's fixed fights. The pug reforms and eventually Morris and the local police clear him after setting a bank robbery ambush.

Comment: Nothing less than an all-time classic of the screen would be needed to handle this story which mixes crooked sports with religion, and "The Big Punch" unfortunately is not a classic. The curious juxtaposition of snarling racketeers and a church background, with a number of sermon-like utterances from Morris, give the film a phony air that it never succeeds in shaking. This spreads a curious pall over things that even causes the acting to look unconvincing; it becomes hard for the audience to accept Morris as a minister. On the credit side are several good scraps, in which the star seems more natural, and an acceptable love triangle between Morris and MacRae over Lois Maxwell. It will serve for those who take their movies casually, but seems destined for the lower half.

National Reviewing Committees Audience Classifications

THE BROTHERS (U-I)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

THE DUDE GOES WEST (Mono.)
FAMILY—National Board of Review.
CLASS A—SEC. I—National Legion of Decency.

DREAMS THAT MONEY CAN BUY (Films Int'l)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Suggestive sequences and situations.)

NOT GUILTY (Ariane Prod.)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Suicide in plot solution.)

Carson City Raiders

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Lots of ridin' and shootin', with a story that hangs together, guarantee an hour's rousing fun for the western fans.

BOX-OFFICE SLANT: This little western is slick enough to go on the lower half of any bill, no matter what type of picture holds the heavy end.

Cast: Allan "Rocky" Lane, Eddy Waller, Frank Reicher, Beverly Jons, Hal Landon, Steve Darrell, Harold Goodwin, Dale Van Sickel, Tom Chatterton, Edmund Cobb, Holly Bane, Bob Wilke. **Credits:** Associate producer, Gordon Kay. Direction, Yakima Canutt. Original screenplay, Earle Snell. Photography, William Bradford.

Plot: The express company sends Rocky Lane to run down the culprits who are robbing the freight wagons. Eddy Waller and the townspeople elect Steve Darrell sheriff, but Frank Reicher and his cohorts discover that Darrell formerly was the notorious Fargo Jack, and use this fact to disguise their movements. Darrell reveals himself to Lane, but the latter believes the reformed bandit can be more help than ever because of this. Between them they run down the freight thieves.

Comment: This western differs little from the ordinary specimen of outdoor film except for one important item: there is a certain sureness in production and direction that gives it a really professional aspect. Yakima Canutt, long in westerns himself, knows every angle, and here he has used the knowledge to turn out a slick little number. The story, as developed in terms of action, stands up well and the players handle their roles with the ease of veterans— which some of them are. The pay-off on this film is that it can be used as the second picture on any type program without offending patrons, no matter how serious or big the top feature is. Don't be afraid of it alongside the big ones.

Big Town Scandal

Paramount Drama 61 mins.

AUDIENCE SLANT: (Family) Latest Big Town story combines murder with juvenile delinquency for the entertainment of the average patron. Has all the elements to satisfy as program fare.

BOX-OFFICE SLANT: Should do well as weekend action booking.

Cast: Philip Reed, Hillary Brooke, Stanley Clements, Darryl Hickman, Carl "Alfalfa" Switzer, Roland de Pree, Vince Barnett, Charles Arnt, Joe Allen, Jr., Donna de Mario, John Phillips, Reginald Bilado. **Credits:** Directed by William C. Thomas. Original Screenplay by Milton Raison. Based on the radio program "Big Town." Photography, Ellis W. Carter. Producers, William Pine and William C. Thomas.

Plot: To save a group of boys from going to jail for breaking into a store, Hillary Brooke and her editor take charge of them. The boys start a basketball team and get along well until one of them gets mixed up with some gangsters and permits the thugs to store stolen goods in the basement of the building in which they practice. One boy loses his life before the crooks are caught and the entire matter straightened out.

Comment: This latest Big Town picture combines murder with juvenile delinquency and romance for the entertainment of the average patron. Has all the elements to satisfy as program fare, with good performances and suspense added to hold the interest. Hillary Brooke and Philip Reed again play the leading roles of reporter and editor of the Illustrated Press and Stanley Clements adds another good bad-boy role to his impressive list of such characterizations. William C. Thomas with his direction, gave the film action and sympathetic feeling, the kind that will appeal to the general public.

The Time of Your Life

United Artists Drama 109 mins.

AUDIENCE SLANT (Adult) Noted more for its excellent individual characterizations than story continuity, this faithful interpretation of the William Saroyan Pulitzer Prize Play offers something new in entertainment. Discriminating audiences may enjoy it, but its reception by average patrons will depend on the moods and tastes of individual moviegoers.

BOX-OFFICE SLANT: The James Cagney and William Bendix names, plus others in the cast, and the William Saroyan name, should prove valuable at the box-office, and the title is a natural for sensational exploitation that should result in better-than-average grosses.

Cast: James Cagney, William Bendix, Wayne Morris, Jeanne Gagney, Broderick Crawford, Ward Bond, James Barton, Paul Draper, Gale Page, James Lydon, Richard Erdman, Pedro De Cordoba, Reginald Beane, Tom Powers, John "Skins" Miller, Renie Riano, Lanny Rees. **Credits:** Directed by H. C. Potter. Based on the Pulitzer Prize & Critics' Circle Award Play by William Saroyan. Director of Photography, James Wong Howe. Produced by William Cagney.

Plot: Different characters are depicted as they wander in and out of William Bendix's river-front saloon. It is a part of their lives, and this shows the action for a day.

Comment: This faithful film version of William Saroyan's Pulitzer Prize Play offers

excellent individual characterizations, some philosophy and symbolisms, but no story continuity. Rather, it shows what happens to several persons in the course of a day. Discriminating audiences may enjoy it, but its reception by average patrons will depend on the moods and tastes of individual moviegoers. In many respects the picture is similar in theme to Saroyan's "The Human Comedy" except that whereas that picture dealt with a youngster's contacts with the loves and hates, joys and sorrows of various townspeople, "The Time of Your Life" concerns a good man who seeks to befriend those who cross his path. Members of the cast have been chosen for their suitability and ability for the roles assigned them, with James Cagney doing a fine job as the man who tries to help others, Wayne Morris giving one of the best portrayals of his career as Cagney's helper, and Jeanne Cagney proving herself an actress of outstanding ability in her interpretation of the "B" girl who has seen too much of the seamy side of life. The balance of the cast is also splendid, with William Bendix and James Barton standouts. H. C. Potter's direction is first rate, and William Cagney's production values are noteworthy. The James Cagney and William Bendix names, plus some others in the cast, and the William Saroyan name, should prove valuable at the box-office, and the title is a natural for sensational exploitation that should result in better-than-average grosses.

Easter Parade

(Color by Technicolor)

MGM Musical 103 mins.

AUDIENCE SLANT: (Family) This is a swell show for the entire family; one of the peppiest musicals of all time. Fred Astaire and Judy Garland, together for the first time, comprise such a smooth-working, excellent team with their dancing, singing and acting, that audiences will want more.

BOX-OFFICE SLANT: Has the marquee magic of the Astaire and Garland names, plus the Berlin music and familar title, all of which means a box-office winner.

Cast: Judy Garland, Fred Astaire, Peter Lawford, Ann Miller, Jules Munshin, Clinton Sundberg, Jennie LeGon and others. Credits: Directed by Charles Walters. Screenplay by Sidney Sheldon, Frances Goodrich and Albert Hackett. Original story by Frances Goodrich and Albert Hackett. Lyrics and Music by Irving Berlin. Musical numbers directed by Robert Alton. Musical direction by Johnny Green. Photography, Harry Stradling. Technicolor Director, Natalie Kalmus. Associate, Henri Jaffa. Vocal Arrangements, Robert Tucker. Produced by Arthur Freed.

Plot: When his dancing partner walks out on him because she has had a better offer, a young dancer hires the first girl he finds at a bar. From then on he struggles to make her equal to his demands, until he suddenly realizes she has other talents to offer. All ends well when they become successful on Broadway.

Comment: This is one of the peppiest musicals of all time—a swell show that starts the music with the opening curtain and continues right through to the finale. There doesn't seem to be a moment when the screen isn't filled with the most enjoyable music, dancing and exquisite girls. Color by Technicolor is magnificent and the lavishness of the production is far beyond description. The excellent cast, headed by Fred Astaire and Judy Garland, carry off top honors, and the music bears the magic of the Irving Berlin name. Among these are ten old and familiar favorites and seven new numbers written by Berlin especially for this film. The result is a picture with widespread appeal in every conceivable situation. Fred Astaire, who needs no words of praise, even outdoes himself with the intricate and exciting routines he originated. In one spectacular number he combines three distinct moods—a modified ballet, a sultry blues, and a fast jitterbug with as many different partners. Judy Garland is excellent, not only in voice but in performance, and in her work as Astaire's dancing partner. Together they comprise a duo that will have the fans shouting for more. Ann Miller is in for her share of the show, doing a wonderful swift-tempo routine to the tune of Shaking the Blues Away, and Peter Lawford romances and sings one number with Miss Garland. The hilarious production number, A Couple of Swells, in which Astaire and Miss Garland appear as tramps, will bring many a howl from the audience, and to top this is the song, It Only Happens When I Dance With You, definitely a hit tune. Arthur Freed, the producer, Robert Alton, who handled the musical numbers and Charles Walters who directed the picture, all deserve top credit for a production that should bring them in in droves.

The Gallant Legion

Republic Western 88 mins.

AUDIENCE SLANT: (Family) More men, more horses, more shooting than usual, all help make this western more effective than usual.

BOX-OFFICE SLANT: Good cast, headed by Bill Elliott, and first class production values tab this as an above-average western at the box-office.

Cast: William Elliott, Joseph Schildkraut, Adrian Booth, Bruce Cabot, Andy Devine, Jack Holt, Grant Withers, Adele Mara, James Brown, Hal Landon, Russell Hicks, Herbert Rawlinson, and others. Credits: Associate producer and director, Joseph Kane. Screenplay by Gerald Adams. Original story by John K. Butler and Gerald Geraghty. Photography, Jack Martin.

Plot: Bruce Cabot is back of a scheme to wipe out the Texas Rangers and create two states out of Texas territory. This plan is foiled by the Rangers, headed by Jack Holt and Bill Elliott.

Comment: This western starts off as an epic of the early struggle to assure Texas coming into the Union as one state, instead of two, but before long it settles down into a straightaway shootin' movie, with plenty of action and a good deal of righteous heroism that holds interest throughout. Title is slightly misleading—it is NOT a war picture. Elliott, Holt and Devine hold up the good end bravely, while Cabot, Schildkraut and Withers furnish tough opposition. Adrian Booth as the girl takes part in all the fights because she is a newspaper correspondent and so is more prominent than most western heroines. You come to like her right well. All in all, an above-average western that should do well money-wise almost anywhere.

Up in Central Park

Univ.-Int'l Musical Comedy 87 mins.

AUDIENCE SLANT: (Family) Quaint background, nice singing, sufficient story to carry, and you have a family entertainment plus Deanna Durbin which will please all but the mean-minded.

BOX-OFFICE SLANT: Deanna and Dick Haymes will draw the singing fans and, besides, the original musical comedy is pretty well known around the country. Play up the fact that it is light stuff.

Cast: Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Tom Powers, Hobart Cavanaugh, Thurston Hall, Howard Freeman, Mary Field, Tom Pedi, Moroni Olsen. Credits: Production and screenplay, Karl Tunberg. Direction, William Seiter. Lyrics, Dorothy Fields. Music, Sigmund Romberg. Photography, Milton Krasner. Music arranger, Johnny Green.

Plot: Boss Tweed (Vincent Price) charms the newly immigrated Deanna and her father, Albert Sharpe, but Dick Haymes, who is trying to expose Tweed in the columns of the *Times,* makes them see the true state of affairs, and Pop helps him bring about Tweed's downfall. The love interest? Are you kidding?

Comment: Here is a nicely set production with a background of New York in the '80s that has charm, tuneful music, personable players and a story that is fundamentally more serious than was necessary. Vincent Price does his impersonation of Boss Tweed

(*Continued on Page 28*)



POPULAR UPPER DARBY, PA., MANAGER HONORED. Roy Sullender (second from right), manager of Paramount Theatres' Tower Theatre in Upper Darby, Pa., receives the 1948 framed scroll award (and a check for $100, not shown) of the Upper Darby Optimist Club, for his outstanding boys' work during 1947-48. Justice of the Peace Albion B. Murray (left), incoming president of the club, makes the presentation while Mrs. Sullender and James Stout, retiring president, look on. The Drexel Hills Boys' Club, which Sullender organized and which now has 200 members, won the football championship last fall. Sullender also plays host to 2,500 children during annual Easter Egg hunts and on other occasions entertains hundreds of children. The motion picture industry can point with pride to this outstanding theatreman.

RED RINGS THE BELL WI

"Comic's best in years!" VARIETY

"Offers a verit-able goldmine." MOTION PICTURE HERALD

"Wonderfully funny." HOLLYWOOD REPORTER

"Spells top grosses." BOXOFFICE

"Will do boffo biz." DAILY VARIETY

"Should clean up everywhere." SHOWMEN'S TRADE REVIEW



'E FUNNIEST COMEDY IDEA IN YEARS!

JUST IMAGINE

RED SKELTON

as

The Fuller Brush Man

co-starring

JANET BLAIR

with

DON McGUIRE · HILLARY BROOKE · ADELE JERGENS · ROSS FORD · TRUDY MARSHALL

AN EDWARD SMALL PRODUCTION

Screenplay by Frank Tashlin and Devery Freeman

Based upon a SATURDAY EVENING POST story by Roy Huggins

Produced and Directed by

S. SYLVAN SIMON

A COLUMBIA PICTURE







Box-Office Slants

Up in Central Park

(*Continued from Page 25*)

in so sharp a manner that the picture gives the impression of being more serious than intended. Over-all it is light and charming, with two good ballets and four musical numbers by Miss Durbin alone and with Haymes. Romberg's music is not overpowering, but pleasant withal. The star is in fine voice and wears the elaborate costumes with distinction. The picture may not rate awards of any kind, but it delivers a goodly share of entertainment for those who seek song, dancing and plush production. With the Durbin-Haymes names and a title well-known because of the stage success, "Up in Central Park" offers good solid box-office value.

First Opera Film Festival

Classic Pictures Opera Potpourri 95 mins.

AUDIENCE SLANT: (Adult) Even those musically inclined will find this mixed dose of four capsule opera versions hard to take.

BOX-OFFICE SLANT: It may appeal to a segment of the Italian population, but even they may balk at the emasculated treatment given the scores. Not for average audiences.

Cast: Tito Gobbi, Pina Malcarini, Anna Marcangeli, Giulio Tomei, Gino Conti, Tose Soler, Cleo Elmo, Luciano Neroni, Gabriele Gatti, Piero Brasini, Gianna Perea Zabia, Angelica Tuccari, Giacinto Prandelli, Zwonko Gluk, Pina Malgarini, Fernanda Cadoni. **Credits:** Produced by George Richfield. Orchestral conductor, Angelo Questa. Script arrangement, Raffaele Gervasio. Commentator, Olin Downes.

Plot: Capsule versions of four operas: Rossini's "William Tell," Mozart's "Marriage of Figaro," Donizetti's "Don Pasquale" and Bizet's "Carmen."

Comment: Here is a case of good intentions gone wrong. Evidently the producer thought short arrangements of the operas sung and acted before the regular opera scenery would appeal to filmgoers, where they might not be able to take full-length picturizations. Unfortunately, the result has completely missed fire. Leaving out any consideration of it as film fare, the effort leaves a great deal to be desired musically. With vocalists, conductor, orchestra and chorus from the Rome Opera and La Scala, better results might have been expected. Even lovers of *bel canto* will balk at the treatment of arias, for instance. They get halfway through each one and then hurry on to other things, leaving out the opera-lovers' delight—the climactic high notes at the end. Olin Downes is an aid in unraveling the stories, but this is not enough. To top it off the sound recording is so harsh that little idea can be gleaned of the real worth of the voices. Acting doubles were provided for most of the singers.

The Vicious Circle

United Artists Drama 77 mins.

AUDIENCE SLANT: (Adult) A nearly complete murder case in court, with few outside scenes, points up race discrimination in Hungary of the '80s. Will be appreciated by an audience that is both serious and fair-minded.

BOX-OFFICE SLANT: Underlying theme of race discrimination may attract some and leave others uninterested, since Conrad Nagel is the only marquee name. Heavy exploitation through Jewish organizations is indicated.

Cast: Conrad Nagel, Fritz Kortner, Reinhold Schunzel, Philip Van Zandt, Lyle Talbot, Eddie Leroy, Edwin Maxwell, Frank Ferguson, David Alexander, Robert Cherry, Nina Hansen, Sam Bernard, Rita Gould, Rudolph Cameron, Peter Brocco, Belle Mitchell, Michael Mark, Nan Boardman, Shirley Kneeland, Christina Vale and others. **Credits:** Production and direction, W. Lee Wilder. Screenplay by Guy Endore and Heinz Herald from the play, "The Burning Bush," by Heinz Herald and Geza Herczeg. Adaptation, Noel Langley. Photography, George Robinson.

Plot: In 1882 five tenants of Jewish faith are accused of murdering a young girl for the purpose on the part of landowner Baron Arady (Reinhold Schunzel) of getting them off the land. Conrad Nagel, progressive member of the Hungarian parliament, takes the case for the defendants and eventually wins acquittal and world denunciation of royalty's tactics of racial discrimination.

Comment: This picturized trial which actually took place and caused world-wide interest at the time is a serious and carefully done film document that will closely hold the attention of audiences which enjoy thoughtful subjects. Those who seek only light fare may find it somewhat out of their ken. The weakness of the film is that the case dates so far back and is set in a background so long absent it lacks the immediacy to point up the discrimination theme to average audiences of today. Nagel and the rest of the cast do a fine job and the court procedures of old Hungary provide many interesting moments. With proper organization backing in picked neighborhoods it should do well.

Escape

20th-Fox Drama 77 mins.

AUDIENCE SLANT (Adult) Thoroughly entertaining story of the psychological effect of an unjust sentence on a convicted man. A tense, suspenseful, absorbing drama for the average adult.

BOX-OFFICE SLANT: With the name draw of Rex Harrison and Peggy Cummins, and with the exploitation possibilities afforded by the title, this should do better than average business.

Cast: Rex Harrison, Peggy Cummins, William Hartnell, Norman Wooland, Jill Esmond, Frederick Piper, Marjorie Rhodes, Betty Ann Davies, Cyril Cusack, John Slater, Frank Pettingell, Michael Golden, Maurice Denham. **Credits:** Directed by Joseph L. Mankiewicz. Screenplay by Philip Dunne. Story by John Galsworthy. Photography, Frederick A. Young, by arrangement with MGM British Studios, Ltd. Produced by William Perlberg.

Plot: An ex-flyer is unjustly accused of murder when the detective with whom he has a scuffle hits his head against an iron bench. Sentenced to three years, the flyer escapes and from then on he is constantly hounded by the police and the townspeople wherever he appears. He is finally convinced it is best to give himself up, which he does at the behest of the girl he loves.

Comment: Production values are good, direction is excellent, acting is splendid and interest thoroughly sustained in this psychological drama of an escaped convict. The picture takes audiences through the suspense of a chase, with a tense, exciting atmosphere prevailing throughout the major portion of the film. Interspersed is a mild romance. Based on the John Galsworthy story, there is a timeliness about the tale that so aptly applies to our world of today; a message that points out that we cannot live by the standards we set up, but must abide by those set up for us. Rex Harrison, as the man unjustly accused, is splendid, adding many laurels to his not inconsiderable acting achievements already acquired. Peggy Cummins and William Hartnell deliver fine performances too, as do the others in lesser but important roles. Most of them are unfamiliar to American audiences, since they were chosen on location in England where the film was made. "Escape' is a tense, suspenseful, absorbing drama for the average adult who likes dramatic fare. With the name draw of Rex Harrison and Peggy Cummins, and with the exploitation possibilities afforded by the title, this should do better than average business.

They Are Not Angels

(French Dialog-English Titles)

Siritzky-Int'l Drama 130 mins.

AUDIENCE SLANT: (Adult) For its kind—a war picture—it is tops, with strong realism and fine acting that add up to unusual excitement.

BOX-OFFICE SLANT: Certainly the foreign-language houses should not pass this by. Promote it as what the French soldiers did in the Normandy invasion.

Cast: Pierre Blanchard, Raymond Bussieres, Jean Wall, Christian Bertola, Rene Lefevre, Jeanne Crispin, Pierre Louis, Charles Moulin, Mouloudji, Henri Nassiet, Daphne Courtney, and others. **Credits:** Directed by Alexandre Esway. Original screenplay by Joseph Kessel. English titles, Charles Clement. Photography, Nicolas Hayer.

Plot: The original French title of the picture, "Bataillon du Ciel" (Battalion of Heaven) explains the story. It concerns a group of French parachutists who go into camp in England after Dunkirk. They prepare for the day when they are to reclaim France. Then comes D-Day and they are first to touch French soil, preparing the way for the main body of troops. When the American advance reaches them there are but three left.

Comment: A hard-bitten dramatization of a French paratroop group's war story. Stark realism, authentic French backgrounds, and acting that is both stark and authentic give this picture a terrific dramatic impact. The first part in the English camps would benefit from heavy cutting, but once the locale shifts to Normandy the audience is kept on tenter-hooks. This is exciting fare because you know the actors won't be saved in movie fashion—they go to their heroic deaths. Not much romance, but what there is proves very effective. The acting is superb, from leading roles to smallest bits, outstanding among the players being Pierre Blanchard, Henri Nassiet, Raymond Bussieres, Rene Lefevre, and Jeanne Crispin. For foreign-language theatres this should be a "must" and, if you could get them in, any audience would be absorbed. Whether you could get them in is another matter.

Pal Acquires Rights to Ted Allen's 'Willie'

George Pal has acquired rights to "Willie," original by Ted Allen about a rat who steals from a rich family and donates it to a poor household, and has placed the fantasy on his forthcoming United Artists release schedule.

Pal's studio writers are now developing the story for adaptation to his unique Puppetoon style.

Bracken in WB Film

Eddie Bracken has been assigned an important role in Warners' "The Girl From Jones Beach," and joins Ronald Reagan, Virginia Mayo and Dane Clark in the romantic comedy based on a story by Allen Boretz.


"High card wins me!"
Yes, when Paulette puts herself up as the stakes —and Macdonald Carey tries to collect the bet— it's showmen-take-all in a jack-pot of profit that's started as
First Date In
OKLAHOMA CITY
Opens Bigger Than
"The Big Clock"
The new-fangled, kiss-angled, star-spangled story of A Girl Who Got *Jangled!*
"HAZARD"
Paulette Goddard · Macdonald Carey
Starring
with
FRED CLARK · STANLEY CLEMENTS
FRANK FAYLEN · MAXIE ROSENBLOOM
t'll warm up your Boxoffice for that Summer Hit Wave from Paramount!
Produced by
Mel Epstein
Directed by
George Marshall
Screenplay by Arthur Sheekman and Roy Chanslor • Based on the Novel by Roy Chanslor

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

DES MOINES

Directors and members of the charity committee of the Des Moines Variety club will be guests at Arlington Hall, one of the projects of the organization. The addition to the Raymond Blank memorial hospital in Des Moines will be opened to the public on Sunday, June 13. Theatres in Des Moines have gone all out on rededication week with the houses showing trailers and posters with the Freedom train scheduled for Des Moines on June 20. G. Ralph Branton is chairman of the Des Moines motion picture industry for the occasion.

The RKO-Selznick "Mr. Blandings Builds His Dream House" has been scheduled for June 10 at the Des Moines and Roosevelt theatres. A Dream house is being built by Younkers department store and will be opened to the public for two weeks in connection with the showings of the picture.

Paul Leatherby has returned to Columbia as a salesman after a brief venture in the restaurant business. Tony Fursee, formerly with Columbia, is now with Universal. Paramount's office staff at Des Moines gave a farewell party for Manager Harry Hamburg, who is taking over as manager for Paramount at Kansas City.

NEW HAVEN

Almost 100 persons, many of them associated with the motion picture industry, paid tribute to Sam Shoubouf, former assistant of the Poli, Waterbury, who becomes acting manager of the Loew Poli Lyric in Bridgeport at a testimonial dinner in Waterbury. Lou Cohen, manager of the Poli, Hartford acted as toastmaster. Speakers included Harry F. Shaw, division manager, Lou Brown, publicity head; Bob Carney, manager of the Poli, Waterbury; Paul Klinger of the Strand and many others. Mr. and Mrs. Shoubouf were presented with a gift and have left for a Florida vacation before he assumes his new assignment.

H. H. Maloney, manager of the Poli, Worcester, is doing a guest column for Jimmie Lee, columnist of the Worcester *Evening Gazette*, on vacation. MGM Branch Manager Harry Rosenblatt is making a weekend visit in Boston.

New Haven Theatres Softball League is getting in practice with the Roger Sherman team playing that of College for the opening game. Paramount and Poli teams play next week end. Games are being played at Beaver Pond Park with all proceeds going to the cancer fund.

ST. LOUIS

These officers of the St. Louis Better Films Council were installed last week at the Congress Hotel: President, Mrs. V. Ray Alexander; Vice-Presidents, Mrs. Lewis Haslam, Mrs. Joseph Lundergan, Mrs. Albert Toma, Miss Irene M. Peterson, Edward Schwalke, Senator Milton Napier (also general counsel); Recording Secretary, Mrs. E. H. Schreffler; Corresponding Secretary, Mrs. Robert L. Colyer; Treasurer, Mrs. William A. Berg; Auditor, Mrs. Hildegarde Cunliffe. Dr. Irvin S. Deer of Chicago addressed the meeting.

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The city council of Canton, Ill., rejected daylight saving 12-2. Commonwealth Riverside Drive-in Theatre Corp. of Kansas City, Mo., has been incorporated. Rubin Rosenblatt is the new St. Louis branch manager for Monogram-Allied Artists. Screen Guild Productions General Sales Manager F. A. Bateman was a visitor here. Glenn Bonner is the new manager of Fox Midwest's Grand and Illinois, Centralia, Ill.

Realart Vice-President Bud Rogers visited the owners of Screen Guild Productions here and local distributors. Paramount personnel gave a testimonial dinner for former Branch Manager Maurice Sweitzer at the Sheraton Hotel this week. Paramount District Manager Ralph C. LiBeau, who retires after 25 years with the company on June 15, was among those paying tribute to Schweitzer.

DALLAS

Underwood and Ezell's new Buckner Boulevard Drive-In Theatre will open June 4.

Seen on film row: Bill Chesher, of Littlefield, Texas; Dick Ballenger, of the Five Point drive-in, Lubbock, Texas; Johnny Blevins of the Majestic and Crest Theatres, Dublin, Texas; Bill Arthur of Granger, Texas; E. B. Wharton, of Rule, Texas. W. J. Underwood of Underwood and Ezell Theatres, is in St. Paul's Hospital for observation.

Wary of Drive-ins

Minneapolis theatremen are watching a new development in the area—a 16-mm. drive-in to accommodate 100 cars on the edge of Huron, S. D., which is planned by two brothers, Edward and Alva Taylor.

HARTFORD

Sam Horwitz, assistant manager of the Poli, Hartford, and Earl Hannah, assistant at the Strand, Thompsonville, took time out—Horwitz going to New York to aid his dad's business during the latter's illness; Hannah left for Arizona on a sick leave.

The Turnpike Theatre Corp., Newington, Conn., opened its recently-completed Pike drive-in, with Hartford's Joe Dolgin as general manager. Head of the concern is Robert Gloth of Hartford. At Pittsfield, Mass., the Tyler Theatre was taken over by Sam Rosenblatt of Troy, N. Y., from Mr. and Mrs. William Chase.

Jerry Blumenthal has been appointed assistant house manager at the State. Adele Harris, daughter of the State's Managing Director Ted Harris, and Mrs. Harris, marries Hartford's Victor Feingold on June 20.

More than 100 persons are expected to be in the Egyptian Room, Hotel Bond, Hartford, Wednesday night, June 9, to honor Ruben K. Lewis, for 25 years business agent of Local 84, Hartford, IATSE. IATSE International President Richard F. Walsh will attend. Charles Obert, M. & P. Allyn; Lewis Mello, Loew's Poli; and Harry Sweet, Warner Strand, are on the arrangements committee.

David Seidman, manager of E. M. Loew's Mohawk, North Adams, Mass., in show business for 50 years, has retired to live in Florida. Replacing him is Al Donovan, from the Capitol, Lynn, Mass.

SAN FRANCISCO

James B. Howell, Jr., president of San Francisco Drive-In Theatres Corp., announced that the 800-car, $200,000 Starlite Drive-In Theatre on Linden Ave., South San Francisco, will open Aug. 1. Ninety thousand yards of fill is being used to grade the 14 acre parking area. The drive-in will operate under the Hollingshead patent.

Jack and Nate Blumenfeld of the circuit bearing their name took their first degree in the Pacific Lodge of the Masons. Universal's Bill Parker has resigned as manager to go on the road with his own picture. Salesman Abe Swerdlow replaces him. The "Ice Follies of 1948" will be back at its old stand, Winterland, on June 9.

COLUMBUS

Independent Theatre Owners of Ohio Secretary P. J. Wood is the new treasurer of Variety Club Tent No. 3, succeeding the late J. L. Luft. Annual convention of the Independent Theatre Owners of Ohio has been set for Nov. 30 and Dec. 1 at the Deshler-Wallick Hotel, Columbus, Secretary Wood announced.

After two weeks of films, the Gayety, former burlesque house, closed for the summer. Manager Max Wald said the house will return to burlesque in the fall. Here for appearances at the premiere of 20th-Fox's "Green Grass of Wyoming" were stars Peggy Cummins, Charles Coburn and Martha Stewart, and Virginia Jessup of Lancaster, chosen "queen" for the film's world debut.

Co-Owner Al Sugarman of the World Thea-

REGIONAL NEWSREEL

tre has appointed Walter Lasker his foreign-film booker in New York. MGM Cameraman Joe Farley is here visiting his sister, Mrs. R. J. Hooffstetter. RKO screen-tested Beverly Cochran, College of Education sophomore, who was chosen "Miss Ohio State" at the finals on the stage of the Palace.

PITTSBURGH

The engagement of Renee Soltz, daughter of Jake Soltz, who operates the Rhumba Theatre here, to Eugene Lichter of this city, has been announced. Larry Schacter has been appointed Eagle Lion salesman in the Northwestern area, succeeding Sydney Stoller, resigned. Marcia Cohen replaces Alan Tolley, also resigned, as booker here.

Confidential Reports Branch Manager Tom Holand has been appointed west coast district manager, replacing Barry Halbert who died last month.

The local 20th Century-Fox exchange will have two June brides; Grace Thomas will become Mrs. Car Lauderback, June 19, and Annetta Sylvester will be Mrs. Orlando Chacha, June 22.

Gabe Rubin, of the Art Cinema, Pittsburgh, and his associates are constructing a drive-in theatre in Baden, Pa., which is expected to open not later than mid-June.

James Totman, for the past seven years head of advertising and publicity for Warner Bros. Theatres in this zone and 20 years with the company, has been appointed successor to the late Tom Fordham as district manager in the Northwestern Pennsylvania area, with headquarters in Pittsburgh. Henry Burger, assistant, takes over Totman's publicity post, and Jack Kahn, formerly with the company, is returning as Burger's assistant. Another promotion announced by Zone Manager M. A. Silver is that of Charles Comar, manager of the Enright, East Liberty, to head of the personnel department here, repacing Fred A. LaBelle, who is on an extended leave of absence due to ill health.

MILWAUKEE

"Duel in the Sun" may now be seen here at the Riverside Theatre. Gerald McMillan of Oshkosh has succeeded Don Harrington as manager of the Grand and Times theatres, Clintonville, Wis. Harrington was promoted by the S. and M. Theatre Company to manage its two theatres in Marshalltown, Iowa.

Fox Wisconsin Amusement's Harold Fitzgerald was named chairman of the welcoming and farewell committee for the Norwegian vessel, Ornefjell, on its arrival here and departure for Norway as a part of the Friendship Fleet program during Wisconsin's centennial celebration. The ship left Milwaukee May 27 and will return in August with immigrant families.

OMAHA

Paramount Omaha employes gave a farewell dinner and a gift to Branch Manager Donald Hicks who moves to Des Moines to head the branch there.

Among recent vacationists: 20th-Fox Booker Evelyn Machmuller who planed to New York; 20th-Fox Inspectress Mae Westerman, and Universal-International Booker William Laird.

Phoebe Munford is a new RKO stenographer; Mary Catherine Brown has resigned as Columbia biller; Jim Foley has resigned as an Eagle Lion salesman to join Film Classics in the same capacity. Eagle Lion Branch Manager Ed Cohen attended a Chicago meeting. Mrs. Carl White of Quality Theatre Supply underwent a finger operation as result of breaking her hand. Betty Cox will represent the Omaha area at the June meeting in New York of the American Guild of Vaudeville Artists.

Owner A. F. Seff has opened his new theatre at Sioux City, Ia. The Elk is the name of Byron Hopkins' new house at Bellevue, Neb. Theatre Enterprises has begun building a 1,100-seat house at Nebraska City, to replace the theatre destroyed by fire. Manager Stanley Blackburn arranged an "all-award winner" program to observe the 25th anniversary of the Omaha Theatre. Ronald Colman's "Oscar" was on display locally.

GOP Video Coverage?

It is rumored in Philadelphia that Warner Bros. and 20th Century-Fox are dickering with the political powers for permission to install large-screen television in their downtown theatres for telecasts of the G.P.O. convention. If the deal falls through, the Fox Theatre plans to install television units in the lobby and lounges for both conventions.

CHICAGO

Attendance at theatres by teen-agers is expected to increase due to the amended curfew ordinance, lowering the age limit from 18 to 16 and raising the hours to 11:30 Friday and Saturday nights and to 10:30 on other nights.

RKO Assistant Division Manager Jerry Shimback has returned from Kansas City where he conferred on the proposed acquisition of the 3,049-seat Mainstreet Theatre by RKO Theatres. Ted Tod has resumed as field man for Selznick after a long rest necessitated by a back injury. Balaban and Katz District Manager Dave Balaban is back at his desk following a two-week illness. Manager Sam Sobel of the Riveria reported several hnudred dollars of receipts were stolen by thieves. William Jewell is managing the Davis Theatre.

Barger's Rialto has been modernized with new carpets, projection room equipment and screen installed. Valos Circuit has completed its $100,000 improvement program on the Geneva, Geneva, Ill. T. J. Cleary has opened the modernized Colonial, Wabash, Ind.

Louis Berman is manager of the Universal exchange in Chicago, and Jack Bannon of its Milwaukee branch. Mike Yahr is district manager for RCA's equipment division.

Variety Club golf tournament is set for July 16 at the Westward Ho Country Club.

NEW YORK

Business in general has been off despite the rains.

Filmrowite Violet Fuccit announced her engagement this week. Film Classics Office Manager Sid Weiner is the father of a daughter named Abby Helene. George Reisner of the York Theatre here is shopping for a ship, preferably a cabin cruiser to serve as a summer home at Bayville, Long Isand. MGM's New York Salesman Howard Levy is out fishing again and bringing back ones that are big enough not to cause him to use his picture-selling arts to persuade the public.

United Artists Salesman Dude Perry, who has been plodding through the rains of the Adirondacks, is back in New York again. The 36 ladies who make up the Paramount Choral Society went professional and gave a for-pay concert at Town Hall with funds going to the New York Foundling Hospital.

LOS ANGELES

Nate Gerson, veteran Cleveland industryite, visited his sister-in-law and nephew, Murray, who works at Monogram here.

Charles P. Skouras, an honorary colonel in Allied Post 302, American Legion, helped co-sponsor the annual Americanism meeting of the group last Tuesday night. He made the presentation of medals and citations to winning cadets of ROTC units in competitive drill.

(Continued on Page 32)



BEACON AWARD FOR RODNER. The annual Motion Picture Associates Beacon Award for meritorious and patriotic service is presented to Harold Rodner, Warner Bros. executive (right), at the dinner and dance held last week in New York. Making the presentation is Arthur Mayer (center) and Morris Sanders, officers of the MPA. The Will Rogers Memorial Hospital shared in the receipts from the annual social affair.

REGIONAL NEWSREEL

(*Continued from Page* 31)

W. H. "Bud" Lollier, past commander, and another Fox West Coaster, served as master of ceremonies.

In town for a visit is Ed Lachman, president of Allied Theatres of New Jersey. George Bowser and his aides—Paul Scherer, John Hodges and John Healy—arrived in town May 21 from Portland, the last leg of a six-week trip to all of National Theatres' circuits.

National Screen Service started its regional conclaves last week at the Ambassador Hotel for 12 western branches. The eastern delegation included president Herman Robbins and sales chief George Dembow.

LOUISVILLE

The Iroquois Amphitheatre's 10th anniversary celebration started with the opening of season ticket sales at its downtown box-office. Six shows have been scheduled from July 5-Aug. 16. Work is progressing nicely on Arnold & Sisco's new Melody now under construction in Bardstown, Ky., and an early opening date is contemplated.

Three new theatres are scheduled to open in Kentucky during the first part of June; Bennett and Smith's Valley, Taylorsville; Foster Lane's Lane, Williamsburg; and Walter L. Campbell's Bell, Ravenna. Also the William Tell at Tell City, Ind.

Mr. and Mrs. Bruce Aspley of the Aspley Theatres, Glasgow, Kentucky, stopped over enroute to Indianapolis. Other out-of-town exhibitors on the row were: C. K. Arnold, Arco & Crystal Theatres, Bardstown, Ky; Oscar Hopper, Arista Theatre, Lebanon, Ky.; George Peyton, Griffeth Theatre LaGrange, Ky.; A. N. Miles, Eminence Theatre, Eminence, Ky.; G. M. May, Dream Theatre, Corydon, Ind.; Louis Chowning New Washington, New Washington, Ind.; Lewis Baker, Star Theatre, West Point, Ky.

WASHINGTON

Charles McGowan, head of the Warner contact department, and Frank La Falce, director of advertising and publicity, spent three days touring Warners' Virginia Theatres, going over problems and policy with Lamar Keen, Capitol, Winchester; Charles McKinney, Masonic and Ridge, Clifton Forge; Henry Clark, Virginia, Harrisonburg; Frank Shaffer and Edward Purcel, Dixie and Strand, Staunton; and Ralph Daves, State and Lyric Theatres, Lexington.

Loew's Capitol Theatre Managing Director Gene Ford has been awarded a special plaque by the Armed Forces Radio Service at Walter Reed, "in appreciation for the many hours of excellent entertainment afforded the patients of the hospital."

Mrs. Jerry Adams, wife of the MGM branch manager, got the orchid for being the "newest" mother at the Variety Club annual luncheon for mothers on May 17. Her son was born on April 28.

Pat Jones, of the Warner publicity department, announced the birth of a daughter, Sharon Margaret Jeanrenaud. Dorothy Psira will leave Warners' contact department in June to await a blessed event.

General Manager Frank Boucher was "profiled" in the Washington *Times-Herald*. The story covered his career in the motion picture industry from the age of 12, when he cleaned benches at Harry Crandall's open air movie at 25 cents a week.

Sidney B. Lust is planning another drive-in theatre, between Hampton and Newport News, Virginia.



SALUTE SULTAN OF SWAT. Babe Ruth, California's Governor Earl Warren, and Allied Artists President Steve Broidy, were honored guests at the opening of the new West Coast Lincoln-Mercury factory. The Babe was a West Coast visitor to consult on filming of "The Babe Ruth Story" produced by Roy Del Ruth for Allied Artists.

Penny Shortage

Increased one-cent fare by Chicago street car and other transportation concerns has caused a penny famine so that Chicago film theatres are sometimes unable to obtain enough pennies to make change for tickets. Recourse will be had to the Federal Reserve Bank to issue more pennies.

KANSAS CITY

Loew's Midland Manager Howard Burkhardt is back from his eastern vacation and telling about the whoppers he caught off Long Island and the legit shows he saw in Manhattan.

The Allied Independent Theatre Owners office here has now set up a service through which member exhibitors may buy pop corn boxes with name imprinted. RKO-Orpheum officials from the regional office in Chicago were down last week sizing up the Mainstreet Theatre for the planned opening next fall.

VANCOUVER

Canada can forget for some time rosy dreams of movies made in the Dominion by J. Arthur Rank, in the opinion of J. H. Lawson, president and general manager of Odeon Theatres in Canada, who is a Vancouver visitor. Rank had hoped to produce pictures in Canada soon, but Lawson believes it will be impossible because of the present difficulty in converting British funds to Canadian dollars. Lawson is on an inspection tour of Odeon holdings in British Columbia.

Unexciting business all over town, despite the arrival of five new pictures. The weather has been fairly good, so there seems nothing to blame but the product.

A $30,000 moving picture theatre and a bowling alley are planned for Enderby, B. C., by local business men. The town, a farming community, is at present being serviced by a 16-mm. circuit. New theatre will run the standard type of pictures.

Cupid has been busy in the show business here. Jean Anderson of Odeon-Hastings will take a trip to the altar in August. Two members of the MGM staff, Kay Flockhart and Marjorie Spencer will be married in June. Marjorie Hayter, eldest daughter of Earl Hayter, Odeon's British Columbia supervisor, will marry Dennis Lane of Vancouver, June 9.

PHILADELPHIA

Universal-International moved into its new exchange building Monday. Morris Wax's Pearl is the talk of the neighborhood since it has been remodeled. Stanley Warner Publicist Bill Nabut is expected to marry Bernice Bringman of the Pat Stevens Model School this summer. Paramount Mideast Division Manager Earle Sweigert is celebrating his 31st year with the company. Columbia Office Manager Walt Donohue is back at his desk after a siege of illness. Mrs. Dorothy Gates, secretary to Clark Film's Dave Rosen, is the mother of a boy. Censor John Fisher became a grandpop again last week when his son, RKO Booker Eddie Fisher, became the father of a boy.

Warners' Biller Rose Segal vacationed at Worcester, Mass. Allice O'Donnell, former Eagle Lion "hello" girl, has been promoted to booker's secretary to replace Grace Ambrosini, now contract clerk. Jean Freed, formerly contract clerk, is now secretary to District Manager Joe Minsky. Jeanne Greenberg of Allied Associated Independent Theatres is honeymooning with Husband Feldman at Miami. Twentieth Century-Fox Sales Manager Sid Horowitz was called to Boston by his father's illness. The elder Horowitz has since recovered. Mr. and Mrs. David Moliver have moved into their new home in Germantown.

BALTIMORE

Strike of the crabmeat pickers in Crisfield, Md., during the past seven weeks has cut into the grosses of the Arcade there. Pudgy, son of Windsor Theatre's Morris Oletsky, had his tonsils out last week. Tom Ayres of the Ayres circuit suffered a heart attack last week; his son Layton has taken over the theatres in Georgetown, Seaford and Bridgevile, Del., until he recovers. Mrs. Paul A. Hornig, wife of the Horn's co-owner, died recently.

The testimonial dinner to retiring Variety Chief Barker Fred Schanberger, Jr., was a big success with Executive Director William McCraw of Variety International, Loew's Carter Barron, George (Redskin, not state secretary)



WELCOME BRITISH STAR. Edana Romney, who produced, co-authored and is starred in "Corridor of Mirrors," J. Arthur Rank production to be released in the U. S. by Prestige Pictures, unit of Universal-International, photographed with Joseph H. Seidelman, U-I vice-president in charge of foreign distribution, and President Nate J. Blumberg, at the reception tendered in New York by U-I and the J. Arthur Rank Organization.

REGIONAL NEWSREEL

Marshall, Loew's William K. Saxton and Mayor Tommy D'Allesandro attending.

Lauritz Garman, president of Maryland Motion Picture Theatre Owners is back after attending the national Allied directors' meeting in Denver, delayed somewhat by motor trouble in Philadelphia. Bernie Seaman gave a party in honor of his brother Sid's engagement; Major John Valtz, who used to manage the Town, has been assigned to the Second Army Headquarters, Maryland District, as public relations officer. Max Goodman of the Goodman circuit is rhumbaing like nobodys business these days; Barry Goldman is under the doctor's orders to lose weight! Loew's Washington Publicist Jack Foxe was in New York for a home office conference.

HARRISBURG

Senate Staff Chief Vic Oder had a busy day last Sunday when the assistant manager, two cashiers, and three usherettes took the day off for a trip to New York. The travelers were Betty Stepp, Ruth Starry, Ruth Signer, Betty Auker, Ginger Coleman and Shirley Murray.

The Mt. Wolf, in York county, is the newest theatre in the Mark Rubinsky chain. Ira Sherk is the new manager. Rubinsky sold the Newmanstown to Gilbert Wolfe, a former circuit manager.

Nick Todorov, of the Todorov family of which locally almost every grown member is a theatre employe, is the new manager of the Capitol and assistant to Mark Rubinsky in his circuit. Roy Whisler is maintenance man for the circuit. New managers recently announced are John Riley, Hollywood in St. Clair; and Edward Warner, the Dallas and Lyric in Dallastown. Miss Ida Rubinsky, office manager, attended a Hadassah convention in Reading.

The Bureau of Municipal Affairs of the State Department of Internal Revenue has completed a summary of taxes levied by municipalities this year following the passage of Act 481 by the 1947 Legislature.

Ike Davis, maintenance man at the Colonial, was in Scranton for a testimonial dinner. Pat Horton has resigned as the Capitol's candy counter attendant. Jack Trumbo, assistant manager, Colonial, was confined to his home by illness. Volnutary contributions from employes were accepted in Fabian houses for the Will Rogers Memorial Hospital at Saranac, N. Y.

CLEVELAND

Nobody's happy about the picture business in this area with all exhibitors claiming the box-office is off and blaming it either on the season, daylight saving time or product. Opinion seems to be the trend is to action pictures.

Jerry Scholer, manager of Warners' Ohio at Sandusky, is in the Cleveland Clinic for an operation. Leroy Kendis of Association Theatres, who underwent a spinal operation less than three weeks ago, is at his desk. Cooperative Theatres Chief Milton A. Mooney, who came home from the Variety Clubs International convention with a sunburn that laid him up, is back in bed this time with a sprained back. Paramount District Manager Harry H. Goldstein is back from the company meeting at Atlantic City full of enthusiasm.

The League of Showmen's Wives, a group of Variety Club members' wives, selected Mrs. Jack (MGM) Sogg and Mrs. M. B. (Washington Circuit) Horowitz as Queens for the day.

Salesmen's Union?

Baltimore film salesmen are awaiting ballots from the National Labor Relations Board to vote on the Colosseum of Film Exchange Salesmen for the purpose of collective bargaining with the distributors. From opinions expressed here from various sources, it seems likely that the salesmen will be unionized before the end of June, and by unanimous ballot.

B. W. Payne of the same-named film service has put his 26-foot cruiser, Sea Dust, out for lake travel. Tent girls who worked for Oscar Ruby 20 years ago in the old Pathe Exchange held a reunion last week and called on Ruby at Columbia where he is manager. His secretary Claudia Ostrum is the only one still in picture business.

Warners' Colony Manager Harold Friedman is the father of a daughter named Marty Ellen. Geri Shartin, daughter of Theatrical Enterprises' Bill Shartin, has gone into the rubber tile flooring business. Universal-International had a series of changes last week with Office Manager Lee Goldsmith getting transferred to Atlanta; George Flynn was promoted from head booker to salesman with Wilbur Grant moving into his place and Saul Lane succeeding Grant as assistant booker. Richard Rasgaitis, booking clerk, though brought the honor and the glory to the office when he won the State Roller State championship in a Springfield exhibition, coming in as top man in three divisions. He already has 14 medals, three trophies and is a silver medalist for proficiency.

TORONTO

Business has taken the usual pre-summer drop and on top of that the province of Ontario has notified every exhibitor that the new tax on theatre admissions for hospitals is going into effect. The exhibitors are passing it on. Meanwhile the Dominion of Canada, which has abolished the war-time tax measure for the entire country, announced that the tax take for the fiscal year ending March 31 was $15,369,000.

Exhibitors here are beginning to accept the fact that they need a public relations program, especially in tax matters, and a central office may be set up in the Motion Picture Branch of the Toronto Board of Trade.

The Composers, Authors and Publishers Association of Canada has petitioned the government for an increase in music license fees for theatres.

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REGIONAL NEWSREEL

LONDON OBSERVATIONS

Theatres Aid Drive Honoring Americans Who Lost Lives In Britain During War; Box's 'Daybreak' Is Censored

By JOCK MacGREGOR

Too often the cinema is regarded as a money grabber and too rarely are its many charitable efforts acknowledged. It was therefore an added pleasure while attending the luncheon given by the American Memorial Chapel Fund to hear the trade being adequately recognized by Sir Clive Baillieu.



Jock MacGregor

The organizers believed that the man in the street would like to contribute his mite to the chapel which will be built in St. Paul's Cathedral to commemorate the Americans who gave their lives while stationed in Britain during the war. The problem was how to reach these potential donors practically.

Someone thought of the cinema. They approached CEA General Secretary Walter R. Fuller and asked if collections might be made at performances. Not only was this agreed, but the trade mustered around. National Screen Service produced a trailer and Eastman Kodak gave the stock. Twelve thousand cans of film were carried without charge by Film Transport Services.

The response to this action was realized at the luncheon when Sir Philip Warter and J. Arthur Rank handed over checks for $230,000 representing collections, made up of small donations, in their circuit houses.

At this gathering of political, church and society leaders, the trade was well represented. In addition to the circuit chiefs, there were President Dennis Walls, Treasurer Teddy Hinge, W. R. Fuller and Miss Scott from the CEA and President Dave Griffiths and Secretary Frank Hill from the Kinema Renters Society. From ABC also came Joint Managing Director Jack Goodlatte and Public Relations Chief Lt. Col. Sidney Lewis.

* * *

Last week's explanation of the new selling scheme with which J. Arthur Rank has been lobbying leading showmen was confusing because of a typographical error. Rank's plan is based on a series of break figures with an individual percentage for each, ranging from 20 per cent to 70 per cent.

Purely as an example, the exhibitor might pay 20 per cent on a break figure of £100, 25 per cent on the next £100 and progressively until the top was reached, when the full 70 per cent would apply to the balance.

So long as the break figures, which may be based on the previous year's average trading, are right, you will find, if you work it out, that this is a sound trading arrangement. If the picture flops, the showman does not lose; if it is a hit, the producer gets his proper return. In regarding the scheme, it must be remembered that Rank is on both sides of the fence, knows the problems and must be fair to his two groups of investors.

One expects shocks in studios, but frankly I am not sure whether Publicist Reggie Wolff or myself got the bigger one going on the set for Nat Bronsen's "The Silent Dust." The art department had based the frontage of the country manor on Bradenham House, where I used to live and still spend my weekends. A large photographic blowup of the drive completed the illusion. Outside, everything was identical, but inside was a completely different house. It was quite an odd sensation and, strangely enough, the scene being shot contained the line "It's a small world." Now I have promised to go with the unit when they do the location shots.

At Shepperton, the same day, I also found myself well in the picture. Herbert Wilcox was making "The Girl Who Stayed at Home" in Technicolor, and Anna Neagle wore a coat lined with Scottish tartan. "Is that a Robertson plaid?" (her real name) asked Herbert at the end of a rehearsal. She did not know, but I was able to put them right. It was the MacGregor.

* * *

The British censor has certainly made a mess of Sydney Box's "Daybreak." He has objected to passages on unusual grounds—mainly because the plot concerns the public hangman, and capital punishment is a ticklish point today. Since a different version of this Ann Todd starrer will go to the U. S., STR is withholding a review until this print is available, as a notice under present circumstances would not be fair to the producers or artists.

Started by the "No Orchids" controversy, a grand scale debate on censorship is likely. Other films are now falling foul of watch committees.

* * *

Sir Alexander Korda's deal with 20th Century-Fox is superseded by an agreement with David O. Selznick. He has got around quite a bit in recent years, having had ties with UA and MGM, and the new arrangement seems logical, since both producers have been releasing setups only in their own countries.

Frankly, I shall get more excited when the pictures are actually in production, as there have been so many plans from London Films and so few have materialized. During the last year there have been lavish receptions for Orson Welles and Cary Grant. Much publicity was garnered by these occasions, but the starting dates for their respective productions have not been so much as whispered.

The announcement of the deal lists Korda's producers and deleted in ink are the names of the Rankers, Sydney Gilliat and Frank Launder. This was a premature announcement, but a deal for one picture has now been signed.

* * *

For the record: Anticipate a key executive changing his job in September . . . Nice to speak to Jimmy Hutchison on the phone and hear that he should be out of the hospital next month . . . Lana Turner is the second Hollywood glamor girl to fall foul of the London press in recent months; her crack, "MGM loused it up," at the reception, was not appreciated.

(*Continued from Page 33*)

United Artists District Manager Charles S. Chaplin went to Montreal to attend the presentation of the Gradwell Sears trophy to Exchange Manager George Heiber.

A number of theatres, acting on the recommendation of Chairman O. J. Silverthorne of the Ontario Government Theatres' Branch, have adopted a policy of segregating juveniles from adult patrons at Saturday and holiday matinee performances except when the children are accompanied by parents. Jerry Campbell, former manager of the Stoney Creek Skyway, first Drive-In in Canada, has become manager of the latest, the Sunset at Brantford.

PORTLAND

William Edris, Seattle hotel operator-food packer, has acquired all interests of the Pioneer Securities Company (The Jensen Von Herberg Enterprises) for a reported $2,000,000. Deal includes the Liberty, three other Seattle houses, and the Roxy, Enumclaw, Wash.

Fred Conrad has been transferred from Bill Foreman's Auto-Vue drive-in, near Tacoma, to the new Duwamish drive-in in Seattle. He will act as booker for the Duwamish, which he will manage, and also for the Auto-Vue and Starlight drive-in.

The new Starlight Drive-In Theatre built by Chester Nilsson and Les Theuerkauf, south of Tacoma, was set for official opening on May 26. Verna Smith has been appointed night manager of the Princess, Edmonds, Wash. Kenny Hughes, for some years manager of Evergreen Theatres in Vancouver, Wash., has been named manager of the Liberty, Portland, and Carl Miller of Portland succeeds him. John Dorr, Chicago, buyer for Mid-State Theatres, accompanied by El Keyes, was on Seattle's film row.

Bob Blair, veteran Paramount exploiteer, is back in Seattle after an extensive trip through northwest key points.

Paramount reopened its Portland exchange with Wayne Thiriot as manager.

BOSTON

Art Moger, eastern division director of advertising and publicity for Warner Bros. and himself a former newsboy, was guest star on the Boston *Daily Record* newsboys' program on WMEX this weekend, conducting a musical quiz with the young newsie salesmen answering the questions.

Bert MacKenzie, former MGM publicist in this area, is still resting and will be able to announce new plans sono.

Astor Manager Bernard Stuart says that business at the house has been greater during the past four weeks than at any time in its history, despite a reported slump in other amusement centers.

Foxboro race track has been granted 28 nights of harness racing in June in addition to 42 in the fall despite protests. E. M. Loew is interested in this operation.

The Variety Club of Boston aided in procuring the "Truth or Consequences" program over

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

NBC from Children's Hospital in which members of the Boston Braves were featured. The drive was to aid in raising funds for Cancer Research.

Bennet McInnis, well-known dorman said to know more people than any other individual in Boston, has been elected president of the Canadian-American League of Boston. Phyllis Pons, who won the title of Miss Television in the first annual television show here, will have a screen test soon. Jack Saef, publicist at the Paramount and Fenway theatres, again will have his summer residence on the South Shore.

INDIANAPOLIS

Universal-International Southern Division Manager Frank J. McCarthy and Division Manager Peter Rosian were here Monday and Tuesday in a huddle with Branch Manager Ted Mendelssohn.

Columbia Manager Guy Crain was reported ill several days last week.

20th-Fox Publicist Jim Keefe was a business visitor at the exchange. Universal-International Assistant Booker Jack Benson has been transferred to the Atlanta, Ga., exchange. He is succeeded here by Michael Dellacona, from the New York office. Angelo Chiarenza of the Grand, Cambridge City, Ind., has been hospitalized. Harry Watts of the Alhambra, Knightstown, Ind., is a patient at St. Vincent's. B. L. Nickbarg of the Lincoln, is recuperating after a major operation at the same place.

Syndicate Theatres, Columbus, Ind., has taken over the Storm Theatre, Oakland City, Ind., from Mrs. Alma Foster.

Warner Bros. Head Booker Herbert Gaines has been transferred to the Buffalo, N. Y., office. He is succeeded by Cashier Ned Tillman. Assistant Cashier Barbara Apple succeeds Tillman and Bookkeeper Nancy Sullivan has been appointed assistant cashier.

Mr. and Mrs. I. A. Kalver, operators of the Adams and Cort Theatres at Decatur, celebrated their golden wedding anniversary May 22 with a dinner dance in the Gold Room at the Congress Hotel, Chicago. At the same time Mrs. Sarah Max, mother of I. A. Kalver, will celebrate her 90th birthday.

DENVER

New officers named by Allied Rockey Mountain Independent Theatres, most of them reelected, include John Wolfberg, president; Joe Ashby, general manager; Joan Livingston, secretary; Walter Ibold, treasurer; and directors Fred Lind, J. R. Smith, A. N. Beezley, E. K. Menagh, J. K. Powell, Colorado; Tom Knight, Lloyd Kerby, Worland, Wyo.; Carl Garitson, Marlin Butler, New Mexico; Charles Flower, A. S. Kehr, Nebraska, and Hobart Gates, South Dakota. The group decided to operate a buying combine for candy, popcorn and theatre supplies; asked their members to sign only three-month contracts with Ascap, and had open forums on industry problems.

Duke Dunbar, former secretary of the old film board of trade, and for four years assistant attorney general, will run this year for attorney general on the Republican ticket.

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!



PRE-WEDDING BELLS TOAST. Harry M. Warner and his nephew Jack L. Warner, Jr., at a buffet dinner and cocktail party celebrating the latter's forthcoming marriage to Miss Barbara Richman.

Robert Bram, Universal head booker, has been promoted to Cleveland in a similar capacity. Dick Stafford, assistant booker, succeeds him.

Al Lawter, manager the Denham, his wife Ruth, and William Fitzgerald, publicity director, fought off a thug who tried to get away with a $1,600 money sack they were taking to a night depository.

Clyde Pease, former Webber manager, is now selling theatre supplies for Ted Knox. James Parsons, owner the Isis, Aspen, Colo., is doing a $7,000 remodeling and improvement job. Lionel R. Semon has opened his $125,000, 750-car drive-in, Pueblo, Colo.

CHARLOTTE

H. M. Gibbs, for 10 years projectionist at the Beddingfield-Little Visualite, Charlotte, is now managing the company's drive-in between High Point and Thomasville, N. C. W. M. Corbett has opened the Crystal, White Lake, N. C. Robert Kidd, who left the Paramount office manager post some months ago, is now a Warner booker. Fox Head Booker Bill Henderson has resigned and joined the Selznick exchange as office manager. Mrs. Sarah Ledwell, former Paramount booker and later secretary to Exhibitor Watt Parker, is now in the field of medicine, as secretary to Dr. Francis Martin.

R. C. Saunders of Theatre Booking and Equipment Service has moved to his new home on Providence Road. Mrs. J. E. Shute has sold the Pastime, Monroe, N. C., to W. W. Presson and R. M. Dabney who will operate it until they complete their new theatre on Franklin Street. Bill Mattingly, former MGM salesman, called on friends here.

The Pless Bros. opened their $100,000 Dreamland drive-in between Asheville and Black Mountain, and H. H. Everett, Worth Stewart and H. D. Hearn opened the drive-in at Kannapolis. Construction has started on the new Darlington in Darlington, S. C.

Park to Offer Movies

Glen Echo, amusement park in Washington, D. C., is planning to offer old movies, horse operas and slapstick comedies this summer, as additional "come-on" for the public, giving exhibitors a new headache.

MINNEAPOLIS

Fire completely destroyed the Royal at Rushford, Minn., and the Ritz, Veblen, S. D. The Royal's fire is being investigated for possible arson.

New on film row are Bob Azbell, United Artists booker, and Patricia Nelson, biller at the same place. 20th-Fox Booker Ben Lander has been vacationing in New York. 20th-Fox Salesman Jack Cohan left for a two-week holiday in St. Louis and other points south. Paramount Office Manager Harold Schneider is touring the East on his vacation.

Recent out-of-town exhibitors on film row were Paul Perrizo of Blue Earth and Winnebeggo, Minn., and Walt Sayler of Wishek, N. D. C. W. Trampe, franchise holder of Monogram in Milwaukee, was in town.

Screen Guild will begin a 13-weeks' sales and playdate drive June 20 as a testimonial to Dorothy Wilk, office manager of the Minneapolis exchange.

CINCINNATI

National Screen Salesman William Filger will motor to the west June 13. While there Filger will see his uncle, George White, of "Scandals" fame. Elmer Lux, Darnell Theatres, Buffalo, was in Cincinnati attending to booking details; and then went to St. Louis for his daughter's graduation from college. Mrs. E. L. Shakespeare, National Theatre, Cincinnati, is hospitalized. Georgia Ray, RKO Theatre office, will be married May 29 at Atlanta, Ga., the home of her mother, to Richard Neubert, of Cincinnati. Another coming marriage is that of Paramount Secretary Thelma Dellerman, July 3, to Frank Gratsch.

Fox Cashier Virginia Meyer left for a Flor-

(*Continued on Page* 36)

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REGIONAL NEWSREEL

(*Continued from Page* 35)

ida vacation. Nancy Marcus, Indianapolis, visited film row after an absence of some time; ditto Carroll Lawler of the Shea New York office. The mother of Jonas Thomas, manager of the Mt. Lookout, Cincinnati, died suddenly from a heart attack, at her home in Greenville, Ohio. Jim Wilson, Riverside Theatre, Cincinnati, has been hospitalized.

Joseph Harris, president, and Budd Rogers, vice-president, Realart Pictures, New York, visited Lee Goldberg, Popular Pictures. U-I Shipper Bill Kaufelt has been made booker in place of Dick Breslin, resigned.

Eagle Lion has added Cincinnati and Cleveland to the exchanges under the supervision of District Manager Joseph Minsky who already had supervision over the Philadelphia, Pittsburgh and Washington branches.

SALT LAKE CITY

Favorite Films' Gordon LeSueur has taken over a dozen Hal Roach "Streamliners." Warners' Manager William Gordon is attending a convention in San Francisco. Exhibitors Jewel and Tweed of the Idaho Drive-Inc were calling on United Artists' Carroll Trowbridge this week. Charles Walker returns here June 1 after vacation to take over his manager's job at 20th-Fox, and Clyde Blasius headed into Idaho and Montana for a sales trip.

Joseph Lawrence of the Joseph Lawrence Theatres, Inc., is visiting here. He spends most of his time in Southern California these days. Monogram-Allied Artists' Don Tibbs is out in the territory selling; Film Classics Manager Dave McElhinney is expecting a visit from Tom Bailey of Denver with Bob Hurd, the Denver booker, coming along to install Al Mabey in the Salt Lake booker's job. Mabey is a veteran.

Film Classics has opened a branch office in Salt Lake City to be operated out of Denver by Tom Bailey.

Young, Rodney to Make Next Film at EL

Robert Young, film star, and Eugene B. Rodney, producer, will bring their independent company, Cavalier Productions, to Eagle Lion Studios for their next picture, "Twelve Against the World," in which Young will star. Eagle Lion will distribute the picture, which deals with the cleanup of Steubenville, O., by 12 clergymen of various denominations who banded together to rid their community of vice and corruption after all other means had failed.

Cummings to Chile

Robert Cummings will leave Hollywood for Chile to film his second picture for United California Productions following completion of his starring role with Loretta Young and Wendell Corey in Hal Wallis' Paramount production, "The Accused."

A 'Heavy' Role

John Ridgely has been signed for a "heavy" role opposite Helen Parrish in Monogram's "High Tension," current Bowery Boys film which Reginald LeBorg is directing.

Pace Elected Mayor

Omaha film row congratulations are due Francis Pace, owner of the Empress Theatre, Malvern, Iowa, on his election as mayor of that city. Pace had twice been a member of the Malvern city council.

Azteca Remodels Branch Office in Los Angeles

Azteca Films, under the presidency of Alberto Salas-Porras, recently completed extensive remodeling at its beautiful exchange in the heart of Los Angeles' film row. The office now occupies a large part of the corner of Washington and Vermont.

Reuben Calderon is the partner of Salas-Porras, and Gus Acosta manages the L.A. office.

Azteca handles pictures made only in Mexico, with Spanish dialogue, as contrasted with other companies that distribute Spanish and Argentine films. The company has headquarters in Mexico City.

Nolan, Sons of Pioneers Leave Republic Studio

Roy Rogers and Republic lost one of their staunch standbys this week when Bob Nolan and his Sons of the Pioneers left the studio.

The singing cowboys, who have been featured in the Rogers films for years, reportedly left the Yates lot to form an independent company of their own and will concentrate on radio, television and recording, as well as pictures.

The Nolan group is scheduled to leave Hollywood shortly on a personal appearance tour, to open June 15 in Seattle.

'Tuna Clipper' Next For Roddy McDowall

"Tuna Clipper," to be filmed with the cooperation of the San Diego tuna fishing fleet, has been set as the next film to star Roddy McDowall, with Lindsley Parsons producing for Monogram release.

Based on an original story by W. Scott Darling, the picture will go before the cameras Aug. 1, with much of it being made off the coast of Mexico. McDowall is also associate producer on the film.

Dorsey on the Move

Jimmy Dorsey and his orchestra checked in at Universal-International May 18 to do a musical featurette for Producer-director Will Cowan. A few days later (May 25) the band moved over to Paramount to appear in a Technicolor Musical Parade featurette, "Catalina Interlude."

2 Italian Films to Favorite

Two Italian features, "Sperdutti Nel Bio" and "Dove Sta Zaza" have been acquired by Favorite Films for U. S. distribution.

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!

Foreign Films At 'Crossroads' in U. S. Trade

Need Better Adv. Material to Justify Rental Demands U.S. Exhibitors Contend

By BILL SPECHT (News Editor)

Foreign films are at the crossroads in the United States. They can go either backward or forward.

This, strangely enough, is the opinion of both exhibitor and distributors and while both advance different views, they agree in the main that the future offers prospects which will require changed methods. As usual when there is an attendance drop, the exhibitor blames the distributor and the distributor blames the exhibitor.

One distributor who has few pictures and a very small operation frankly says the distributor is going to have to get out and sell—that the day of selling the exhibitor by mail is over. In the same breath he wants to know how he can afford to get out on the road and stay there on the limited playdates and rentals the exhibitors give him.

He frankly acknowledges that he hasn't the advertising matter he should provide exhibitors who request three sheets, window cards, etc.

Distributors' Dilemma

"I didn't have them," he said. "With the returns being what they are, I can't go to the costs of providing that material. Yet, the exhibitor has to have them if he is going to sell my picture for all that it is worth. He's entitled to them—that is, he would be entitled to them if he were willing to pay me a return that would enable me to provide the exploitation matter."

Coupled with views like this are charges that exhibitors are not putting out any effort to sell the picture and that while it is true in most large communities foreign pictures have a ready-made audience, the particular picture must be exploited sufficiently to call it to the attention of these potential patrons.

The exhibitor retorts that there isn't much he can do to exploit if he hasn't the material, though some exhibitors have proved that this need not hamper them when they actually want to do a showmen's job. Theatres, especially in New England, seem to have profited well by a direct appeal to foreign-language audiences through mail, or window cards in the foreign area or even foreign-language press where available.

Rentals vs. Drawing-Power

Exhibitors also have been able to claim that in many instances they have been paying too high a rental on foreign product and that while an exceptional picture may justify a 25 per cent rental with a sliding scale, these are apt to be comparatively scarce.

Exhibitors further point out that while a foreign audience may be good customers for a foreign-language film the picture must be good; that is it must be comparable to Hollywood production standards, since these movie-goers have been trained in screen entertainment by the Hollywood product. While an Italian or a French audience will turn out to support a good picture in either of these languages the same audience will stay away from an inferior one, and inasmuch as these foreign language communities are usually more closely knit than the average community groups, their adverse criticism is more devastating just as it can make their word of mouth advertising a potent business builder.

One interesting point brought out by a SHOWMEN'S TRADE REVIEW survey of the nation is that foreign films are apt to get a cordial reception generally. There does not seem to be any prejudice against them or any feelings of resentment similar to those which are sometimes noticed against American product abroad.

One exhibitor problem in playing foreign pictures seems to have resulted from jumping to the conclusion that a theatre could successfully convert to an all-foreign policy without first studying the situation and its audience potential.

All-Foreign Policy Fails

One midwest theatre which showed foreign pictures for a period of time has dropped the policy altogether. The going got tough after a few successful weeks—during which the house played top product—when the exhibitor started to buy inferior foreign product at flat rentals. Business dove and attempts to bring it back by booking a hit foreign film were unsuccessful. This theatre is now playing westerns.

In other localities larger houses trying an all-foreign policy have found it failed them, but smaller houses have managed to build an impressive business. In still other locations an occasional booking or a midweek booking has proved a phenomenal success. It depends upon the city, the exhibitor and the merchandising, all accounts agree.

The distributor on the other hand is faced with a headache. Because he is selling foreign

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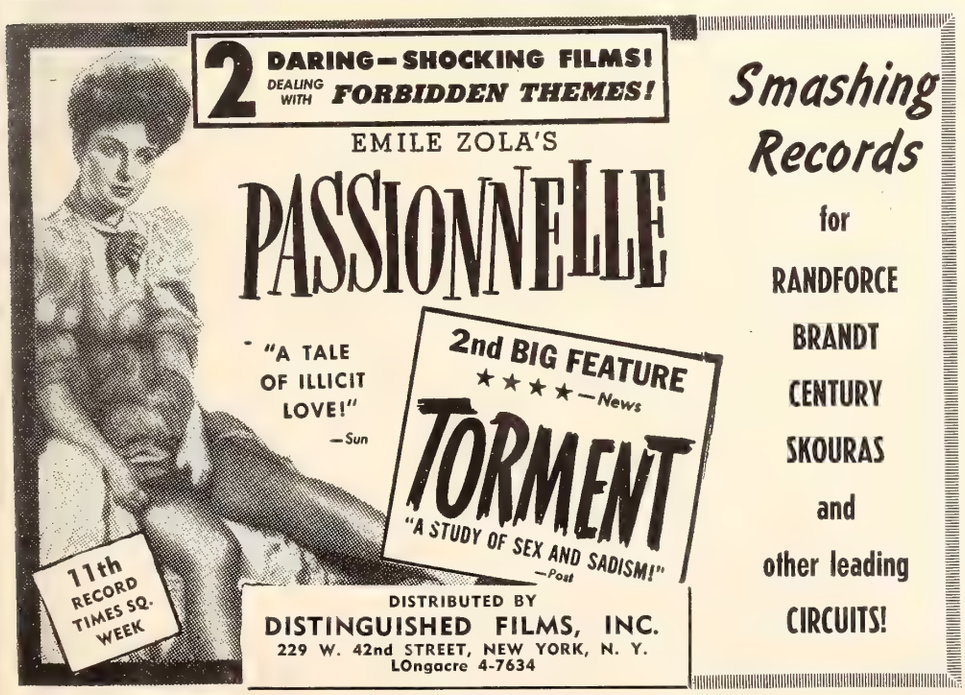
Combine Ads for Display Splash

Splash advertising for foreign-language films through day-and-date bookings to include billing for a minimum of nine theatres in one ad, will be tried out in the greater New York area by Siritzky-International around June 1 for the French picture, "Fanny."

The idea, which will also be carried out for subsequent releases by the company, is unique in that the distributor will foot the bill and pass it on to the exhibitor in the rental deal. It is intended first, a Siritzky executive explained, to center attention on the picture and by providing larger space than the individual house could afford, attract larger attendance and higher returns. The executive said that this was the first time such overall advertising for foreign films would be tried in the United States. The plan was used in France for American films shortly after talkies were introduced.

The plan calls for using some 150 agate lines over two columns in the principal New York dailies. Its greatest difficulty to date has arisen from the fact that some "class" houses do not want to be listed with "mass" houses and cannot be included. An additional difficulty is the necessity of having additional prints for day-and-date bookings, an expense which is also figured in the film rentals.

The idea will be watched closely by other distributors in New York, since the major distributor complaint at present is that exhibitors do not push their foreign product strongly enough, while major exhibitor contention is that distributors do not give them the needed cooperation.



FOREIGN PRODUCT BOOKING GUIDE

The current listing of foreign-language pictures is based on information supplied by U. S. distributors handling such films.

A. F. FILMS, INC.

French

The Toy That Grew Up. English Narration. 17 minutes. (Cartoon.)
The Biography of the Motion Picture Camera. English Narration. 20 minutes.
Daredevils of the Alps. English Narration. 20 minutes.
Camps of the Dead. English Narration. 20 minutes.
Rouad—Island of the Crusaders. English. Narration. 10 minutes.
Spelunking—A New Science. English Narration. 20 minutes.
Liberation of Paris. English Narration. 30 minutes.
Crafts of the Fire. English Narration. 10 minutes.
The Sunken Fleet. English Narration. 10 minutes.
Aubusson Tapestries. English Narration. 15 minutes.
Hermits of the Sky. English Narration. 10 minutes.
Four Years—A Summing Up. English Narration. 10 minutes.
The Wheels Turn Again. English Narration. 10 minutes.
The Passing Hours. English Narration. 10 minutes.
Art Survives the Times. English narration. 10 minutes.
Letter From Paris. English narration. 20 minutes.
Glass Bell. English Narration. 10 minutes.
France Regains Her Frontiers. English Narration. 10 minutes.
Spanish Gypsies. (Songs in Spanish). 10 minutes.
African Big Game. English Narration. 20 minutes.
Rhythm of Africa. English Narration. 15 minutes.
People of the Chad. English narration. 10 minutes.

ARTHUR MAYER & JOSEPH BURSTYN, INC.

French

Marie Louise. English Titles. Josianne. 93 minutes.
Portrait of a Woman. English Titles. Francoise Rosay. 83 minutes.
The Last Train. English Titles. Charles Boyer.
A Day in the Country. English Titles. Jean Renoir.

Italian

Open City. English Titles. Roberto Rossellini.
Paisan. English Titles. Roberto Rossellini.

Hindu

Shakuntala. English Titles. Jayashari.

ARTKINO PICTURES, INC.

Russian

Son of Regiment. English Titles. 80 minutes.
Spring. English Titles. 94 minutes.
Two Soldiers. English Titles. 75 minutes.
University of Life. English Titles. 97 minutes.
Volga Volga. English Titles. 96 minutes.
Zoya. English Titles and Narration. 86 minutes.
Spring Song. English Titles. Ludmila Tselikovskaya. 78 minutes.
Tanya. English Titles. Lubov Orlova. 75 minutes.
Taras Family. English Titles. 90 minutes.
They Met in Moscow. English Titles. 86 minutes.
Taxi to Heaven. English Titles. 70 minutes.
Adventure in Bokhara. English Titles. 85 minutes.
Alexander Nevsky. English Titles. 90 minutes.
Chapayev. English Titles. 95 minutes.
Conquests of Peter the Great. English Titles. 104 minutes.
Dark Is the Night. English Titles. 70 minutes.
Days and Nights. English Titles. 89 minutes.
Diary of a Nazi. English Titles. 67 minutes.
"1812". English Titles. 95 minutes.
Four Hearts. English Titles. 79 minutes.
General Suvorov. English Titles. 90 minutes.
Girl From Leningrad. English Titles. 92 minutes.
Girl No. 217. English Titles. 95 minutes.
The Great Beginning. English Titles. 95 minutes.
A Greater Promise. English Titles. 85 minutes.
Heroes Are Made. English Titles. 77 minutes.
Last Hill. English Titles. 90 minutes.
The Great Glinka. English Titles. 103 minutes.
Lucky Bride. (Color) English Titles. 70 minutes.
Mashenka. English Titles. 71 minutes.
Military Secret. English Titles. 74 minutes.
Musical Story. English Titles. 80 minutes.
No Greater Love. English dialogue. 76 minutes.
The New Teacher. English Titles. 93 minutes.
Once There Was a Girl. English Titles. 71 minutes.
One Day in Soviet Russia. English Narration. 58 minutes.
Peter the First. English Titles. 95 minutes.
Professor Mamlock. English Titles. 102 minutes.
The Rainbow. English Titles. 93 minutes.
Seeds of Freedom. English dialogue. 70 minutes.
Six P. M. English Titles. 65 minutes.

German

Die Fledermaus. English Titles. 103 minutes.
Razzia. English Titles. 95 minutes.
Killer Among Us. English Titles. 85 minutes.

Czechoslovakian

Bohemian Rapture. English Titles. 80

AZTECA FILMS, INC.

Spanish

Rancho De Mis Recuerdos. Manuel Medel, Nelly Montiel. 100 minutes.
Lo Que Va De Ayer A Hoy. Enrique Herrera, Charrito Granados. 110 minutes.
La Mujer Legitima. Sara Guash, Alberto Galan. 80 minutes.
Por Un Amor. Ramon Armengod, Manolita Saval. 85 minutes.
Caminos De Sangre. Miguel Inclan, Amanda Del Llano. 80 minutes.
El Hijo De Nadie. Manuel Medel, Emma Roldan. 115 minutes.
Rosa Del Caribe. Maria Elena Marques, Victor Junco. 85 minutes.
Casa De La Zorra. Virginia Fabregas, Alberto Galan. 89 minutes.
El Deseo. Emilio Tuero, Rosita Fornes. 95 minutes.
Selva De Fuego. Arturo De Cordova, Dolores Del Rio. 97 minutes.
Rayando El Sol. Pedro Armendariz, Maria Luisa Zea. 92 minutes.
Papa Lebonard. Carlos M. Baena, Ramon Pereda, A. Lamar. 75 minutes.
Hay Muertos Que No Hacen Ruido. Tin Tan, Marcelo. 102 minutes.
Toda Una Vida. Maria Antonieta Pons, Alberto Galan. 89 minutes.
Mama Ines. Ferando Soler, Sara Garcia. 90 minutes.
Herencia De La Llorona. J. Martinez Casado, Paquita De Ronda. 85 minutes.
Maria Magdalena. Luis Alcoriza, Medea De Novara. 110 minutes.
Pervertida. Ramon Armengod, Emilia Guiu. 85 minutes.
Memorias De Una Vampireza. Ramon Pereda. Adriana Lamar 76 minutes.
Ay Que Rechulo Es Puebla. Sara Garcia, Antonio Badu. 91 minutes.
La Devoradora. Maria Feliz, Luis Aldas. 112 minutes.
Loco Y Vagabundo. Manuel Medel, Mercedes Barba. 90 minutes.
No Basta ser Charro. Jorge Negrete, Lilia Michel. 106 minutes.
Cinco Advertencias de Satanas. Fernando Soler, Ma. Elena Marques. 100 minutes.
Humo en Los Ojos. David Silva, Mercedes Barba. 75 minutes.
Ud. Tiene Ojos de Mujer Fatal. Ramon Pereda, Adriana Lamar. 81 minutes.
Nuestros Maridos. Emilia Guiu, Rafael Baledon. 95 minutes.
Malditos Hombres. Mapy Cortes, Jose Cibrian. 85 minutes.
Tigre de Jalisco. El Chicote, Delia Magana. 91 minutes.
Morena de mi Copla. Conchita Martinez Abel Salazar. 86 minutes.
Mujer Contra Mujer. Armando Tokatian Charito Granados. 84 minutes.
Albur de Amor. Pedro Armendariz, Ana Bronte. 78 minutes.
Se Acabaron Las Mujeres. Domingo Soler, Rosita Fornes. 85 minutes.
La Otra. Dolores Del Rio, Agustin Irusta. 97 minutes.
Principe del Desierto. Abel Salazar Malu Gatica. 83 minutes.
Si me han de Matar Manana. Pedro Infante, Sofia Alvarez. 105 minutes.
Enamorada. Maria Felix, Pedro Armendariz. 97 minutes.
Amar es Vivir. Rafael Baledon, Emilia Guiu. 75 minutes.
Con la Musica por Dentro. Tin Tan. Marcelo. 94 minutes.
Cocinero de Mi Mujer. Angel Carasa. Alicia Ravel. 75 minutes.
Juan Charrasqueado. Pedro Armendariz, Miroslava. 95 minutes.
Pecadora. Ramon Armengod, Emilia Guiu. 82 minutes.
Reina de Reinas. Luana Alcaniz, Luis Alcoriza. 85 minutes.
Las Colegialas. Maria Elena Marquez, Gustavo Rojo. 75 minutes.
Ella, La Inolvidable. Lina Montes, Luis Aldas. 80 minutes.
Pasiones Tormentosas. Ma. Antonieta Pons, Crox Alvarado. 75 minutes.
Los Anos Han Pasado. Gloria Aguiar, Jose Baviera. 95 minutes.
En Tiempos de La Inquisicion. Jorge Negrete, Gloria Marin. 116 minutes.
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Casate Y Veras. Luis Aldas, Charito Granados. 100 minutes.
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Mujer. Esther Fernandez, Agustin Irusta.
El Conquistador. Enrique Herrera, Mariquita Rivero. 75 minutes.
Ave De Paso. Emilio Tuero, Amanda Ledesma.
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Ocho Hombres Y Una Mujer. Domingo Soler, Malu Gatica. 115 minutes.
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Rebelion De Los Fantasmas. Amanda Ledesma, Gilbert Roland. 86 minutes.
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Journey Together. Edward G. Robinson, Richard Attenborough. 70 minutes.
The Raider. Royal & Allied Merchant Navy Personnel, 70 minutes. In Technicolor.
Thursday's Child. Sally Ann Howes, Stewart Granger. 80 minutes.
Mill on the Floss. James Mason. Geraldine Fitzgerald. 75 minutes.
Showtime. Richard Greene, Ann Todd. 80 minutes.

Headline. David Farrar, Anne Crawford. 75 minutes.
You Will Remember. Robert Morley, Emlyn Williams.
The Great Mr. Handel. Wilfred Lawson, Elizabeth Allan. 91 minutes. In Technicolor.
It Happened One Sunday. Robert Beatty and Barbara White. 80 minutes.
Warn That Man. Gordon Harker and Raymond Lovell. 80 minutes.
The Man from Morocco. Anton Wolbrook and Margaretta Scott. 90 minutes.
Amateur Gentleman. Douglas Fairbanks, Jr. and Margaret Lockwood. 85 minutes.
Crime Over London. Margot Grahame and Paul Cavanaugh. 78 minutes.
Accused. Douglas Fairbanks, Jr. and Dolores Del Rio. 82 minutes.
When Thief Meets Thief. Douglas Fairbanks, Jr., Alan Hale and Valerie Hobson. 66 minutes.
Moonlight Sonata. Paderewski, Charles Farrel and Marie Tempest. 79 minutes.
Diary for Timothy. Narrated by Michael Redgrave, Dame Myra Hess and John Gielgud. 40 minutes.
Children on Trial. Personnel of British Juvenile Courts and Schools. 61 minutes.
School for Danger. Personnel of British Secret Service. 68 minutes.
Burma Victory. Filmed in Action by British Combat Camera Teams. 60 mins.
Macbeth. Wilfred Lawson, Felix Aylmer. 20 minutes.
Julius Caesar. Felix Aylmer, Leo Genn. 20 minutes.
Instruments of Orchestra. Sir Malcolm Sargent, London Symphony. 20 minutes.
Myra Hess. 10 minutes.
Scenes from Cyrano De Bergerac. Walter Hampden. 10 minutes.
Mishel Piastro and His Orchestra. 3 Shorts. 10 minutes each.
Showtime. Richard Greene, Ann Todd. 90 minutes.
You Will Remember. Robert Morley, Emlyn Williams. 70 minutes.
Dear Octopus. Margaret Lockwood, Michael Wilding. 78 minutes.
On Approval. Beatrice Lillie, Clive Brook. 79 minutes.
Secret Mission. James Mason, Hugh Williams, Carla Lehmann. 82 minutes.
Jeannie. Michael Redgrave, Barbara Mullen. 86 minutes.
Our Mr. Shakespeare. John Gielgud, Leo Genn and Players of Old Vic Company. 32 minutes.

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Frenzy. Derrick de Marney. 75 minutes.
Murder in Reverse. William Hartnell and Chili Bouchier. 80 minutes.
The Agitator. William Hartnell. 90 minutes.
Springtime. Carol Raye and Peter Graves. 80 minutes.

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Courageous Mr. Penn. Deborah Kerr. 78 minutes.
Shadows on Beacon Hill. Constance Cummings, Roddy McDowell and Emlyn Williams. 64 minutes.
First Film Concert. Brailowsky, Piatigorsky and Mme Schuman. 60 minutes.
Monastery. Narrated by Rev. Aherne. 64 minutes.
Shark Woman. 63 minutes.
Ski Chase. Hannes Schneider. 73 minutes.
Slalom. 67 minutes.
Abraham Lincoln. Walter Huston. 75 minutes.
Cavalcade of Laughs. Charlie Chaplin. 60 muintes.
School for Husbands. Rex Harrison. 70 minutes.
De Barry. 65 minutes.
Annie Laurie. Will Fyfe. 83 minutes.
Father O'Flynn. Tom Burke. 68 minutes.
Men of Ireland. 62 minutes.
Skeleton on Horseback. 78 minutes.
Scarlet Letter. 76 minutes.
School for Husbands. Rex Harrison. 70 minutes.
Secret of Stamboul. James Mason. 74 minutes.

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House in the Desert. 27 minutes.

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Foreign Films' Need Is Showmanship to Further Progress Made in U. S.

(*Continued from Page 37*)

language product, he has to overcome prejudices on star value, entertainment values, etc. He is subjected to the usual demand for low rentals, which in the main he has successfully combatted when he has had a picture that warranted the business. He is faced with the fact that European product quality fluctuates, just as American, and that in a production field where less pictures are made, there are consequently fewer films from which to select. And he is badgered by European producers who think America is a land of gold and claim they have been getting absurdly low prices for their American rights. This latter view has been considerably heightened by the success of "Open City," which out-grossed even the smart guessers and which was reportedly bought for the proverbial peanuts.

Yet, despite these conflicting views, the fact is that the foreign language market has made tremendous progress in the United States. From a field which before the war was limited to three or four American cities maintaining "art houses," it has spread to other cities where the art houses have been established. From a field that before the war was limited strictly to the art houses, the foreign-language films have made a place for themselves on the screens of theatres which hitherto never played anything which wasn't in English and have achieved the profitable field of circuit bookings.

About a year ago, SHOWMEN'S TRADE REVIEW chronicled this tremendous rise in the first issue of its foreign booking guide which has since been published periodically as a service to the trade. Something like a year later, a survey shows that this sensational business has passed its boom days and is facing a situation in which it can develop and hold its own as a regular part of the film industry—provided distributors and exhibitors both meet the problems now arising.

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PRODUCTION PARADE

By Ann Lewis

Well it's happened. For once the star whose name has been associated with a specific character, whether in radio or on the stage, gets to play THAT SAME ROLE in a picture. This is in the Universal-International film "Life of Riley" which will have William Bendix in the starring role . . . the same role he has been playing for six years on radio. Producer-writer Irving Brecher expects to put the picture before the cameras in mid-September. In the meantime he is searching for counterparts of the radio characters, which he might uncover in radio?

* * *

That business of motherhood has again changed plans. In this instance, the anticipated event forced Gene Tierney to withdraw from the cast of 20th-Fox's "The Fan," and Jeanne Crain has now been set for the starring role. Picture will be an adaptation of "Lady Windermere's Fan," which Otto Preminger will produce and direct with Madeleine Carroll and George Sanders in top roles.

* * *

Pat Alphin, onetime studio mail girl whom Universal-International has been grooming under term contract, for the past two years, gets her first big break before the cameras as a glamorous feminine bullfighter in the Abbott & Costello starrer "Mexican Hayride," the same role June Havoc played on the stage. Producer Robert Arthur has scheduled the start for early June, with Charles Barton directing.

* * *

Barbara Bel Geddes, who has had such a phenomenal rise to stardom, has been selected for the stellar feminine role in RKO Radio's "Bed of Roses." Flanked by two top male stars, as yet unchosen, she will play the part of a youthful, captivating woman who uses her charms in ruthless fashion. Major portion of the picture will be filmed on location in Los Angeles, according to plans announced by William Pereira. Shepard Traube will direct.

* * *

The next Tarzan picture, "Tarzan and the Fountain of Youth," the first to have Lex Barker as the star of the Edgar Rice Burroughs stories, will have Lee Sholem directing, it was announced by Producer Sol Lesser. This is Sholem's first feature film.

* * *

William A. Bacher, in association with James Nasser, has signed releasing arrangements with the Selznick Releasing Organization for "If This Be My Harvest," which they will produce with Valli, Robert Mitchum and Louis Jourdan co-starred. No director has been set, but the picture is expected to go before the cameras by July 1.

* * *

Louis de Rochemont, who produced the semi-documentaries "House on 92nd St." and "Boomerang," will soon get started on the first of on expected series of true-life dramas, which he will produce in semi-documentary form for MGM. His initial production will be W. L. White's "Lost Boundaries," the true story of a New England Negro doctor and his family who passed the racial line to be accepted as whites. Prominent star personnel will enact the principal roles and all settings will be in their real-life locale, New Hampshire. DeRochemont plans to give the story his own special treatment, with shooting scheduled to start July 1.

* * *

The history of the San Diego Tuna Fishing Fleet will be made into a film by Producer Lindsley Parsons for Monogram release. Large part of the film will be made off the coast of Mexico, with Roddy McDowall acting as co-producer, as well as star. Story is an original by W. Scott Darling.

* * *

Some more top names have been added to the already all-star cast assembled for RKO Radio's "Battleground." Victor Mature and Jack Paar are the latest additions, joining Robert Mitchum, Robert Ryan and Bill Williams, among those already set. Picture is based upon factual incidents of the Battle of Bastogne, better known as "The Battle of the Bulge," and the story was written by a former combat veteran, Robert Pirosh.

No Casting Problems

Producers George Breakston and Yorke Coplen, who have completed editing and dubbing of "Urubu, the Vulture People," which they filmed in South America along the Amazon, are preparing a camera exploring junket to darkest South Africa to make "Ubanghi," again using natives for all but feature parts. They will do their main casting in the nearest outpost to the jungle and select their players from local thespians. The main characters will be played by the producers themselves.

Studio Roundup

Production in Hollywood this week zoomed to a high point of 43 films before the cameras, a mark that surpasses anything in recent weeks and the best record in nearly two years. When, a short time ago, Jack L. Warner cited increased production as the solution to the industry's gravest problems, he apparently intended to back his words with action at his own studio, for Warner Bros. is reaching a seasonal peak.

"South of St. Louis," Milton Sperling's United States Pictures production for Warner release, went into production at Lasky Mesa with Joel McCrea, Alexis Smith and Zachary Scott. The outdoor melodrama is in Technicolor, as is also Producer Seton I. Miller's "Fighter Squadron," which entrained for three weeks of location shooting at Askoda Army Air Field, Mich. Incidentally, five of the seven Warner films now in work are in color.

When seagulls discovered 92,000 trout at Big Bear Lake, location site for MGM's just-started "Act of Violence," they almost delayed fishing scenes for the film, but a lake patrol boat succeeded in shooing them away. The story was bought by MGM from Mark Hellinger's estate. Another location hazard for the studio occurred last week when Paul Mantz flew in four bottles of ink to Death Valley for "The Three Godfathers," Argosy film for MGM release. Reason: script-holder Pat Kelly's fountain pen dries out every two hours under the valley's summer sun.

"Yellow Sky," 20th-Fox's Technicolor star-studded spectacle with Gregory Peck, Paulette Goddard, Richard Widmark and Robert Arthur, started on location.

Bob Lippert took time off from his large theatre interests to start production on his "Return of Wildfire" for Screen Guild release. The Sepiatone film which started May 20 is being

Murphy Sees America Ripe for Topflight War Pictures



Audie Murphy

America is ripe for a resurgence of war pictures—IF they are really good, Actor Audie Murphy told this representative of SHOWMEN'S TRADE REVIEW in an exclusive interview.

"You've got to remember that there are nearly 14 million veterans in the U. S.," declared the 23-year-old Texan who is rated the "most decorated soldier of World War II" and whose top decoration (he has 17) is the Congressional Medal of Honor, awarded for singly holding off 250 Germans from the top of a burning tank destroyer in France. "And added to that large number are the families and friends of the veterans. I believe that a really good war picture will mean business at the box-office because of this factor alone. There are many of the boys who used to scoff at Hollywood's version of the war, and who will probably still scoff. But the exhibitor is satisfied as long as the customer enters the theatre. After that, it's the ticket-buyer's prerogative to give his opinion."

Murphy, brought to Hollywood by James Cagney following his release from service, is alarmed that people have so quickly forgotten the recent war and the disabled veterans, many hospitalized. It is the industry's duty and right he believes, to remind the public through topflight pictures.

The actor himself is 80 per cent disabled (half of his right hip was shattered and his left leg injured) but he refused retirement in favor of a career. His first film, in which, appropriately enough, he plays a returned veteran, is Paramount's "Beyond Glory," to be followed next February by the Golden Productions release for United Artists, "Texas, Brooklyn and Heaven."—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Hearsay — Principals: William Holden, Lee J. Cobb. Director, Rudy Mate.

EAGLE LION. Inside the Wall—Principals: Lucille Bremer, Richard Carlson, Tom Henry. Director, Oscar Boetticher.

FILM CLASSICS. Unknown Continent (Cinecolor)—Principals: Virginia Grey, Barton MacLane, Philip Reed, Richard Denning. Director, Jack Bernhard.

MGM. Act of Violence—Principals: Van Heflin, Robert Ryan. Director, Fred Zinnemann.

MONOGRAM. Fighting Ranger — Principals: Johnny Mack Brown, Raymond Hatton. Director, Lambert Hillyer.

RKO RADIO. Every Girl Should Be Married—Principals: Cary Grant, Franchot Tone, Diana Lynn, Betsy Drake. Director, Don Hartman.

REPUBLIC. Homicide for Three—Principals: Warren Douglas, Audrey Young, Grant Withers. Director, George Blair.
The Plunderers (Trucolor)—Principals: Rod Cameron, Ilona Massey, Adrian Booth. Director, Joseph Kane.

SCREEN GUILD. Return of Wildfire (Sepiatone)—Principals: Richard Arlen, Patricia Morison, Mary Beth Hughes. Director, Ray Taylor.

20th-FOX. Yellow Sky (Technicolor)—Principals: Gregory Peck, Paulette Goddard, Richard Widmark. Director, William Wellman.

WARNER BROS. South of St. Louis (Technicolor)—Principals: Joel McCrea, Alexis Smith, Zachary Scott. Director, Ray Enright.
Fighter Squadron (Technicolor)—Principals: Edmond O'Brien, Robert Stack. Director, Raoul Walsh.

TITLE CHANGES

"Washington Girl" (U-I) now
EVERYBODY'S SWEETHEART

"The Charming Matt Saxon" (U-I) now
THE SAXON CHARM

"Rusty Pays a Debt" (Col.) now
RUSTY SAVES A LIFE

"Saddle Serenade" (Mono.) now
COWBOY CAVALIER

"Blue Lady" (Rep.) now
MIRACLE OF CHARLIE DAKIN

"Kiss the Blood Off My Hands" (U-I) now
THE UNAFRAID

"I Stand Accused" (U-I) now
THE CASE AGAINST CALVIN COOKE

produced by Carl Hittleman for Lippert, and has been on location all week at various ranches.

Albert J. Cohen started the Cinecolor "Unknown Continent" for Film Classics release.

Eagle Lion resumed activity after quite a lull, starting "Inside the Wall," which Eugene Ling is producing.

Diana Lynn made her screen bow for RKO Radio this week as a comedienne, co-starring with Cary Grant, Franchot Tone and Betsy Drake in Don Hartman's "Every Girl Should Be Married." The picture started on May 26, with Hartman, who also co-authored the screenplay with the late Stephen Morehouse Avery, directing.

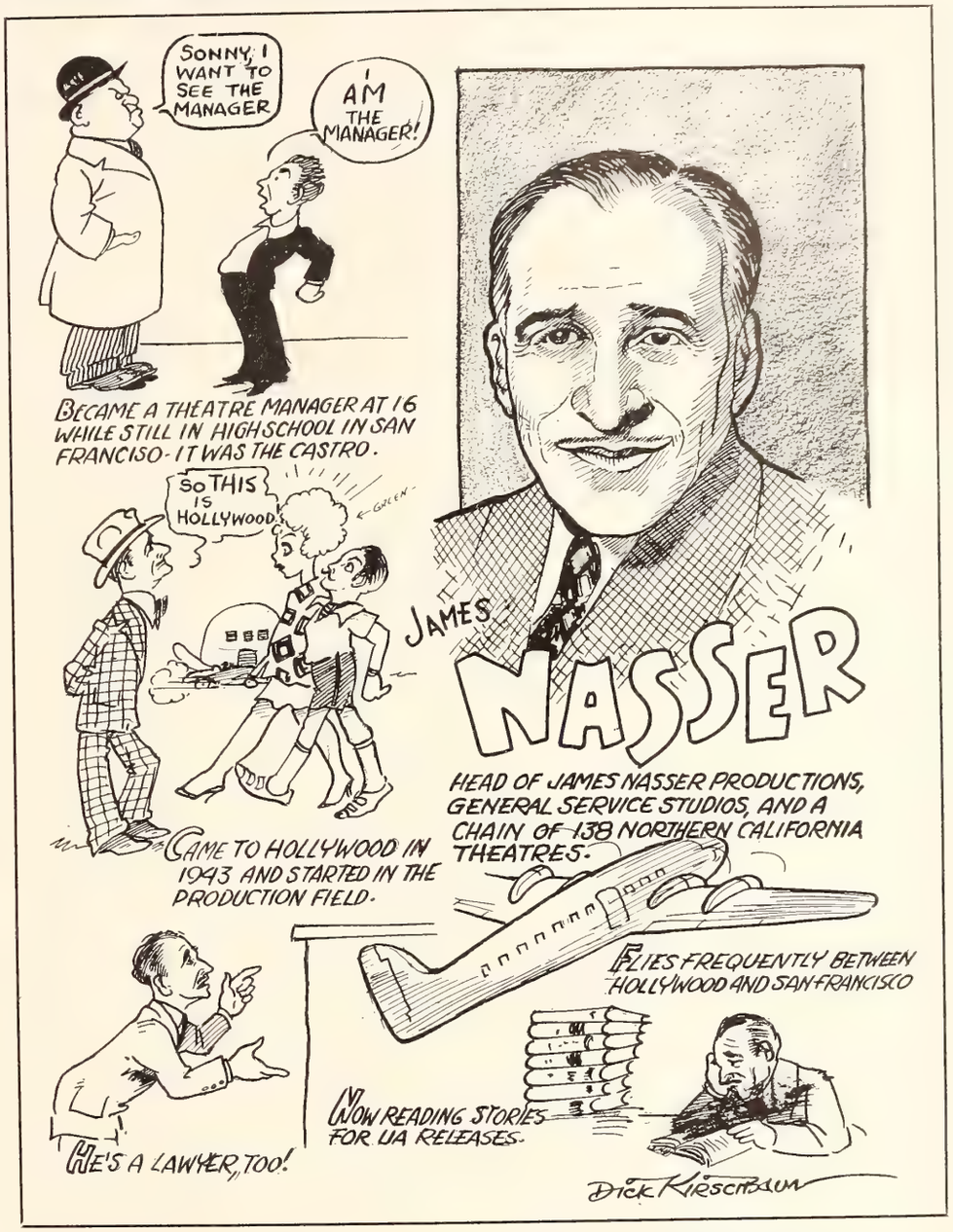
Set Designer Al Herman planed out May 20 to select sites and locales in southern Ohio for the camera crew of RKO's "Weep No More," which followed. Samuel Goldwyn borrowed Evelyn Keyes from Columbia to co-star with David Niven, Teresa Wright and Farley Granger in "Take Three Tenses." Miss Keyes replaced Cathy O'Donnell, originally slated for the role.

"The Plunderers" got under way at Republic this week, with Joseph Kane serving as associate producer and director on the Trucolor film. "Homicide for Three" also started under Producer Stephen Auer.

Roddy McDowall kept things in the family by casting his mother, Winifred McDowall, in Monogram's "Kidnapped," in which Roddy stars.

William Holden and Lee J. Cobb were teamed as the stars of Columbia's "Hearsay," psychological melodrama which Producer Buddy Adler put before the lenses May 20. The picture is Adler's initial Columbia production and Rudy Mate's first full directorial credit.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Signed for Top Role

Josephine Hutchinson has been signed for a top role in RKO Radio's "Escapade," which Producer Richard Berger has slated for a June 1 start. The film's cast includes Robert Young, Shirley Temple, John Agar, Albert Sharpe and Johnny Sands. Richard Wallace will direct.

Quimby's 5-Year Pact

Fred C. Quimby, MGM cartoon producer and head of the company's short subject production, has been signed to a new five-year contract. Quimby has been an MGM executive for 23 years, and his cartoon stars, Tom and Jerry, have won four Academy Awards.

Fleischer Stays On

Option on the services of Richard Fleischer has been lifted by RKO Radio following his direction of "Bodyguard," which stars Lawrence Tierney and Priscilla Lane.

Powell Wants to Do A Singing Role Again

Dick Powell, who last sang on the screen six years ago in "True to Life," wants to do a singing role again and has started reading scripts with this in view. Since that picture, the one-time musical star has stuck strictly to rugged portrayals, climaxed by his present characterization of the Army intelligence officer in Universal-International's "Rogue's Regiment."

Powell's next picture will be "Mrs. Mike," to be made in the fall, and in which he plays an outdoor role. He wants to do the tune picture after that.

Cutler Forms Company

Producer Lester Cutler announced this week that he had formed a new independent company to be known as National Pictures, Inc. The company owns two properties, "House of Cards" and "Hope of the Earth."

NEWSREEL SYNOPSES

(Released Wednesday, May 26)

MOVIETONE (Vol. 31, No. 41)—Dewey and Stassen debate outlawing of communism; Jewish state proclaimed at Tel Aviv; Free election held in the American zone of Korea; Flower fashions; Sports: Girl gymnasts—Street auto racing in Monaco—Dynamite girl.

NEWS OF THE DAY (Vol. 19, No. 275)—Israel at war; Total eclipse gives Japs a thrill; Stassen-Dewey debate; Korea's first free election; Girl gymnasts from overseas.

PARAMOUNT (No. 78)—Report from Palestine; Bob Hope dad to 4,000 kids; Paris postmen on annual hike; Election in South Korea.

UNIVERSAL (Vol. 21, No. 145)—Jews fight for new "Israel" state; Violence in Korea voting; Swedish girl gymnasts here; Styles up in Central Park; College rodeo aces thrown; Dynamite lady blown up.

WARNER PATHE (Vol. 19, No. 80)—First pictures from Israel; Dewey vs. Stassen; Grand Prix auto race; Girl gymnasts from Sweden.

ALL AMERICAN (Vol. 6, No. 292)—Canada Lee presents medals to Penn Relays champions; New bishops chosen at conference; Drew Pearson speaks before Capital Press Club; Memphis citizens honored for community service; Colored Catholic clinic holds open house; Monarchs beat Buckeyes in opening game.

TELENEWS (Vol. 2, No. 21)—U.N. asks end of Palestine war; Jewish state proclaimed as Arabs attack; Scandinavia—new trouble spot?; British warships given to China; Mussolini's family three years later; 6,000 French students in mass pilgrimage; Bomb blasts office of political party in Venezuela; Swedish students rib year's events; Truman's phrase, "children and dogs" proves prophecy; Taft marches through picket line; Mae West returns to New York; Joe Louis fans watch him get a close shave; Sports: Democrats in Congress beat Republican opponents in baseball—Archers beat golfers in unique competition in Dallas.

(Released Saturday, May 29)

MOVIETONE (Vol. 31, No. 42)—Dewey beats Stassen in Oregon primary; President Truman at Girard College centennial; Champion dad; Dutch royal palace fire; Carrier jet planes in Navy tests; 15,000 boys stage spectacle in Scout-O-Rama; Dutch celebration hails tulip time in Holland, Mich. (only Detroit); Bedlington terrier wins dog show championship; Sports: Night harness racing bows at Roosevelt Raceway—Auto racing on Atlanta's speedway.

NEWS OF THE DAY (Vol. 19, No. 276)—Israel's first president thanks U. S. for help; Navy's lightning jets in mass hop at sea; Boy Scouts thrill N. Y. in great jamboree (except Detroit and Philadelphia); Fire sweeps Dutch palace; Father of the year; World's fastest human; Blue bloods of dogdom; Tulip festival (Detroit only); President Truman at Girard College (Philadelphia only).

PARAMOUNT (No. 79)—Dogdom's high society; U. S. meets first president of Israel; Haganah captures port of Acre; Queen Mary brings many celebrities; G.O.P. hopefuls set for battle of delegates.

UNIVERSAL (Vol. 21, No. 146)—Dewey tops Stassen in Oregon primary; Truman visits boys' school; Navy jets tested on carrier; New Russian envoy arrives; Father of the year; Fire damages Dutch palace; New president of Israel; Track stars shine in Los Angeles meet; Blue ribbon dog show at Madison, N. J.

WARNER PATHE (Vol. 19, No. 81)—People on shipboard; Boy Scouts hold giant N. Y. rally; Israel bombed, Jews dig in; Royal palace burns at the Hague; Big party in California; 2,700 dogs in outdoor show; N. Y. boys in PAL bouts.

ADVANCE DATA
On Forthcoming Product

Unfaithfully Yours (20th-Fox) Principals: Linda Darnell, Rex Harrison. Director, Preston Sturges. Comedy about a distinguished music conductor who suspects his wife of infidelity, and whose plans to break up the suspected affair end in failure. Finally, his misconceptions are cleared.

One Touch of Venus (U-I) Principals: Robert Walker, Ava Gardner, Dick Haymes, Eve Arden. Director, William Seiter. Comedy of what happens when a statue of Venus, brought from Greece for the fine arts section of a department store, comes to life. The manager's fiancee suspects him of trifling, but all ends well when Venus returns to her pedestal and a new employe bearing a striking resemblance, is discovered.

Shed No Tears (Eagle Lion) Principals: Wallace Ford, June Vincent, Robert Scott, Frank Albertson. Director, Jean Yarbrough. Drama of the efforts of a couple to collect life insurance on the husband by pretending that a body in a burning building was his. Later, the wife double-crosses the husband, he seeks revenge, and the police solve the case.

Lady at Midnight (Eagle Lion) Principals: Richard Denning, Frances Rafferty, Jack Searle. Director, Sherman Scott. A young couple face many obstacles after they adopt a child, but all eventually works out well.

Texas, Brooklyn and Heaven (United Artists) Principals: Guy Madison, Diana Lynn, James Dunn, Florence Bates. Director, William Castle. A Texas newspaperman encounters many adventures when he sets out, armed with an inheritance of $2,000 and two old-fashioned pistols, too seek a playwriting career in New York.

A Date With Judy (MGM) Principals: Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack. Director, Richard Thorpe. Comedy with music about the troubles that start when Judy goes to the prom with an older man, and her father takes dancing lessons from a fiery young dancer.

Isn't It Romantic? (Paramount) Principals: Veronica Lake, Patrick Knowles, Billy De Wolfe, Mary Hatcher, Pearl Bailey, Roland Culver. Director, Norman Z. McLeod. Drama of the difficulties for a family when an old Southerner, still fighting the Civil War, tries to preside over the doings of his brood.

A Southern Yankee (MGM) Principals: Red Skelton, Brian Donlevy, Arlene Dahl. Director, S. Sylvan Simon. An innocent hotel bellhop, Red is mistaken for a Confederate spy in this Civil War comedy.

Julia Misbehaves (MGM) Principals: Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor. Director, Jack Conway. An English woman who helps her daughter elope with the man the daughter loves is unwittingly reunited with her estranged husband through her hectic maneuvers.

Burlesque (20th-Fox) Technicolor. Principals: Betty Grable, Dan Dailey, Jack Oakie. Director, Walter Lang. The weakness for liquor of the male half of a dance team, plus the attraction of another performer, causes a rupture in the couple's marriage, but they are eventually reconciled and go on together in a big show.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
Act of Violence	MGM
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arnelo Affair	MGM
Arthur Takes Over	20th-Fox
A Song Is Born,	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Gold	Allied
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Borrowed Trouble	UA
Bowery Buckaroos	Mono.
Boy, What A Girl	SGP
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Brute Force	Univ.
Bulldog Drummond Strikes Back	Col.
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case Against Calvin Cooke, The	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	F

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

			Time Mins.	Rel. Date	Refer to
	CURRENT				
2	Black Gold *C (D)F	A. Quinn-K. deMille-E. Knox	92	9/16/47	b6/28/47
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47
	COMING				
	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford		9/6/48	
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	5/30/48	b5/1/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
	When a Man's a Man	G. Madison-R. Calhoun-G. Storm		8/14/48	

ASTOR PICTURES

Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release
Westerns (Coming)				
Battling Marshal	Sunset Carson-Pat Starling			
Six-Shooter	Sunset Carson-Pat Starling			
Sunset Carson Rides Again	Sunset Carson-Pat Starling			
Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

	CURRENT				
	Adventures in Silverado (W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	b5/8/48
	Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	73	5/6/48	b5/22/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
821	Bulldog Drummond Strikes Back (My-D)F	Ron Randell-Gloria Henry	64	9/4/47	b9/27/47
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
	Port Said (D)A	Gloria Henry-William Bishop	68	4/15/48	b5/15/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	b3/6/48
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
827	When a Girl's Beautiful (C-D)F	Adele Jergens-Marc Platt	67	9/25/47	b10/25/47
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)	Willard Parker-Patricia White		2/15/48	a10/25/47
	COMING				
	Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart			
	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms	67	6/3/48	a2/21/48
	Blondie's Secret	P. Singleton-A. Lake-L. Simms			
	Coroner Creek (W)	Randolph Scott-Marguerite Chapman			a11/8/47
	FBI Meets Scotland Yard	Dennis O'Keefe-Louis Hayward			
	First Gentlemen, The (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
	Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b5/8/48
	Gallant Blade (D)	Larry Parks-Marguerite Chapman			a2/21/48
	Gentleman from Nowhere	W. Baxter-F. Baker			
	Hearsay	William Holden-Lee J. Cobb			
	Her Wonderful Life	Janis Carter-Marc Platt			
	I Surrender Dear	Gloria Jean-David Street			a5/15/48
	Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
	Lady from Shanghai, The (My-D)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			a5/8/48
	Loaded Pistols	G. Autry-B. Britton			
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			a5/1/48
	Lulu Belle (D-M)	D. Lamour-G. Montgomery			a1/31/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Manhattan Angel	G. Jean-Ross Ford-P. White			
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
	Rusty Saves a Life	T. Donaldson-J. Litel-A. Doran			
	Singin' Spurs	Hoosier Hot Shots-Patricia White			
	Strawberry Roan, The *C (W) F	G. Autry-G. Henry-J. Holt	76		b4/24/48
	Thunderhoof	Preston Foster-William Bishop			a5/1/48
	Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
	Undercover Man	Glenn Ford-Nina Foch			
	Walking Hills	R. Scott-E. Raines-W. Bishop			
	Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette	55	10/14/47		
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47		a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48		
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette	55	8/14/47		b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48		
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48		

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette				
	El Dorado Pass	Charles Starrett-Smiley Burnette				
	Trail to Laredo	Charles Starrett-Smiley Burnette				
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48		

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48		b2/28/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48		a4/17/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47		b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47		b9/27/47
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48		b5/22/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/27/48		b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47		b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47		b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48		b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48		b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47		b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48		b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48		b4/10/48
818	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	85	3/20/48		b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48		b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47		b8/30/47
710	Railroaded (D)A	J. Ireland-S. Ryan-H. Beaumont	72	8/30/47		b10/11/47
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48		b5/22/48
707	Red Stallion *C (D)F	T. Donaldson-R. Paige-J. Darwell	82	8/16/47		b7/26/47
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47		b11/8/47
816	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	102	4/3/48		b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48		b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48		b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48		b5/17/47
805	Whispering City (D)A	H. Dantine-P. Lukas-M. Anderson	89	11/15/47		b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long				a3/20/48
	Big Cat, The	Lon McCallister				
	Born to Fight	Scott Brady-Anabel Shaw				
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89			b4/24/48
826	Canon City	S. Brady-C. Russell-D. Kelly	83	6/30/48		
824	Close-Up	Alan Baxter-Virginia Gilmore	76	6/9/48		
	Hollow Triumph	Paul Henreid-Joan Bennett				a5/15/48
	Inside the Wall	L. Bremer-R. Carlson-T. Henry				
	It Always Rains on Sundays	G. Withers-J. Warner	92			b11/29/47
	Lady at Midnight	R. Denning-T. Dugan-L. L. Michel				
	Let's Live a Little	Hedy Lamarr-Robert Cummings				
	Man Wanted	Anabel Shaw-Robert Lowery				
825	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey	87	6/23/48		
	Mystic, The	T. Bey-C. O'Donnell-L. Bari				a5/15/48
830	Northwest Stampede *C	J. Leslie-J. Craig-J. Oakie	79	7/28/48		
828	Oliver Twist	R. Newton-K. Walsh-A. Guinness	115	7/14/48		
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames				b1/25/47
822	Raw Deal	D. O'Keefe-C. Trevor-M. Hunt	78	5/26/48		b5/22/48
829	Shed No Tears	W. Ford-J. Vincent-R. Scott	70	7/21/48		
827	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell	79	7/7/48		
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48		b5/15/48
	"29 Clues"	Richard-Basehart-Scott-Brady				

Westerns (Current)

851	Black Hills	Eddie Dean	58	10/25/47		
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48		b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48		b3/27/48
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48		
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47		b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47		b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48		2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48		b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48		b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48		b5/22/48
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48		b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48		b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48		b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48		b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian	73	8/8/47		
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey				
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48		b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		June '48		
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47		b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48		b4/24/48
	Unknown Continent *C	V. Grey-B. MacLane-P. Reed				
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48		b5/22/48
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48		b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48		b2/7/48
803	Arnelo Affair, The (D)A	John Hodiak-Frances Gifford	87	Sept. '47		b2/15/47
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48		b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48		b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48		b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47		b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47		b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47		b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48		b12/20/47
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48		b4/10/48
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47		b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48		b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47		b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47		b7/18/47
729	Romance of Rosy Ridge, The (D)F	V. Johnson-T. Mitchell-J. Leigh	105	Aug. '47		b7/5/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47		b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47		b7/26/47
801	Song of the Thin Man (My)F	William Powell-Myrna Loy	86	Sept. 47		b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48		b3/27/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48		b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47		b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48		b2/14/48
802	Unfinished Dance, The *T (D)F	Margaret O'Brien-Cyd Charisse	100	Sept. '47		b8/2/48

Title	*Company*
Challenge, The	20th-Fox
Checkered Coat, The	20th-Fox
Cheyenne	WB
Child of Divorce	RKO
Cleopatra Arms	WB
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cowboy Cavalier	Mono.
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Criminal Court	RKO
Crimson Key, The	20th-Fox
Crossfire	RKO
Cry Wolf	WB

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Sky	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Passage	WB
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Valley	WB
Deep Waters	20th-Fox
Desert Fury	Para.
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy Meets Gruesome	RKO
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Driftwood	Rep.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Everybody's Sweetheart	U-I
Every Girl Should Be Married	RKO
Exile, The	U-I
Exposed	Rep.
Eyes of Texas	Rep.

F

FBI Meets Scotland Yard	Col.
Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fun and Fancy Free	RKO
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Girl From Jones Beach	WB
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hamlet	U-I
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Hearsay	Col.
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Life	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tension	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Homicide for Three	Rep.
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Summer	RKO
Inside the Wall	EL
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wonder Who's Kissing Her Now	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Flight	Para.

K

Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer-Dill	SGP
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kissing Bandit	MGM
Kiss of Death	20th-Fox

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Life With Father	WB
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48	
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48	
	Act of Violence	Van Heflin-Robert Ryan			
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
	Command Decision	Clark Gable-John Hodiak			
	Easter Parade *T	Astaire-Garland-Lawford-Miller		July '48	
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh			a11/15/47
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48	
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15/47
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107		b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
825	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105		b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie			
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr			
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48	a5/22/48
	Words and Music *T	J. Garland-M. Rooney-T. Drake			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1/31/48
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48	a2/14/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4712	Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	64	4/4/48	b5/15/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48	b5/8/48
	Golden Eye, The	R. Winters-M. Moreland		4/19/48	
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
622	News Hounds (C)F	Leo Gorcey-H. Hall-B. Jordan	68	9/13/47	b6/21/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48	a12/13/47
623	Robin Hood of Monterey (D)F	Gilbert Roland-Evelyn Brent	56	9/6/47	b8/16/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48	b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox			
	High Tension	Bowery Boys			
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48	b5/8/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48	b5/22/48
	Kidnapped	Roddy McDowall			
	Manhattan Folk Song	F. Stewart-P. Brito-J. Dorsey			
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
	My Brother Jonathan (D)A	M. Denison-D. Gray	105	Oct. '48	b3/13/48
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin			
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	a5/1/48
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48	b5/15/48
	Temptation Harbour (D)A	Robert Newton-Simone Simon	110	Nov. '48	b3/29/47

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48	
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48	
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48	
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

	Back Trail	Johnny Mack Brown-Raymond Hatton			
	Cowboy Cavalier	J. Wakely-C. Taylor			
	Fighting Ranger	Johnny Mack Brown-Raymond Hatton			
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor		5/6/48	
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48	

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4617	Desert Fury *T (D)A	Lizabeth Scott-John Hodiak	98	8/15/47	b8/2/47
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48	b12/20/47
4625	Jungle Flight (D)F	Robert Lowery-Ann Savage	60	8/22/47	b3/1/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/28/48
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48	b9/27/47
4618	Variety Girl (C-M)F	Mary Hatcher-DeForest Kelley	93	8/29/47	b7/19/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107		b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/11/47
4701	Wild Harvest (D)A	A. Ladd-D. Lamour-R. Preston	92	9/26/47	b8/9/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey			
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48	a1/10/48
4722	Big Town Scandal	Philip Reed-Hillary Brooks	62	7/30/48	
	Dark Circle	R. Milland-T. Mitchell-A. Totter			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48	b5/8/48
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Now and Forever	C. Rains-M. Carey-W. Hendrix			a5/15/48
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews			
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball			

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards				a5/15/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis		57	5/14/48	b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley				
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis		63	6/25/48	b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall				a6/14/47

RKO RADIO

CURRENT

				Trade Shown		
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47		b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47		b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47		b10/19/46
709	Criminal Court (My)A	T. Conway-M. O'Driscoll	62	Aug. '47		b8/10/46
802	Crossfire (D)A	R. Young-R. Mitchum-G. Grahame	85	Aug. '47		b6/28/47
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48		b2/7/48
809	Dick Tracy Meets Gruesome (My-C)F	R. Byrd-B. Karloff-A. Gwynne	65	Sept. '47		b10/4/47
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48		b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47		b11/8/47
891	Fun and Fancy Free *T (F)F	E. Bergen-D. Shore	72	Aug. '47		b8/28/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48		b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48		b3/13/48
862	Magic Town (C-D)F	James Stewart-Jane Wyman	103	Aug. '47		b8/27/47
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48		b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47		b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47		b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47		b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48		b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	86	Nov. '47		b11/1/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47		b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48		b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47		b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63			b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman				a3/20/48
815	Berlin Express (D)F	Oberon-Ryan-Korvin-Lukas	86			b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan				
	Bodyguard	L. Tierney-P. Lane-S. Brodie				
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale				
	Every Girl Should Be Married	C. Grant-F. Tone-D. Lynn				
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93			b5/15/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan				a2/14/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61			b5/22/48
	Indian Agent	T. Holt-R. Martin-N. Leslie				
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias				a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery				a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89			b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams				
	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/1/48		b5/22/48
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez				a2/28/48
	Race Street (D)	George Raft-W. Bendix-M. Maxwell				a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum				a12/27/47
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90			b5/15/48
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead				a12/13/47
	Take Three Tenses	David Niven-Teresa Wright				
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67			b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy				
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet				a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington				
	Window, The	B. Hale-B. Driscoll-A. Kennedy				a5/15/48
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva				a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48		b12/27/47
703	Campus Honeymoon (MC)A	Wilde Twins-R. Crane-A. Mara	61	2/1/48		b1/31/48
621	Driftwood (D)F	Wood-Brennan-Warrick-Jagger	88	9/15/47		b11/15/47
629	Exposed (My)F	Adele Mara-Robert Scott	59	9/8/47		b9/20/47
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47		b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47		b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48		b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48		b5/8/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48		b5/15/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48		b3/27/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60	5/10/48		a5/1/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48		b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48		b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48		b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48		a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47		b10/25/47
620	Pretender, The (D)A	A. Dekker-L. Stirling-C. Drake	69	8/16/47		b8/30/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48		b1/24/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48		b5/15/48
618	Wyoming (W)F	W. Elliott-V. Ralton	84	8/1/47		b7/26/47

COMING

	Daredevils of the Sky	Robert Livingston-Mae Clark				a5/22/48
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett				
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers				
	Gallant Legion, The	Elliott-Schildkraut-Booth-Cabot				a5/22/48
	Homicide for Three	W. Douglas-A. Young-G. Withers				
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60			a8/23/48
	Miracle of Charlie Dakin	Carroll-Mara-Gomez-Bedoya				
	Moonrise	D. Clark-G. Russell-E. Barrymore				a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier				
	Plunderers, The *U	R. Cameron-I. Massey-A. Booth				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
711	Secret Service Investigator	Lloyd Bridges-Lynne Roberts	60	5/31/48		a5/22/48
	Sons of Adventure	Russell Hayden-Lynne Roberts				
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin		6/28/48		a5/22/48

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47		b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48		b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48		b5/8/48
755	Carson City Raiders	A. Lane-E. Waller-B. Jons	60	5/13/48		
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48		b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47		b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47		b10/11/47

Westerns (Coming)

	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller				
	Nighttime in Nevada *T	Roy Rogers-Andy Devine				
656	Timber Trail *U	Monte Hale-Lynne Roberts	67	6/15/48		

Title	Company
M	
Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Magic Town	RKO
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Manhattan Folk Song	Mono.
Man Wanted	EL
Marauders, The	UA
Mark of the Lash	SGP
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Melody Time	RKO
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Mine Own Executioner	20th-Fox
Miracle of Charlie Dakin	Rep.
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Montana Mike	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mother Wore Tights	20th-Fox
Mourning Becomes Electra	RKO
My Brother Jonathan	Mono.
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Heart Goes Crazy	U-I
My Own True Love	Para.
Mystery in Mexico	RKO
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL
N	
Naked City	U-I
Newshounds	Mono.
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.
O	
Odd Man Out	U-I
O'Flynn, The	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
Oliver Twist	EL
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outpost in Morocco	UA
P	
Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Personal Column	UA
Philo Vance Returns	EL
Philo Vance's Peril	EL
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Plunderers, The	Rep.
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Pretender, The	Rep
Prince of Thieves	Col.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Railroaded	EL
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Red Stallion	EL
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Return of Wildfire	SGP
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Robin Hood of Monterey	Mono.
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance of Rosy Ridge, The	MGM
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm, The	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Second Chance	20th-Fox
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Singapore	U-I
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slave Girl	U-I
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Something in the Wind	U-I
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Song of the Thin Man	MGM
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
South of St. Louis	WB
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Sword of the Avenger	EL
Swordsman	Col.

T

Take My Life	EL
Take Three Tenses	RKO
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Temptation Harbour	Mono.
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

		CURRENT					
X-2	Boy, What a Girl	Negro Cast		69	9/20/47		
4704	Burning Cross, The (D)A	H. Daniels-V. Patton		78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille		71	10/25/47		b7/12/47
4702	Killer Dill (C-D)A	S. Erwin-A. Gwynne-F. Albertson		71	8/2/47		b5/17/47
	Mark of the Lash	L. LaRue-A. St. John-P. Stewart					
X-3	Miracle in Harlem	Stepin Fetchit		71	5/14/48		
4615	Police Reporter	Wade-MacDonald-Blackley-Barnett		70			
4705	Prairie, The (D)	L. Aubert-A. Baxter		76	4/30/48		a12/27/47
	Return of Wildfire	R. Arlen-P. Morison-M. B. Hughes					
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams		72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M)A	Negro Cast		70	10/18/47		b7/26/47
4704	They Ride By Night (D)A	H. Daniels-V. Patton		78	10/11/47		b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt		42	2/21/48		
4707	Where the North Begins (D)F	R. Hayden-J. Holt-T. Coffin		40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION

		CURRENT					
	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138		4/17/47		b1/4/47
	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94				b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132		Jan. '48		b1/3/48
		COMING					
	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore					a11/1/47

20TH-FOX

		CURRENT 1947-'48					
809	An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96		Mar. '48		b11/29/47
805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111		Feb. '48		b1/24/48
801	Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140		Jan. '48		b11/29/47
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68		Mar. '48		b2/28/48
731	Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98		Dec. '47		b11/29/47
804	Dangerous Years (D)F	William Halop-Ann E. Todd	61		Feb. '48		b12/20/47
733	Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140		Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119		Oct. '47		b9/27/47
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118		Mar. '48		b11/15/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69		Mar. '48		b3/6/48
732	Invisible Wall, The (My)A	Don Castle-Virginia Christine	72		10/15/47		b10/18/47
723	I Wonder Who's Kissing Her Now *T (M)F	June Haver-Mark Stevens	104		Aug. '47		b6/14/47
725	Kiss of Death (D)A	Victor Mature-Brian Donlevy	99		Sept. '47		b8/16/47
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68		Apr. '48		b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89		Apr. '48		b3/20/48
724	Mother Wore Tights *T (M)F	B. Grable-D. Dailey	107		Sept. '47		b8/23/47
730	Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111		Oct. '47		b10/11/47
734	Roses Are Red (My)A	Don Castle-Peggy Knudsen	67		Dec. '47		b11/8/47
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95		Apr. '48		b3/6/48
726	Second Chance (D)A	K. Taylor-Louise Currie-D. Hoey	62		Sept. '47		b7/26/47
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84		Apr. '48		b2/28/48
814	Thirteen Lead Soldiers (My)	T. Conway-M. Palmer-H. Westcott	66		Apr. '48		a4/17/48
720	Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103		Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91		Feb. '48		b1/24/48
		COMING					
	A Man About the House	M. Johnson-D. Gray-K. Moore	94				b6/28/47
820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110		May '48		b2/28/48
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn					a5/1/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63		May '48		b4/10/48
	Big Dan	C. Russell-V. Christine-G. Gray					
	Burlesque *T	Grable-Dailey-Oakie-Havoc					
825	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield			July '48		
819	Counterfeiters, The	J. Sutton-D. Merrick-H. Beaumont	73		June '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli					
821	Deep Waters (D)	Andrews-Peters-Romero-Revere			Aug. '48		a2/14/48
822	Escape	Rex Harrison-Peggy Cummins	79		July '48		
828	Fighting Back	Paul Langton-Gary Gray			Aug. '48		
815	Fury at Furnace Creek (W-D)	Victor Mature-Coleen Gray	88		May '48		b4/10/48
	Gay Intruders	John Emery-Tamara Geva					
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89		June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89		June '48		b4/24/48
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87		May '48		b5/8/48
	Martin Rome	Victor Mature-Richard Conte					a5/8/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	108		July '48		b12/6/47
	Road House	Lupino-Wilde-Holm-Widmark					
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway					a5/15/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens					a10/11/47
823	Street With No Name, The	M. Stevens-R. Widmark-L. Nolan			July '48		a5/1/48
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.					a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner					
	This Was a Woman (D)A	Sonia Dresdel-Barbara White					a1/24/48
	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts					
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108				b3/13/48
826	Walls of Jericho, The (WD)	C. Wilde-L. Darnell-A. Baxter			Aug. '48		
	West of Tomorrow	C. Miller-A. Franz-R. Jaeckel					
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85				b10/18/47
829	Winner's Circle, The	Jean Willes-Morgan Farley	70		Aug. '48		
	Yellow Sky *T	G. Peck-P. Goddard-R. Widmark					

UNITED ARTISTS

		CURRENT					
	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120		Mar. '48		b2/21/48
	Body and Soul (D)A	John Garfield-Lilli Palmer	105		Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89		Oct. '47		b11/1/47
	Comedy Carnival *C (C)F	Rafferty-Olsen-Abel-Grahame	112		8/29/47		b8/30/47
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90		5/15/48		b5/15/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134				b4/27/46
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50		4/9/48		b4/17/48
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88		Dec. '47		b12/27/47
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110		4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65		Apr. '48		b1/24/48
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90		Jan. '48		b2/7/48
	Marauders, The (W)F	Wm. Boyd-R. Brooks-A. Clyde	63		Sept. '47		b7/19/47
	Montana Mike (F-D)A	Robert Cummings-Brian Donlevy	96		Sept. '47		b8/2/47
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123		Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107		Feb. '48		b2/7/48
	Personal Column (My)A	George Sanders-Lucille Ball	102		Sept. '47		b7/19/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76		Nov. '47		b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61		Apr. '48		b4/17/48
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97		Jan. '48		b1/17/48
	Who Killed 'Doc' Robbin? *C (C)F	V. Grey-D. Castle-G. Zucco	51		Apr. '48		b5/8/48
		COMING					
	An Innocent Affair	Fred MacMurray-Madeleine Carroll					
	Angry God, The	Alicia Parla-Casimiro Ortega					
	Borrowed Trouble	William Boyd-Andy Clyde					
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde					
	False Paradise	Wm. Boyd-Andy Clyde					
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89				b2/22/47
	My Dear Secretary	L. Day-K. Douglas-K. Wynn					
	Outpost in Morocco	George Raft-Akim Tamiroff					
	Pitfall, The	D. Powell-L. Scott-J. Wyatt					
	Red River	John Wayne-Walter Brennan					

	Sinister Journey	Wm. Boyd-Andy Clyde				
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80			b5/15/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks				a12/13/47
	Texas, Brooklyn & Heaven	G. Madison-D. Lynn-J. Dunn				
	Time of Your Life	J. Cagney-Wm. Bendix-J. Cagney				
	Vendetta (D)	Hillary Brooke-Faith Domergue				a5/10/47

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48		b1/3/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48		b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48		b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47		b5/3/47
620	Brute Force (D)A	B. Lancaster-H. Cronyn-C. Bickford	98	Aug. '47		b6/21/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48		b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48		b3/6/48
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47		b10/18/47
624	Frieda (D)A	David Farrar-Mai Zetterling	98	Sept. '47		b6/28/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48		b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48		b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47		b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47		b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48		b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48		b12/13/47
622	Singapore (D)A	F. MacMurray-A. Gardner-P. Dorn	79	Sept. '47		b8/16/47
623	Slave Girl *T (C-R)A	Yvonne DeCarlo-George Brent	80	Aug. '47		b7/19/47
621	Something in the Wind (M)A	D. Durbin-J. Dall-D. O'Connor	89	Sept. '47		b7/26/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47		b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47		b10/4/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113			b10/12/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48		b2/21/48
660	Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48		b4/17/48
656	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48		b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	97			b12/6/48
	Blanche Fury	V. Hobson-S. Granger	95			b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi				a5/15/48
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98			b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76			b11/29/47
	Case Against Calvin Cooke, The	F. March-E. O'Brien-F. Eldridge				
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105			b3/27/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler				
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48		b6/7/47
	Everybody's Sweetheart	Durbin-O'Brien-Taylor-Lynn				
	Fame Is the Spur (D)A	M. Redgrave-R. Johns	112	Sept. '48		b10/4/47
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride				
	Good Time Girl (D)A	Jean Kent-Dennis Price	92			b5/28/48
	Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109			b1/18/47
	Larceny	J. Payne-J. Caulfield-D. Duryea				
659	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106			b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page				a3/6/48
	Mr. Peabody and the Mermaid	William Powell-Ann Blyth				a5/8/48
	My Heart Goes Crazy *T (M)F	Sid Field-Greta Gynt	120			b9/7/46
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
	O'Flynn, The	D. Fairbanks-H. Carter-R. Greene				
	Oh Say Can You Sing	Sheila Ryan-Fred Brady				a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92			b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes				
661	River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
	Rogues' Regiment	D. Powell-M. Toren-V. Price				
	Saxon Charm, The	R. Montgomery-S. Hayward-J. Payne				
	Snowbound	R. Newton-D. Price	86			
	Tap Roots (D)	Van Heflin-Susan Hayward				a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81			b9/6/47
	Unafraid, The	J. Fontaine-B. Lancaster-R. Newton				
662	Up in Central Park (M)	D. Durbin-D. Haymes-V. Price				a12/20/47
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87			b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert				

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48		b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48		b3/13/48
703	Dark Passage (D)A	H. Bogart-L. Bacall-B. Bennett	106	9/27/47		b9/6/47
701	Deep Valley (D)A	Dane Clark-Ida Lupino-Wayne Morris	104	9/1/47		b8/2/47
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47		b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48		b7/12/47
702	Life With Father *T (C-D)F	I. Dunne-W. Powell-E. Taylor	118	9/13/47		b8/16/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48		b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47		b12/13/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47		b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48		b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48		b1/10/48
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47		b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48		b12/27/47
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48		b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors				a2/7/48
727	Big Punch, The	W. Morris-L. Maxwell-G. MacRae	80	5/26/48		a5/15/48
	Cleopatra Arms	Jane Wyman-David Niven				
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas				a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall				
	Fighter Squadron *T	Edmond O'Brien-Robert Stack				
	Girl from Jones Beach	R. Reagan-V. Mayo-D. Clark				
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris				a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford				a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon				
	Key Largo	Humphrey Bogart-Lauren Bacall				a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven				
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou				
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
	One Sunday Afternoon *T	Dennis Morgan-Janis Paige				a5/22/48
728	Romance on the High Seas	Jack Carson-Doris Day-Janis Paige	99	7/3/48		a11/15/47
	Rope *T	J. Stewart-J. Dall-F. Granger				
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae				
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton				a5/15/48
	Smart Money	Z. Scott-V. Mayo-D. Kennedy				
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott				
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone				
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall				a11/1/47
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO
U	
Unafraid, The	U-I
Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unfinished Dance	MGM
Unknown Continent	FC
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I
V	
Variety Girl	Para.
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Violence	Mono.
Voice of the Turtle	WB
W	
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
When a Girl's Beautiful	Col.
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Wild Harvest	Para.
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Wyoming	Rep.
Y	
Years Between	U-I
Yellow Sky	20th-Fox
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Younger Brothers, The	WB
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley. 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina). H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83 b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

MARIUS (France-Siritizky Int'l). Raimu-P. Fresnay. 128. b5/15/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Leon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

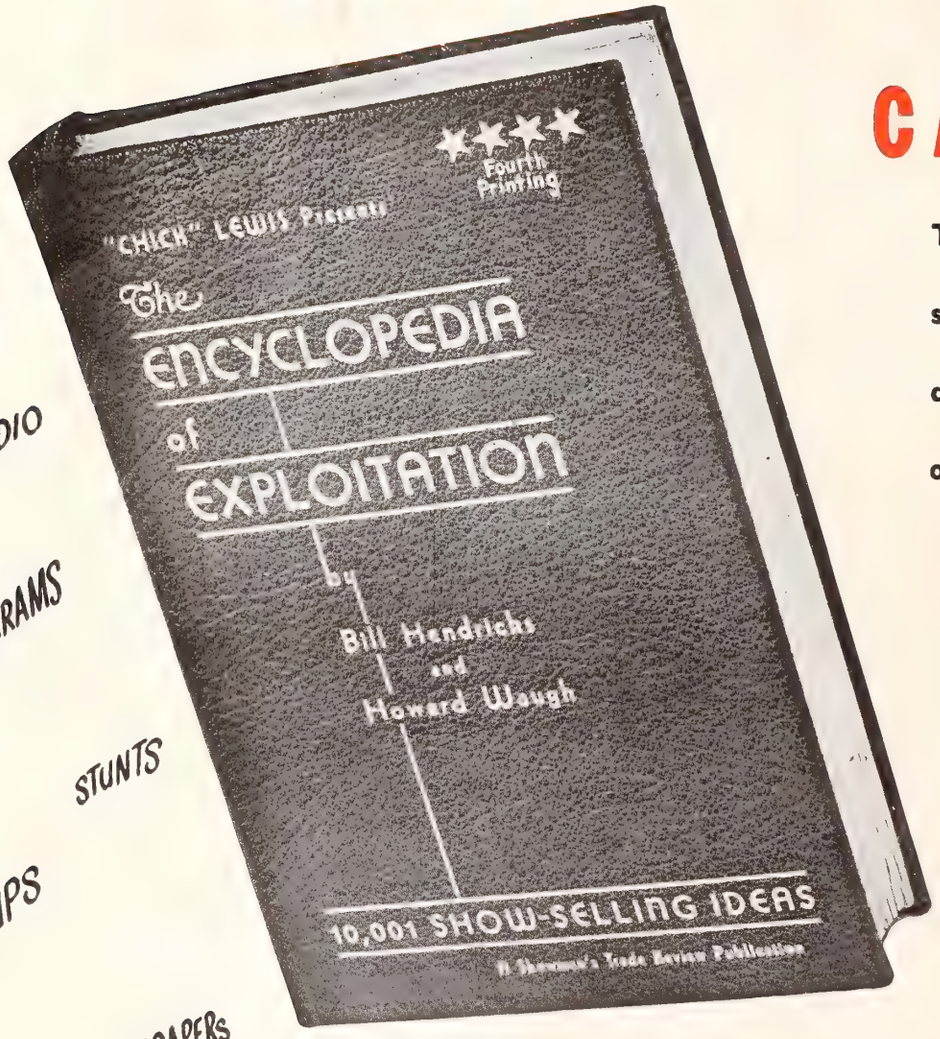
RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	It Pays to Be Funny	B. Hope-M. Berle	70	12/15/47	
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
740	Gentleman After Dark	B. Donlevy-M. Hopkins	76	11/8/47	1942
735	Man in the Iron Mask	L. Hayward-J. Bennett	110	11/8/47	1939
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '47	1939
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '47	1940
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Catherine the Great	D. Fairbanks, Jr.-E. Bergner	95	Nov. '47	1934
	Lydia	M. Oberon-J. Cotten	98	Nov. '47	1941
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
812	Ninotchka	G. Garbo-M. Douglas	112	Dec. '47	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4706	Betrayed	R. Mitchum-K. Hunter	66	12/27/47	1945
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1217	Butch Minds the Baby	V. Bruce-B. Crawford	77	Nov. '47	1942
1290	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan '48	1942
1017	Green Hell	D. Fairbanks, Jr.-J. Bennett	87	Dec. '47	1940
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
623	Invisible Man, The	C. Rains-G. Stuart	71	Dec. '47	1933
1029	Invisible Man Returns, The	V. Price-C. Hardwicke	81	Dec. '47	1940
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
1270	Pittsburgh	J. Wayne-M. Dietrich	91	Dec. '47	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
1139	Tight Shoes	B. Crawford-L. Carrillo	69	Nov. '47	1941
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
HC16	Sunset Trail (W)	W. Boyd-G. Hayes	69	11/25/47	1932
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
HC15	The Frontiersman (W)	W. Boyd-G. Hayes	77	11/8/47	1938
SELZNICK RELEASING ORGANIZATION					
	Intermezzo	I. Bergman-L. Howard		Nov. '47	1939
20th-FOX					
745	Grapes of Wrath, The	H. Fonda-J. Darwell	128	Dec. '47	1940
744	Tobacco Road	G. Tierney-D. Andrews	84	Dec. '47	1941
WARNER BROS.					
712	A Slight Case of Murder	E. G. Robinson-J. Bryan	85	12/13/47	1938
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
709	Anthony Adverse	F. March-O. DeHavilland	116	12/13/47	1936
710	Jezebel	B. Davis-H. Fonda	118	12/13/47	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

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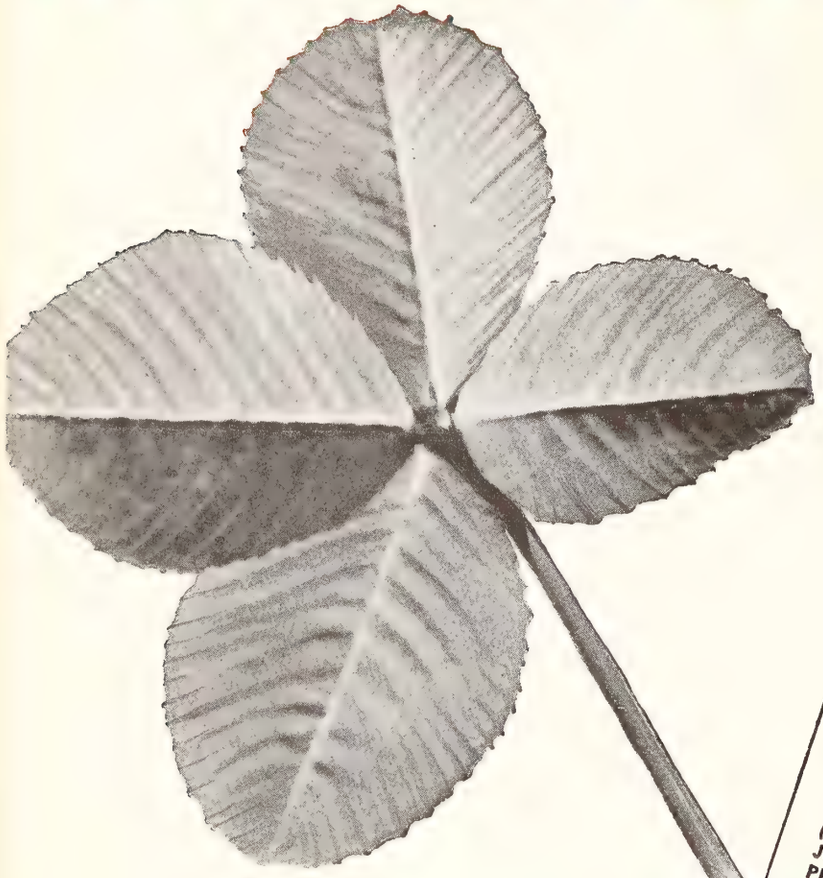
National Newsreel
Regional Newsreel
Hollywood Newsreel
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Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

CHARLES E 'CHICK' LEWIS
Editor and Publisher

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JUNE 5, 1948
Vol. 48 No. 23

YOU DON'T NEED THAT FOUR LEAF CLOVER!



You're **LUCKY** when you've got VITAMIN M-G-M!

LUCKY LINE-UP!

APRIL 29

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE 3

"BIG CITY"
Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in
"THE PIRATE" (Technicolor).
Walter Slezak, Gladys Cooper
Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU"
(Technicolor).
ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT.

JULY 8

IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY"
(Technicolor).
WALLACE BEERY, JANE POWELL
ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST 5

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

That Pep-up Line-up! It's so good for everybody!

FLASH

LUCKY!
about "THE PIRATE"



Following Frank Capra's joyous "State of the Union" at Radio City Music Hall, "The Pirate" is Big in 3rd week! (new M-G-M record for first 4 days of opening week!) Second big week in Montreal!

LUCKY!
about "HOMECOMING"



Blazing across the nation. Sensational everywhere. Following five record weeks at Capitol, N. Y., tremendous in Trenton, fabulous in Philly, it's generating steam in every opening!

LUCKY!
about "EASTER PARADE"

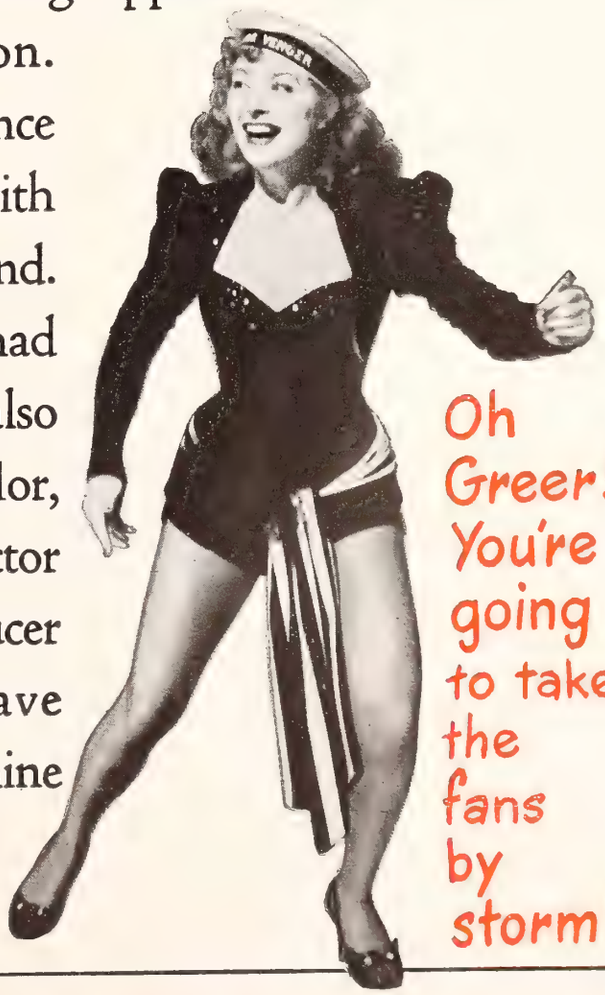


You hear it everywhere. Irving Berlin's "Easter Parade" is the greatest musical in screen history. Get a load of those trade paper reviews. They spell M-O-N-E-Y!

LUCKY ABOUT "JULIA MISBEHAVES!"

(*Read this telegram*) "Audience reaction at sneak preview of 'Julia Misbehaves' assures another smash hit to add to Vitamin M-G-M's Spring and Summer line-up! Rousing applause for reunion of Greer Garson and Walter Pidgeon. Hilarious comedy situations had audience howling from first scene to last with tremendous burst of applause at end. Movie-goers want comedy and this had them rolling in aisles. Great cast also includes Peter Lawford, Elizabeth Taylor, Cesar Romero. Director Jack Conway, Producer Robert Riskin, have turned out a gold-mine attraction!"

EVERY NEW PREVIEW IS A NEW M-G-M HIT!



Oh Greer! You're going to take the fans by storm!

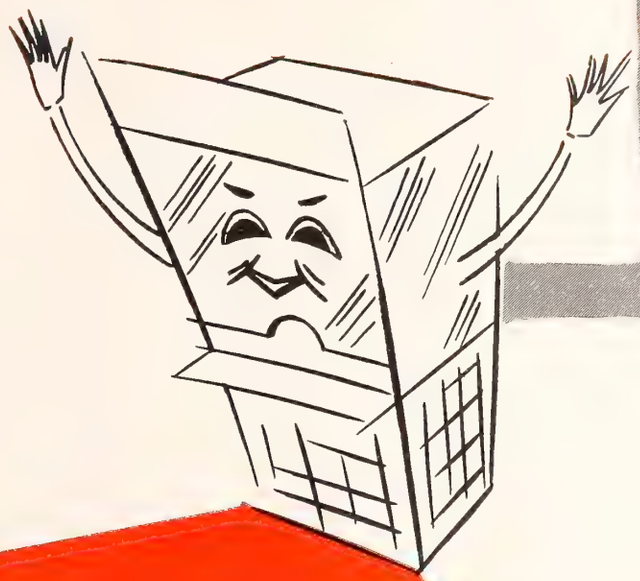
EXTRA! "SUMMER HOLIDAY" CONTINUES TECHNICOLORIFIC BIZ IN ALL TEST CITIES!

NATCH! M-G-M GREAT IN '48!


GOOD BOX
BUILD GOOD
Here ar
... fro
TRAIN TO ALCATRAZ
MADONNA OF THE DESERT
SLIPPY McGEE

OFFICE PICTURES

GROSSES



ome good ones...

Republic, of course!



"AUTRY'S BOW IN COLOR WILL PAY OFF HANDSOMELY!" —*Variety* • "Has everything!" —*Showmen's Tr. Rev.* • "Should click with fans and make new ones!" —*Film Daily* • "Geared for profit!" —*Hollywood Rep.*





in CINECOLOR!

COLUMBIA PICTURES presents

GENE AUTRY

and his famous horse, CHAMPION

The STRAWBERRY ROAN

with

GLORIA HENRY • JACK HOLT • DICK JONES • PAT BUTTRAM

Screenplay by Dwight Cummins and Dorothy Yost

Directed by JOHN ENGLISH • Produced by ARMAND SCHAEFER

A Gene Autry Production





COLUMBIA PICTURES

THE EDITORIAL PAGE

Studio Efficiency

When the cry was raised for economy and more efficiency in production, dozens of topflight producers and directors told us that it just couldn't be done.

It was the opinion of those who know this phase of the industry best that the greatest savings and efficiency was only possible through curtailed (better controlled) shooting schedules strictly adhered to.

It is about eighteen months since we discussed these angles out in Hollywood and despite the pessimistic opinion then, the fact remains that shooting schedules have been reduced considerably and as a direct result production economies have been considerable.

An additional move in the right direction has been the accelerated activity in the lower-budget division of picture making. Thousands of exhibitors in the smaller and subsequent-run situations were becoming alarmed at the dwindling of such product for two reasons: first, to help them round out their bookings; and second, to make available to them low-allocation, flat rental, product.

To the surprise of many, several of the major studios suddenly decided that they ought to be releasing a fair percentage of low-cost pictures because it most assuredly would help them sell their higher priced product.

In our opinion these two vitally important factors have contributed in no small measure to the belt-tightening processes that have lifted the industry out of the doldrums and proved that studios could operate profitably on domestic revenues.

But to make it all the more rosy, a settlement was reached on the British Tax matter which, while not getting all the money they would like out of Britain, certainly wiped out the possibility of that lucrative market being a total loss.

With all of the above there began to dawn on many top executives the sad fact that their own showmanship and picture selling had been lagging and with a brighter outlook ahead they started to return to more intelligent and aggressive advertising campaigns to stir up exhibitor interest in product current and coming.

As was to be expected, the same feeling spread around the country and today you have a more enthusiastic brand of show-selling than had been the policy for well over a year when it appeared that most theatremen were as reluctant to go out and sell their shows as were the companies who were making the pictures.

Viewing the industry picture as a whole one must agree that the outlook is a darned sight more cheerful than it was during most of last year. And if current indications mean anything, things will continue to improve until the industry is back into full swing in all of its branches.

Those few companies who are still showing some reluctance in selling their wares consistent with top show values, will find sales resistance mounting for them while diminishing for the others.

Which all points to several morals. You can probably write them yourself.

▲ ▲ ▲

Management Relations

As this page has so very often emphasized, it is becoming increasingly important that the men who manage the theatres of this business must be friendly and active in their communities.

Physical operation of the theatre and the merchandising of its attractions is not enough, never has been and never will be in the scheme of good theatre management.

Outside of the very large cities the theatre manager is a part of the community life, its drives, its problems, its expansion and its prosperity. We eliminate the big key city managers—not because they are exempt from these activities but because theirs is a much different problem calling for activity on a different scale.

The men we have in mind for this discussion are the thousands of theatre managers operating the vast majority of theatres in the medium-sized cities and communities. They are the backbone boys of this industry.

But some, many of them, in fact, came into management positions during a period when business was too darned good. They didn't learn it the hard way as did so many of the oldtimers.

A good manager is a man (or woman) who is known by sight or friendship to many of the regular patrons. They like to meet and chat with the manager on their way in or out of the theatre. The smart manager converts these chats into favorable public opinion and reaction on pictures and operating policies.

You'll also find the successful manager at the weekly meetings of local Lions or Kiwanis Club. He is generally on the most important committees of the Chamber of Commerce. He's always sought for his opinions and advice on general community activity because all groups, from the Mayor of the town on down, should respect him and his views.

In other words, he's a community institution, and wherever you find a manager like that you'll generally find a very successful theatre operation.

By the way, Mr. Theatreman, how do you measure up to all this?

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

With the U. S. Supreme Court mandate in the Government anti-trust suit handed down late this week the Department of Justice was ready to push its case once more. Attorney General Tom Clark, who from Washington made it plain that he was not looking to settle the case with a consent decree, a way which some of the defendants may yet seek to take, is out to get the New York federal statutory court to issue an injunction which would carry out the high court's opinion and would prevent the defendants from disposing of or acquiring theatres while the case is reopened. The high court also cleared the way for further action in the Schine suit by sending down a mandate on that too.

The industry meanwhile faced a different kind of anti-trust suit as the Screen Writers Guild and 30 individual authors asked the federal court in New York to knock out by injunction, the agreement which a majority of important producers, the Motion Picture Association of America, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers had reached, not to employ communists.

And in Washington another novel anti-trust suit seeking $150,000 was filed against two theatre-owning film salesmen, Columbia, RKO, 20th-Fox and Paramount, claiming that a conspiracy had existed between the salesmen and the companies to keep the Center Theatre of Centreville, Md., from getting first-runs.

In Indianapolis a federal judge cleared several corporations and individuals of mismanagement charges which stockholders had brought against Fiftyler, Inc., and in St. Louis the Missouri Supreme Court upheld the right of the city of St. Louis to order the Robin Theatre closed under its new building code but reopened the question for a lower court to study further whether the city could order the building destroyed.

* * *

General

In Portland, Oregon, a good swimmer was the last man to escape when angry flood waters from the Columbia burst upon the town of Vanport and wrecked Ted Gamble's theatre there. All through the area the flood-burdened Columbia and Willamette were running over their banks, spreading a $100,000,000 damage bill, closing theatres, holding up film deliveries and even invading a fourth of Portland. Complete estimate of the damage is unknown, but its effect on the box-office is expected to be felt for some time to come.

In Vancouver, the Fraser had cut the city off from Eastern Canada, forced exchanges to ship film out by air and closed theatres throughout the area with a damage bill estimated late this week at $15,000,000.

Back in New York a spokesman for the Motion Picture Association of America declared that it had not entered any test fight on censorship to use the new weapon given it by the Supreme Court opinion which seems to spread freedom of the press to the screen. The MPAA said it had talked the matter over but at present its only action was in the Hal Roach "Curley" case in Memphis where United Artists seeks to stop the censor from banning the picture because two Negroes are shown in a schoolroom with white children.

Out in Hollwood Columbia is having trouble with the Screen Publicists Guild and reportedly is seeking to clear out its office and start from scratch. Apparent reason: The studio doesn't like the Guild's seniority clauses.

* * *

Television

On the West Coast the International Alliance of Theatrical Stage Employes is starting to police television film makers to be sure the films are union-made and was using the threat of tieing them up in the laboratory if they weren't. Two-reelers were seen by Columbia's Jules White as paving the way for films to enter video. Los Angeles Circuit Exhibitors James Nicholson and Joseph Moritz were barring the films Sir Alexander Korda had sold to television from their thetares and everywhere the video talk was as wild as usual.

* * *

Exhibition

Milk, bread and butter have done some fancy rising since the OPA was put in the attic, but theatre admissions on the whole have not risen, a national survey shows. The U. S. Supreme Court did not declare competitive bidding illegal, it merely said distributors could not be compelled to use it, but could use it if they wanted to, Theatre Owners of America Counsel Herman Levy told the United Theatre Owners of Illinois.

National Allied will hold its next convention way down yonder in New Orleans from Nov. 29-Dec. 1 with a fall board meeting in the same town from Nov. 27-28. Allied's new St. Louis area unit will be known as Mid-Central Allied Theatre Owners, Inc., Jack Stewart quit Kansas-Missouri Allied as general manager to take other unspecified offers.

Cleveland audiences are going out for specialized entertainment with the result that the ball park and the Met Opera did well, but films were complaining. Paramount will leave the question of showing ad films for pay to its individual locations, Theatre Vice-President Leonard Goldenson declared after a tryout had been made with a United Fruit film in New England. Russel V. Downing was made executive vice-president of Radio City's Music Hall and James Gould was moved up from assistant treasurer to treasurer this week, a week which also saw the Music Hall's Maintenance Superintendent—N. Hayden Zook—retire after 15 years. The staff tossed him a dinner.

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By Way Of Explanation

Take a Look at Home Television, Prepaid

By BILL SPECHT (News Editor)

Television programs for the home, paid for by the home owner and brought to him either entirely over wires or partly over wires and partly by local television broadcasting stations, have been kicking around the news and conversations of film folks again during the past two weeks.

The idea was first put out several years ago by Zenith Radio. Recently motion picture companies have been supposedly considering such a system of home-paying television as an outlet for motion picture programs. Usually the system is tied in with the idea that the American Telephone and Telegraph Company's local phone wires would be used and that the billing for the television program would go on user's phone bill, like a telegram charge. One idea is to have a meter in the home like the old-fashioned gas meter into which coin may be placed.

So a look at these possibilities might be interesting.

AT&T Says

First the AT&T says officially that while it knows of these suggested systems by reading about them in the newspapers it has never been approached officially in a business sense on how they could be worked out and there has been no opportunity to study them feasibly, both from the collection end and from the technical end of supplying the program. It adds, significantly, that the subsidiaries of the AT&T are in the communications business and not the entertainment business.

Further than that the AT&T will not go. Unofficially engineers declared that such systems present a very real problem to the company. In the first place, if the telephone company were to bill the user for the service, how much extra bookkeeping and recording would be needed?

If, in addition, the system were such that the subscriber phoned the operator to ask that he be plugged into a certain program, how much more additional traffic would that put on the city's phone systems, the majority of which are now over-burdened.

Also the telephone company has certain privileges as a system of communication. Would these be extended to it as a purveyor of entertainment?

Part Over Wire

An examination of how the video program would be sent by wire into the home is another problem. At present telephone wires are not geared to the high frequencies needed for a complete television program. However, most of these suggested home systems plan to prevent non-subscribers from tuning in by using a dual "delivery" system on the program.

Roughly and non-technically, this would consist of having a telecasting station in each community area which would receive the main program for a central station by coaxial cable. This station in turn would put out the high frequencies on the air to the receiver and send

(*Continued on Page* 12)

Allied Meet

National Allied will hold its convention Nov. 29-Dec. 1 in New Orleans, it was announced in Washington Thursday. The Fall board meeting will take place in the same city Nov. 27-28.

Lower Take

The 1948 admissions tax take continues to run considerably lower than the 1947 collections, with the Treasury in Washington reporting the April total at $31,146,236. Noticeably better than March's $30,461,573, this tally was far below the April, 1947, total of $32,412,814. Collections from the box-offices for the first four months of this year rose thus to $115,707,000—of which about 85 per cent is accounted for by picture theatres.

No New Censor Attack For MPAA—Yet

The Motion Picture Association has taken no action to test censorship under the freedom of the press view expressed by the United States Supreme Court recently in the Government anti-trust suit but it still is active in the "Curley" fight in Memphis, a spokesman for the organization declared in New York Wednesday.

The statement came in reply to a report that the MPAA had started action under the Supreme Court opinion. The spokesman declared that if a strong picture which could stand up under a censor fight were to come along, the MPAA would probably make a test then and acknowledged that the Supreme Court view had been discussed with representatives of the American Civil Liberties Union.

Meanwhile the United Artists suit on behalf of Hal Roach's "Curley," barred from Memphis because the picture contained a mixed scene of whites and Negroes, seemed bogged down, as the city replied with the contention that since United Artists was not licensed to do business in Tennessee it had no right to come into the state courts on a business matter.

Milk, Bread and Butter Costs Spiral; Box-Office Doesn't

Theatres Hold Price Line Even as Other Commodities Soar in OPA-less Period

Milk, bread, butter costs have spiralled since the OPA controls went off in December 12, 1946, but motion picture theatre admissions, which were never controlled, have in the majority of locations not advanced an actual red cent.

This fact, important in the midst of rising cost of living which has cut into the budget of Mr. and Mrs. America sharply and has ironically made itself felt in turn through decreased theatre attendance, was established this week through a survey of the country conducted by Showmen's Trade Review.

The survey showed that while such commodities as steak, butter, and milk have risen tremendously since the OPA controls went off on December 12, 1946, and while theatre operating costs have risen in varying amounts, depending upon locations, the average exhibitor has not advanced the admissions at his box-office.

Taxes to Blame

In some cases even, where there is an apparent increase it arises from the fact that states and municipalities have added amusement taxes since the war which are in turn added to the cost of the ticket.

Specifically, three American cities—San Francisco, Harrisburg, Pa., and Boston—best illustrate the national fact that the motion picture admissions are practically the only commodity the average American buys which haven't spiralled up and up in the past two years, a point which is the more interesting in that theatre admissions were never frozen by Government control as were foodstuffs and clothing.

In San Francisco for evening first-runs during the OPA days theatres were getting $1.10 (admission tax included) for loges, 85 cents for regular admissions, 65 cents for juniors and 20 cents for kids. Neighborhood houses were getting 65 cents for loges, 50 cents for general, 40 cents for juniors and 20 cents for kids. All prices include tax. These admissions today, excepting for Fox West Coast and Paramount, children admissions which are now 25 cents, are unchanged.

Milk Up 11.1%

But in the same city of San Francisco a quart of milk which cost 18 cents under the OPA went up to 20 cents, an increase of 11.1 per cent; a dozen eggs jumped from 63 cents to 65 cents or 3.2 per cent; a pound of butter took a 6.4 rise from 94 cents to $1, and those who like steak now pay 85 cents a pound instead of 48 for sirloin and 98 cents instead of 45 cents a pound for porterhouse.

Meals Rise

Meals in a restaurant have jumped from an average ham-and-egg breakfast at 75 cents to 90 cents, a swiss steak lunch at 50 cents to 65 cents and a dinner with small top sirloin from $1.15 to $1.45.

Night club entertainment, if you're the type, has jumped from a 1946 average of $4.75 a person to $5. Bowling has gone up from 30 cents a line to 35 cents, but if you swim or like baseball games or other sports, you're lucky in San Francisco, for along with theatre admissions, they haven't gone up.

Harrisburg Fools You

In Harrisburg, Pa., a first glance makes you think theatres did a bit of price hiking themselves as the 44-cent matinee of 1946 becomes 50 cents, while the 60-cent night price of the earlier years is 65 cents for first-runs. In the neighborhood the 25- cent adult admission is now 32 cents and the 12-cent children admissions is 14, but these rises are the result of Pennsylvania's muncipal tax enabling law which has added these percentages.

Yet the comparative rise in other commodi-

(*Continued on Page* 12)

Writers Guild Sues Industry Ass'ns, 7 Producers Over 'Red' Agreement

The motion picture industry in the main was attacked on a new and novel anti-trust front in New York Tuesday as the Screen Writers Guild and some 30 individual writers filed suit against three motion picture trade associations and seven major producers seeking an injunction to knock out their agreement not to employ "communists" or members of groups viewed by them as subversive.

No Damages

The plaintiffs, all of whom stated they were not communists seek injunctive relief but no damages, another novel twist in such industry suits. Their action, filed in the New York federal court, is against the Motion Picture Association of America; the Association of Motion Picture Producers; Eric Johnston, president of both those organizations; the Society of Independent Motion Picture Producers, and Paramount, Loew's (MGM), Warner Bros., RKO, 20th Century-Fox, Columbia and Universal. It attacks the agreement reached by the parties named in New York on Nov. 25, 1947, not to "knowingly employ a communist or a member of any party or group which advocates the overthrow of the government of the United States by force or by illegal or unconstitutional methods."

"This is an action," the plaintiffs declare to the court in their complaint, "to enjoin a combination and conspiracy of substantially all the motion picture producers of America and their trade associations. The combination has formulated a code which purports to govern the political views and associations of persons engaged in the production of motion pictures. That code impairs and threatens to destroy the free market for original and creative work and thus irreparably damages and threatens to damage the plaintiffs who are employed as writers and who also produce and sell such work for production on the screen. It infringes and en-

(*Continued on Page* 12)

Northwest Theatre Flood Damage Unknown as Rivers Continue Rampage

Full extent of the damage which angry flood water from the Columbia River in Oregon and the Fraser in British Columbia had wrought on theatres was not available late this week as the over-burdened rivers continued to spread over their banks.

Early reports said that film exchanges in both Portland and Vancouver had escaped damage but that the city of Portland was itself one-quarter under water and that film shipments were being held up. The entire area along the banks of the Willamette and Columbia was under water from British Columbia to the California line, and damage was estimated generally at $100,000,000.

Vancouver reported many theatres closed in the Canadian area with a complete transportation tie-up shutting the city off from Eastern Canada. Film shipments earlier in the week went out by air express. Damage was estimated in the province at $15,000,000.

She Tripped Me!

Mrs. Tillie Siegel last week sued Grauman's Chinese in Los Angeles for $5,000, claiming she was injured when she slipped on Greer Garson's footprints in the foyer of the theatre where the management preserves for posterity imprints of filmdom's famous feet in concrete. Mrs. Siegel named Grauman as the defendant in her local court action but did not name Miss Garson.

Mo. Court Upholds Closing

Missouri's State Supreme Court this week had upheld the provision of St. Louis' new building code which authorized the city to close the 400-seat Robin, a neighborhood house, as a public safety measure. The court remanded to the lower court for further hearing the question of the city's right to compel the owners to destroy the building.

The high court, in a majority opinion, found that the closing order was a valid exercise of the city's police power. The Robin, which has operated during the last 30 years, was ordered closed April 6, 1947 by the Public Safety Commissioner as a fire hazard violative of the then-new building code. Owners Arthur Kalbfell and Marie K. Winderly carried the fight to the high tribunal and may yet ask for a rehearing since the final decision was by a divided bench.

To Him Spring Means Cleanup

Spring means one thing to Robert Russell. It means house cleaning. To others it may mean the birds and the bees and the budding trees, but to Russell, city manager for Shea theatres in Ashtabula, Ohio, it always brings back thoughts of 25 years ago when he started in show business—scrubbing theatres' walls at a salary of $18 a week.



Robert Russell

At the present moment when those serious people who speak of the virtues of starting from the bottom and working to the top, indicate that Russell's success is due to that, he probably doesn't say a thing. But privately he has been known to remark that the washing job was damned hard work which left aching muscles still remembered this past merry month of May as he celebrated his silver anniversary in show business.

Started in 1923

It all started in the spring of 1923 when young Russell decided that he "must do something with a future" as he expresses it, introduced himself to Paul Mueller at the Palace at Ashtabula and asked for a job. Mueller told him one was coming up but was not very definite about it.

So Russell was surprised when he got a phone call several days later to report to the theatre and he started out happy as the proverbial spring lark, with visions of the glamor of the theatre and the importance of his new position-to-be. At the theatre he was given a wall brush and told that the walls should look clean.

Six weeks later, a still determined but slightly weary and muscle-sore young man was called into the office. A promotion was coming his way. Besides the walls were clean and that particular job had run out.

Wrong

If Russell thought his new job to be easier, he was wrong. The new job was that of advertising man—which meant he could take out the company car, a rattletrap with the stubborn balkiness of a mule, and swing paste to put up one-sheets, three-sheets, sixes and twenty-fours, as well as place window cards during the daylight hours. At night, he was head usher, marquee and displayman.

But he never regretted it for through his day-time duties he met Bernie Head.

Head was the chap who went out ahead (rhyme purely coincidental) of "The Big Parade" and is a character of whom bill posters still speak in awe. He had a gigantic swing that could get his brush over more billboard territory than the average man and he had a mouth whose capacity allowed him to store regiments of thumb tacks therein to be spat out as he needed them to tack up signs.

Russell recalls that Head's cheeks bulged with his supply of tacks and that the billposter never allowed them to interfere with the wad of chewing tobacco he chawed away on.

When Manager Mueller was transferred Bernie Kearney replaced him. Kearney was an education in himself for young Russell. He was as precise as Greenwich mean time, a kindly, patient manager whose daily action made it unnecessary for those associated with him to own watches.

Promptly at 9:30 he breakfasted; promptly at 11 A.M. he was in the chair of a nearby barber shop for his shave. At 10 A.M. and 1 P.M. he read his mail and Russell, who had to bring it to him, soon learned that 10 A.M. and 1 P.M. meant just that, not one minute after the hour.

Kearney's transfer to Amsterdam, N. Y., left Russell in his first full managerial post. Later Russell was transferred to Geneva where he took a four-day operation over and converted it into a full-time house. In 1942 he was transferred back to Ashtabula where he eventually became city manager, a post he holds today after 25 years in show business.

And on the occasion of his silver anniversary in the golden game of exhibition has Mr. Russell changed his views on anything? Well probably. But he still thinks starting at the bottom is the right way. And he's proving it. His son, Jack, is a doorman at Shea's State in Ashtabula.

Ad Films Up to Local Operations—Goldenson

Whether advertising films are to be shown in theatres belonging to the Paramount chain or not is a question for the local operator to decide, Theatre Operations Vice-President Leonard Goldenson said in New York Wednesday.

Goldenson's statement came in reply to a question whether Paramount would institute such a policy as a result of experiments conducted in New England with the United Fruit banana film. The audience reaction there reportedly showed no objection and was thought possibly an indication that there was less objection to well-done ad films than was generally supposed.

Fox West Coast has used them and is understood now committed to such a policy with the rentals going to its welfare fund.

Coast Exhibitors Bar Korda Television Films

James Nicholson and Joseph Moritz, who head the "Academies of Proven Hits," reissue theatres in Los Angeles, this week announced they would not play those of Sir Alexander Korda's pictures which had been sold for television use.

The announcement was made as it became known that Paramount's KTLA would telecast the films in the near future. Korda originally had sold the video rights on 24 reissues to the New York *Daily News* Station WPIX which is reselling them as a package to television stations.

"The public will stay at home and wait for the pictures to come to them instead of coming to our houses," Nicholson, whose company operates the Vermont, Arlington, Picfair, Cinema and Jewel, declared.

IATSE Holds Lab. Threat Over Video Film

The International Alliance of Theatrical Stage Employes this week moved to control films made for television as Roy Brewer, its representative here, threatened that no laboratory work would be done on such films without assurance of a union label on all television films.

"Because of the large increase of television picture production," Brewer asserted, "we haven't been able to check all 16mm. stuff. But we're on the lookout for any non-union crews being used.

Sees Shorts as Road Paver to Television

The two-reeler will pave the motion picture's path toward television, Jules White, head of Columbia's short subject department, declared in Hollywood this week. A veteran of 30 years, White believes that the major lots will look to two-reelers shortly as a basis for getting started in video.

"The transition," he declared, from making shorts to producing pictures for television could be easily done. The industry was born with the two-reeler, remember?

Cleveland Construction Picks Up With 6 in Work

Theatre building, dormant in the Cleveland area during the past eight years due to necessity and building controls, is picking up with three new de luxe houses—all in the half million dollar classification, in various stages of construction.

Furthest along is the Mayland, 1800-seat modernistic structure at Mayfield and Landers Rds., being built by P. E. Essick, Howard Reif and J. S. Jossey, and scheduled for a late summer opening. The Community Circuit's 1800-seat Richland Theatre at Mayfield and Richmond Rds., and the Erie, also with 1800 seats, on Lake Shore Blvd., an Associated-Community circuit project, are making rapid headway. Outside Cleveland, among the deluxe houses started or soon to start are the Galion Theatre, Galion, by Scoville, Essick and Reif; the Avon Theatre, Avon, by Associated Circuit, and the Belmont Theatre, Youngstown, by Peter Wellman of Girard, O.

Gov. Earl Long Threatens La. Theatres With Tax

Louisiana theatres were dragged into that state's unpopular tax program this week as Governor Earl K. Long pushed through the House of Representatives a program to add well above $80,000,000 to the citizens' tax bill.

The Long measure hits theatres in that it raises the state sales tax from one to two per cent and broadens it so that it will apply to theatres.

New Orleans at present has a one per cent municipal admission tax added to the federal tax.

The motion picture industry once before felt the impact of the Long family when the present Governer's late brother—Huey P. Long—threatened the entire motion picture industry with a prohibitive change in a censorship bill which he later quietly dropped. At the time of his death, the late Huey Long was also seeking to compel New Orleans theatres to restore vaudeville in at least one house.

Judge Clears Operators of Mismanagement Charge

Federal Judge Robert C. Baltzell of Indianapolis cleared officials of three theatre corporations last Wednesday of stockholder charges that they had mismanaged a Gary, Ind., theatre building. The judge declared the stockholders were not entitled to the $200,000 damages they sought because of alleged sub-standard rates charged in the lease of the building and that the interlocking operation of officers and directors of the three firms was "not detrimental or unfair" to the shareholders. The officials headed both owning and leasing firms of the building.

Plaintiffs were Charles F. Wooley, Charles C. Wooley and Edna G. Ward of Long Beach, Cal. Defendants were Verner U. Young, Gary, president of Fiftyler, Inc., Montgomery Theatres Corp., and Y. & W. Management Corporation of Indianapolis as well as Robert Young, secretary of the corporations and Marc J. Wolf and Albert R. Blocker, directors in the corporations.

Cleveland Audiences Buy Specialized Shows

Audiences in and around Cleveland are definitely shopping for specialized entertainment with attendance at the Metropolitan Opera engagement and baseball games clearly illustrating it, exhibitors claimed this week. In the main, motion picture business has been off with the blame placed on daylight saving time which gives more time for golf, garden work and driving, as well as a general lack of public interest in current product.

Loew's to Handle Abroad McGraw-Hill Series

Loew's International this week announced it would distribute abroad McGraw Hill's 16-mm. non-theatrical series on education, health, hygiene, engineering and mechanical drawing, a film library of 25 subjects. MGM will provide sound tracks in the languages of the countries where the films will be distributed.

NEWSREEL CLIPS

From Politics to . . .

Benjamin Fielding, who as license commissioner for the City of New York kept "The Outlaw" out of town for almost a year by threatening to deprive houses which showed it of their licenses, went into the theatre business himself this week as he quit the City Hall to take a job with Loew's, Inc. Fielding's job probably will be as an assistant to Loew's Treasurer Moskowitz.

To the Ladies

Hollywood will come in for a share of the spotlight besides Paris and New York at the Fashion Fair held in Madison Square Garden June 7-13. Paramount Studios' Edith Head will show a pink organdy gown inspired by the "Emperor Waltz" (so says the press release and Paramount won't mind getting the picture's title in for free) and another of brocade. Milo Anderson of Warner Bros. will display a banana yellow chiffon modeled on a gown worn in "Romance on the High Seas." Yvonne Wood of Universal-International is in the ring with two cocktail suits, one of striped satin and another of fabrics which were worn in "Another Part of the Forest."

Names

United Artist Vice-President **Arthur Kelly** is back in New York after six weeks in London while Ad and Publicity Director **Paul N. Lazarus, Jr.**, is off to Hollywood to discuss distribution and publicity plans with Grad Sears and producers. Eagle Lion's **William Auten** is off to England; Twentieth-Fox's Assistant General Sales Manager **W. C. Gehring** is out inspecting the southern division while **Sammy Shain** from the same outfit is speech-making to exhibitors at LaSalle, Ill. Producer **William Cagney** shook the dust of New York off his shoes after watching the opening of "The Time of Your Life."

Financial

RKO's consolidated net profit for the first quarter of 1948 was $1,345,327 after deducting taxes and other charges or 34 cents a share of common compared with the $2,270,683 net for the same quarter in 1947 when the earnings were 58 cents a share.

Loew's Treasurer Charles C. Moskowitz announced a quarterly dividend of 37½ cents a share payable June 30. Warner Bros., announced a quarterly dividend of 25 cents a share on common payable July 6.

Sales Meet

Universal-International held the first of its two district manager sales meetings in New York Thursday with Assistant General Sales Manager A. J. O'Keefe presiding.

Calendar

JUNE

8, first organization meeting, Mid-Central Allied Theatre Owners, Inc., Sheraton Hotel, St. Louis.
9, testimonial dinner for Rube Lewis, stage manager of Loew's Poli, Hotel Bond, Hartford, Conn.
11, directors' meeting, Kentucky Association of Theatre Owners, 427 South Third Street, Louisville.
16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.
20-22, convention, Theatre Owners of North and South Carolina, Ocean Forest Hotel, Myrtle Beach, S. C.
20-22, annual convention, Mississippi Theatre Owners Association, Buena Vista Hotel, Biloxi, Miss.
28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana. French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.
28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

NOVEMBER

27-28, fall board meeting of National Allied, New Orleans.
29-Dec. 1, annual convention, National Allied, New Orleans.

Promotes Downing

Russell V. Downing was promoted to the post of executive vice-president at Radio City Music Hall in New York, and James Gould, assistant treasurer, has been raised to the post of treasurer, Gus Eyssell, president of the Music Hall, announced this week.



Russell V. Downing

Downing was formerly a vice-president and treasurer. He had served on the Music Hall staff since 1933 and before that was assistant to the president of the Tidewater Oil Company and later treasurer of the Prudence Company, a financial outfit. His promotion follows that of Eyssell to executive manager of Rockefeller Center. Announcement of the promotion was made by Eyssell at a luncheon for the theatre's executive staff.

Jack Stewart Quits Kans.-Mo. Allied

Jack Stewart, general manager of the Allied Independent Theatre Owners of Kansas and Missouri since the formation of that organization, retired from the post Tuesday, President O. F. Sullivan announced.

Stewart, who came to Kansas-Missouri Allied Feb. 15 from Michigan Allied, where he had been general manager for 14 years, declared that he was resigning to take advantage of other offers made him. Sullivan announced there would be no change in Allied services and that Stewart's secretary, Dorothy Murphy, would continue in her position. Allied, Sullivan added, was seeking Stewart's successor and hoped to fill the post within 30 days.

Miss. Showmen to Meet

Theatre Owners of America President Ted Gamble, Executive Directors Bob Coyne and Gael Sullivan will be the principal speakers at the annual convention of the Mississippi Theatre Owners in Biloxi, Miss., June 20-22, President Max Connett announced Wednesday.

Name Allied Unit

Allied's new unit in the St. Louis area will be known as Mid-Central Allied Theatre Owners, Inc., Fieldman Andy Dietz said this week in announcing the first organization meeting at the Sheraton Hotel in St. Louis on June 8.

Milk, Bread, Butter Up, Box-Office Stays Down

(*Continued from Page* 9)

ties is eloquent. A quart of milk went up from 18 to 20 cents; steak rose from 65-69 cents a pound to 90-95; 1 dozen eggs jumped 42.8 per cent from 49 cents to 70 cents and a pound of butter took a 72.8 jump from 55 to 95 cents. Breakfasts that were 45 cents are now 70 cents, lunches that were 40 cents are now 75 cents and a hamburger dinner with two vegetables, dessert course and rolls is up 43 per cent from 70-cents average of 1946 to the $1 average at present.

In sports ice hockey is up from $1.80 to $2; interstate baseball from 60 to 90 cents; bowling from 26 to 28 cents a game. (The sports events such as hockey and baseball do not take place in Harrisburg so they pay no city admission tax but include the federal tax in their prices.

Boston's motion picture prices have fluctuated slightly but remain almost the same with a few neighborhood houses going up a penny.

But butter which was around 67 cents in 1946 is now around 85 cents; milk has risen from 17-18 cents to 23-24 cents; eggs which were 76 cents a dozen are now 90 cents.

Breakfast in the moderate-price restaurants were 25 cents and are double that; dinners which sold at $1 are now $1.50; 90 cent lunches are now around $1.25 or $1.50.

Night clubs are about the same level with a party of four being able to get away for $30. The race track went up from 50 cents grandstand and $1 club house to $1 grandstand and $2 clubhouse. Bowling which used to be 25 cents a string is now 35 cents. Swimming pools have toed the price line.

In Explanation

(*Continued from Page* 8)

the lower frequencies—the scanning frequencies and possibly the sound—over the wires to the set. They would then be mixed in the set to provide a picture and sound. A non-subscriber, who did not receive the scanning frequencies over the line and tried to take the program entirely from the air, would be unable to get a clearly defined picture.

The program with this dual "delivery" though, insofar as the telephone companies are concerned, is how much this extra service would burden existing home circuits if it were to be used that way or whether providing additional lines for these lower frequencies to each house—on the same system that wired music is piped into restaurants—would not again over-burden the service.

The entire system of home television, paid for by the subscriber who would have a choice of programs and be billed accordingly or pay in advance as he would for a magazine subscription at the present moment seems a bit confused. But it can be worked out—once it is certain to be profitable.

SIMPP, Allied Ask Stricter Anti-Trust Acts

Both the Society of Independent Motion Picture Producers and National Allied have written the House Small Business Committee urging stricter application of anti-trust laws to the motion picture industry, it was learned in Washington this week; Allied urged the end of vertical integration of the industry—that is ownership of production, distribution and exhibition activities by a single individual or combination—and the extension of the fair trade statutes to cover film rentals.

No Consent—Clark

U. S. Attorney General Tom Clark made it plain, in Washington again last week that he is not anticipating a consent decree in the Government anti-trust suit.

"We are going to move ahead for a decree, but it won't be a consent decree," he said.

Justice Dept. Ready To Press Trust Suit

The Department of Justice in Washington this week made it plain that it awaited only the issuance of the United States Supreme Court's mandate in its anti-trust suit against the eight major distributors before resuming action in that suit.

The action would take the form of a proposed order to the New York federal statutory court which, if approved, would put into effect, probably within a month, those parts of the trade practices which the high court upheld. The action would also be designed to pave the way for early argument on those questions which the high court left open.

The Supreme Court mandates in the Government anti-trust suit arrived in the federal court at New York Thursday afternoon. This clears the way for the Government to act in the case. The high court mandate in the Schine case was reported on its way to the federal court at Buffalo.

Another important government objective would be to seek to narrow the field of affiliated theatres by injunction, a move which would more or less keep the defendants from disposing of their theatres or acquiring new ones in the interim period. While there is some doubt that the defendants might seek to acquire more houses, there are obvious indications that they might seek divestiture on their own in some localities such as closed towns. For this purpose the Government is expected to ask the statutory court to direct the defendants to prepare a list of those houses where it feels the Sherman Act is not violated by distributor ownership or control.

Meanwhile the United States Supreme Court Tuesday turned down the Government petition for clarification of its opinion in the Schine case. The Government wanted the court to stipulate what must be done with the remaining five of a group of 16 theatres the circuit had acquired between the time the suit was filed in 1939 and the date when the consent decree was signed in 1942. Schine had retorted the Government was asking the court to reverse itself. So disposition of five theatres—four in Kentucky and one in Olean, N. Y.—will wait upon further legal action.

Exhibitor Sues Salesmen, 4 Distributors for $150,000

Suits for triple damages amounting to $150,000 was filed in the federal district court at Washington Wednesday by the Center Theatre of Centreville, charging four distributors and two salesmen with monopoly on first-runs.

The suit claims that Columbia Salesman Charles Wingfield and 20th Century-Fox Salesman F. B. Kelin, who are said to operate theatres in Church Hill and Chestertown, Md., had conspired with 20th-Fox, RKO, Columbia and Paramount to get first runs for their houses over the Center.

Film Writers Sue Over Industry 'Red' Deal

(*Continued from Page* 9)

dangers their civil liberties by setting up vague and indefinite standards of social and political affiliations, which are to be enforced by concerted action of all defendants. It establishes for the motion picture industry the un-American principles of guilt by association. The judgments of this combination are carried out by the combined action of its members sitting as a quasi-court which threatens to deny any offending writer an opportunity to write for the screen."

Ask Injunction

1) That the three trade associations—MPAA, AMPP, SIMPP—be enjoined from working together—excepting in cases of legitimate collective bargaining—to hire or fire employes or from taking concerted action to fire, refuse to hire or to blacklist screen writers.

2) That the producer defendants be enjoined from acting together a) to refuse to buy a writer's material because he "holds a membership in any particular group, however defined," or because the material "deals with a particular theme, or with any individual or characters in a particular manner;" b) to restrict, eliminate any type of material, subject matter or characters, on the basis of any social, economic or political criteria."

Alternate Relief

As alternate relief the plaintiffs ask that the defendants be required to state who would determine whether a writer was to be barred, how the evidence would be collected, whether the writer would be confronted with such charges along with witnesses and be allowed privilege of a counsel to represent him, and what was meant by the words "groups," "memberships" in "groups," and "the overthrow of the government by 'unconstitutional and illegal methods'."

Thurman Arnold and Roy P. Monahan represented the plaintiffs.

Columbia Publicists Row Continues After Talks

Attempts by Screen Publicists Guild Business Agent Milton Gottlieb to stop discharge of publicists from Columbia's studios through conference with the company's coast labor relations head B. B. Kahane, apparently had failed this week as four more publicity men were let out with more reported slated to go.

Kahane reportedly asserted the trouble started with the Guild's insistence on seniority ratings and specifically when Publicist Herb Sterne was forced back on the studio after being fired. The Guild maintained that seniority is a basic tenet in Guild studio relations. Kahane is said to be working to bring about a new set up in the publicity department without seniority.

Bidding Not Illegal in High Court Opinion—Levy

The U. S. Supreme Court opinion in the Government industry anti-trust suit did not declare competitive bidding to be illegal but merely said that a distributor cannot be forced to sell his pictures by bids, Theatre Owners of America General Counsel Herman Levy told the United Theatre Owners of Illinois Thursday at LaSalle.

The distributor may still sell by bidding if he choses, Levy added in his analysis of the recent opinion.

with the industry still cheering the showmanship that launched
THE IRON CURTAIN and GREEN GRASS OF WYOMING TECHNICOLOR

20th CENTURY-FOX

roudly presents "The latest of the sparkling filmusicals for which
0th is justifiably celebrated . . . with all the earmarks of the
rofit success of its predecessors!" —*Boxoffice*



Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Movie Quiz Man Tours Loop in Minneapolis

To make sure that the men and women in the streets of Minneapolis know what is playing at its theatres, the Minnesota Amusement Company has a Movie Quiz Man touring the streets every day and asking questions about the attractions currently at the circuit's six loop theatres—Radio City, State, Century, Lyric, Gopher and Aster. He offers cash and tickets for the correct answers to two questions. The stunt receives daily publicity in the Minneapolis *Star*.

The street publicist first asks: "Can you name the title of the motion picture playing at the Radio City Theatre?" (or any of the other five). If the answer is correct a guest ticket is given. The second question has a jackpot cash prize if answered correctly in all details. The question is: "Without referring to any note or clippings on your person, can you name correctly all of the titles of the movies playing today at....." (naming all six theatres).

Jackpot prize the first week was $60. The question was not answered accurately and $60 more was added the second week, and $60 is added every succeeding week until the correct answer is given. At latest report the jackpot totaled $240.

The movie quiz man is on the streets of Minneapolis every day of the week except Sunday. The stunt is gaining for the six loop theatres of the company an unusual amount of timely publicity.

American Legion Backs 'Make Mine Freedom'

The 12,000 posts of the American Legion are lending their support to the promotion of MGM's Technicolor cartoon, "Make Mine Freedom." W. G. Sawyer, director of the Legion's National Americanism Commission, has sent a memorandum to all Legion commanders to the effect that "Freedom" combines entertainment and a patriotic message. The 700 newspapers sponsored by Legion posts will urge that every member see it, and see that others see it.

Another MGM short, "Souvenirs of Death," to be released June 19, has been tied-up with PTAs, police departments, safety councils and other civic groups. The John Nesbitt Passing Parade, produced with the cooperation of the International Association of Police Chiefs, the Treasury Department and the FBI, is based on the statistic that 10,000 people will be killed during 1948 by souvenir weapons and shells.

'Melody Time' Ads to Reach 88 Million People

More than 88 million people are expected to be reached by RKO Radio's national advertising campaign for Walt Disney's "Melody Time."

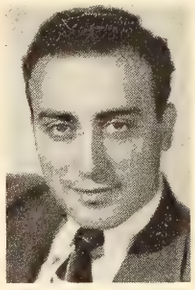
In addition to the usual fan magazine groups, the schedule also includes newspaper comic sections and supplements covering all principal cities in the United States, as well as such national magazines as *Life, Look, Collier's, Parents', Red Book, Saturday Evening Post, Farm Journal* and *Country Gentleman.*

'Parade' at State

MGM has set "Easter Parade" for a world premiere and long run at Loew's State, New York, opening June 30. The engagement of the Technicolor musical coincides with the 60th anniversary of the birth of Irving Berlin, who composed the film's tunes, and his 40th anniversary as a song writer. The house will undergo extensive alterations and redecoration in time for the picture's premiere.

Simonelli Named U-I Eastern Exploitation Head

Appointment of Charles Simonelli to the newly created post of eastern exploitation manager for Universal-International was announced late last week by John Joseph, U-I national director of advertising and publicity, and Maurice A. Bergman, eastern advertising and publicity director.



Charles Simonelli

Twenty-five-year-old Simonelli, youngest exploitation executive of a major company in the film industry, joined Universal's advertising and publicity department in New York six years ago, clipping newspapers. Six months later he was promoted to cooperative advertising work and in the fall of 1943 was placed in charge of all commercial tieups for the company. Subsequently he became a field exploiteer and eventually was in charge of special out-of-town openings, traveling throughout the country. In 1945 he handled radio promotion and exploitation in connection with openings of pictures, and has been director of special events during the past two years.

Trolley Cards

Jack Kosharick of the Rialto, Allentown, Pa., placed cards on trolleys runing between Allentown and Bethlehem for "Mating of Millie."

Subsequent-Run Showman Wins Award in Britain

Operating a subsequent-run house with only three-day bookings, Manager W. G. Thomas of the Sketty Odeon, Swansea, has walked away with the national exploitation contest organized by RKO Radio and Odeon Theatres for "So Well Remembered."

Thomas' major tieup was with the Universal College of Swansea Rag Week, and an example of the wholehearted manner in which he entered into the campaign is the fact that he was "kidnapped" by the students and paraded through the town on a tumbril with "So Well Remembered" placards on his back. The stunt was widely covered by photographs in the regional press.

Owners of blitzed property in the town were invited to display linen banners advertising the businesses, formerly conducted on the sites, that would be "So Well Remembered" by the customers.

A "teaser" campaign was run for a month previous to show date and patrons were invited to sign a scroll asking John Mills, the star, to attend the first performance. Over 2000 signatures were recorded.

The film received credits in press advertising in conjunction with the British Empire Cancer Campaign and a "Brains Trust" was conducted on the Odeon stage on the Sunday previous to screening.

Window slips in 33 prominent shops and 100 local coaches drew attention to the film. A special dance was run at the College.

Gorilla Cutout Bally

For his dual bill featuring "Borneo" and "Congorilla" revivals, Manager Jack A. Simons of the Centre, Hartford, Conn., made an attention-attracter by mounting a six-foot cutout of a gorilla on the top of a car which was driven through the city's downtown streets. He also gave the theatre a jungle front and lobby teaser displays—HFD.



ONE CUSTOMER AS THE CAMERA CLICKED. Just how much good does a ballyhoo man do? Well, the above picture furnishes a possible clue. Note the woman hesitating to peruse the sign on the back of the ballyhoo man used by Manager Bert Claster of the Hippodrome Theatre to exploit Eagle Lion's "The Noose Hangs High." Now if one woman stopped to look in the few seconds it takes to click a camera shutter, think how many would look during an entire day while the man circulated in the busy shopping section. EL Field Man Max Miller assisted Claster in setting up his campaign in Baltimore.

Radio Contest, Co-op Ads Exploit 'The Smugglers'

A promotion campaign embracing many angles was placed behind Eagle Lion's "The Smugglers" in Rochester, N. Y., by Monroe Theatres City Manager James Esherman, Publicity Director James Eshelman and EL Exploiteer Charles Baron.

A contest that attracted wide public interest was held over radio station WGNY which offered guest tickets and promoted prizes for the best letters on the "thrill" of the contestants' lives. A thousand post-cards on the "thrill" idea were mailed to the theatre's list and to a special list of names.

A co-op ad on hairdos, with illustrations, was taken by the Edward company in both the Rochester *Democrat* and the *Times-Union*. Ad space was increased in both dailies which gave more than usual space to stories and art.

Posting campaign included two 24s, three 6s and 10 3s in good locations; two two-sheet boards with stills and plugging copy in the Blue Bus and Greyhound bus stations; 200 jumbo cards spotted in and out of town.

Merchant cooperation included cards and stills in two book stores, cards in four lending libraries; dress display with stills and 14x22 card in Foreman's; five cards containing stills and copy in four drug stores' cosmetic departments.

Passes for Detecting Counterfeit 'T-Men' Bill

Manager James V. Pisapia of the College Theatre, College Point, L. I., increased his business on Eagle Lion's "T-Men" through a two-column newspaper ad, extending to the depth of the paper, offering free passes to the first 100 persons who could detect the counterfeit "T-Men" bill among four printed at the top of the ad. Those believing they had detected the counterfeit "paper money" were instructed to bring their entries to the theatre. If correct, they were admitted free.

Visiting Sports Editors

Under assignment from Louis F. Lifton, advertising and publicity head, Joe L. Brown, who handled sports coverage on Roy Del Ruth's Allied Artists film, "The Babe Ruth Story," is making a five-week tour of eastern and midwestern cities, calling on sports editors.



INSIDE THEATRE STUNT. A "bride" chasing the "groom" across stage prior to the screening of the trailer was an inside-the-theatre stunt used by Manager Thomas E. Cornfield of the Palace Theatre, Milwaukee, Wis., to call the audience's attention to MGM's "The Bride Goes Wild."



LEICESTER SQUARE 'FUGITIVE' DISPLAY. With the ban against use of electricity for advertising signs still on in England, London's Leicester Square Theatre still managed to create an attractive front-of-the-house display for that West End cinema's engagement of RKO Radio's "The Fugitive." Proof of the effectiveness may be seen in the crowds lined up on both sides of the box-office.

Pickets Theatre for Papa to Exploit 'Mama'; $5 Bank Account for Baby

Manager T. H. Wright of the RKO State, New Brunswick, N. J., captures the blue ribbon for an attention-commanding exploitation stunt for RKO Radio's "I Remember Mama," with F. K. O'Kelly of Schine's Rialto, Glens Falls, N. Y., a runner-up.

Wright picketed his own theatre in New Brunswick while the picture was running. The lone picket walked back and forth in front of the theatre carrying a card reading: "'I Remember Mama' UNFAIR to PAPA—Why not remember Papa?" Startled attention that the picket got speedily changed to amused laughter as passersby grasped the humorous message. It was a lucky dip that Manager Wright made into his imaginative bag of tricks. Less startling, but still good showmanship, was Wright's promotion of 50 carnations a day from a florist for the first 50 mothers attending the picture during the first four days of its run. A promoted limousine transported the winners to and from the theatre.

O'Kelly's Campaign

Manager F. K. O'Kelly and his assistant, Don Sleight, in Glens Falls put across an extensive and resultful campaign of many facets, one of the outstanding features being the awarding of a $5 bank account for the first baby born on Mother's Day. And that was but one of their promoted prizes in exploiting "I Remember Mama," and it was but one facet of their main promotion which took the form of a radio tieup over station WWSC.

The station gave the picture publicity for one hour daily for a week in a three-fold search: for the oldest mother, the youngest mother and the mother of the most children. O'Kelly and Sleight then promoted, to be distributed as prizes to the winners, $50 worth of merchandise from the Economy store; a month's supply of Carnation milk; a month's supply of coffee; $20 in merchandise from a clothing store, and the $5 bank account for the first baby born on Mother's Day, which fell within the picture's engagement. The prizes were awarded from the stage on opening day and the ceremonies were broadcast for an hour by the cooperating radio station.

Station WLGN had a two-week contest seeking Gold Star Mothers of Glens Falls to whom were presented gifts of flowers and candy. An auto dealer loaned a new car to transport them and a restaurant gave them a Mother's Day dinner.

Two window displays of old and new wearing apparel for mother were obtained with stills and cards on "Mama" and playdate. A preview was held a week in advance for the two radio stations and invited guests, who were interviewed as they left the theatre. A wire recording was made of their comments on the picture and played back on the air the day before the opening.

Talks to Italian Lodge

With the Italian-made picture, "The Open City," as his coming attraction, Manager Bill Straub of the Schine Colonia, Norwich, N. Y., addressed a meeting of the largest Italian Lodge in the city on the picture, had a special handbill made up and distributed to all Italian homes inthe city, and invited four city officials, all of Italian birth or parentage, as his guests on the opening. The word-of-mouth publicity was terrific.



PLENTY OF MATERIAL. Some managers consider themselves lucky if they get an attraction card in a window tieup, but in this department store window for Enterprise-United Artists' "Arch of Triumph," Manager Lester Pollock of Loew's Theatre, Rochester, N. Y., has injected plenty of material on the picture.

An STR Showmanalysis

(REG. U. S. PAT. OFF.)

Campaign Material for COLUMBIA'S "Coroner Creek"

GENERAL APPROACH: A rough, tough, brutal fighting story of a westerner who, hunting down the murderer of his fiancee finds a new love in the woman who aids him in accomplishing his revenge. Exploit the film for western, action and crime addicts. It's meat for the men, and the "new love" angle should be stressed in all campaign phases for feminine appeal.

NEWSPAPER ADS: Requirements for any-sized town are fulfilled by the 27 ads reproduced in the press book and no punches are pulled in the selling copy. "Brutal," "tough," "gun-crazy with hate," "revenge runs red," "like bullets fired point blank" are some of the catchlines heading the large ads. Scene stills in the ads emphasize the brutality, violence and rugged action. The feminine angle is imparted through an illustration of Randolph Scott, his arm about the waist of Marguerite Chapman, gun ready for action, a revolver in the girl's hand. Six additional ads are provided to meet such occasions as "starts tomorrow," "last day," "second week," etc. All in all, the ads have plenty of action, and they should stand out on any newspaper amusement page.

DISPLAY MATERIAL: The four posters accomplish their purpose: emphasize the film's action, brutality and revenge. The 24-sheet in particular is excellent for cutouts for theatre front, on top of the marquee and in vacant windows. Aside from two stagecoaches in wild flight, occupying but little space, the main feature of the 24 is the gun-holding figures of Scott and Miss Chapman. The other posters stress the brutal action of the film. The slide, 22x28 and the insert card are devoted mainly to roughshod action, as are most of the eight 11x14 stills and the cover of the herald. All will get the attention of crime and action addicts.

EXPLOITATION: The four-page exploitation section is filled with stunts, most of which are adaptable from first-run situations to neighborhood subsequent-runs. A bannered stagecoach street ballyhoo is a natural; it can also be used for free transportation of patrons. There's a tieup with the publishers of the Bantam Book edition of the novel on which the picture was based, with a large banner for the side of trucks; also an effective 22x28 window poster for book shops and department store book counters. Among other stunts are a radio man-in-the-street program in which the announcer shakes hands "leftly" and gives the reactions of the "shakes"; radio spot announcements; an attention-getting front made up from posters and cutouts; an offer of free tickets for those bringing with them an issue of the Saturday Evening Post containing any installment of its serialization of the novel; Marguerite Chapman's national tieups with Chesterfield and Lux; western fashion tieup stills; displays for dealers in western goods and other exploitation suggestions.

NEWSPAPER PUBLICITY: There is a good selection of newspaper stories and mats on the stars and the principal supporting players; on the color by Cinecolor; the "blistering" action; the complete new town built for filming the story; plenty of small stories; list of birthplaces of the players for localized stories. While the mats mostly depict action, there are several that play up the "new love" romance to draw the women.

Streeter Invents Cynthiaburger

It may be necessary for you—as it was for Manager Reg Streeter of Warners' Mission Theatre, Santa Barbara, Calif.—to invent something new in the way of an exploitation stunt that will pay off at the box-office.

Streeter's invention was of a culinary nature, and simple at that. He dipped into his imagination for a new trick for MGM's "Cynthia" and hauled out the Cynthiaburger—a new delight for the palates of Santa Barbarans. He took it to the local malt shop, which he bannered with exclamations about the new taste "delight."

Streeter furnishes the formula for his fellow exhibitors: an open-face hamburger sandwich, to which is added a slice of tomato and an extra nickel charge (the extra five cents, presumably, being for the "Cynthia" part of the name).

Cynthiaburgers caught on in Santa Barbara, to Streeter's satisfaction and to extra tingles of the box-office cash register.

Build Stars, Sublimate Sex Angle to Improve Foreign Film Draw—Mandell

More favorable publicity for foreign stars and sublimation of the sex angle in advertising will, in the long run, result in larger audiences for foreign films, declares Jack Mandell, who opened the International Film Exchange in Los Angeles several months ago for the distribution of foreign pictures.

"The average moviegoer," said Mandell, "must learn that foreign pictures—and particularly French—are not synonymous with sex. This is the fault of advertising which gives that interpretation."

Mandell, whose exchange serves 11 western states, believes that publicity and advertising must be accentuated in the foreign-picture field.

"We can attract many more moviegoers, both as distributors and exhibitors of foreign films," he said. "For one thing, there are many intellectuals who don't know about our product. A sizable number of such people have actually never seen a foreign-made picture."

A veteran of the industry since 1924 and a French citizen in Paris until the war changed his destinies, Mandell became an American citize and went to work for Steven Pallas in his English films organization in New York. Later he went to California where he is now distributing on his own. Twelve of the 15 pictures served by his exchange are new in the territory.

The former French film man also emphasizes the need for improving subtitles. They should be made more explicit, he believes, to avoid any patron leaving the theatre in confusion about any situation of the picture shown.

A potential source of patronage now being neglected, in this energetic distributor's opinion, is universities and colleges. Some pictures have the classical French language, minus slang, Mandell points out, and this presents a grand opportunity for students to attend and really benefit.



HIGH POINT IN BALLYHOO. One of the cleverest of street ballyhoos—take a look above—evoked plenty of favorable comment when it was used by Manager Jack Randall of the Strand Theatre, Vancouver, B. C., for the showing of 20th-Fox's "Sitting Pretty." Note the two kiddies, also "sitting pretty."

Lends Woman's Touch To 'Mating of Millie'

Alice Gorham of the Palms Theatre, Detroit, brought the well-known woman's touch into the promotion campaign for Columbia's "The Mating of Millie" in store and window displays. She got Woolworth's to carry the "sliding-kiss candies," and the downtown Kresge's to serve "Millie" sundaes. She also obtained good window displays on men's clothes, with "Millie" tie-in cards at Kilgore and Hurd's and King-Brooks, while the Meyer and Traube jewelry stores gave window space to stills and credit cards.

Miss Gorham arranged with the Ludlington News Trucks to banner 35 trucks with "Millie" copy and a tagline tieup with a popular fan magazine. The theatre furnished the banners which were kept on the trucks for a week in advance and the first week of the engagement. Much interest in the opening was likewise obtained by Miss Gorham through impressive radio coverage.

Serkowich to Assist on 'Man Eater' Promotion

The recently organized firm of Benjamin H. Serkowich has been engaged by Universal-International to handle a special promotion campaign for the forthcoming Monty Shaff-Frank Rosenberg production, "Man Eater of Kumaon," it was announced this week by Maurice A. Bergman, U-I Eastern advertising and publicity director.

Assisted by a special field staff, Serkowich, a veteran of the industry and most recently advertising, publicity and exploitation director of Columbia Pictures, will help develop special promotions in connection with key city openings of the U-I release.

Ants as Film Pluggers

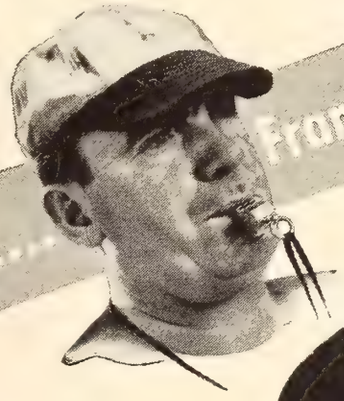
As a lobby attraction for MGM's "The Bride Goes Wild," Manager Harold H. Maloney of Loew's Poli, Worcester, Mass., displayed an ant village.—HFD.



REMEMBER... Father Duffy in "The Fighting 69th"?



REMEMBER... Knute Rockne in "Knute Rockne—All American"?



REMEMBER... Frank Cavanaugh in "The Iron Major"?

NOW... His Greatest Role of All!



True Story **of a real life Pied Piper... Father Dunne of St. Louis... who led his gang of roughneck kids right into the hearts and homes of the best people in town. A great guy who bet on boys—and won!**

RKO PRESENTS

FIGHTING FATHER DUNNE

starring

PAT O'BRIEN

as FATHER DUNNE

WITH DARRYL HICKMAN • CHARLES KEMPER • UNA O'CONNOR • ARTHUR SHIELDS
JOE SAWYER • HARRY SHANNON • MYRNA DELL • RUTH DONNELLY

RKO RADIO PICTURES

Produced by PHIL L. RYAN • Directed by TED TETZLAFF • Screen Play by MARTIN RACKIN and FRANK DAVIS • Story by WILLIAM RANKIN



A CAMPAIGN for the preservation of water brought forth this tieup with the local waterworks when Manager E. H. Meadows of the Odeon, Manchester, England, played J. Arthur Rank's "It Always Rains on Sunday." Local press ran a yarn on the display and the film.

Store Sponsors 'Mama' Composition Contest

Swartz Bros. Department store in Oklahoma City tied up with the Center Theatre there for a teen-age composition contest exploiting the local engagement of RKO Radio's "I Remember Mama." Entrants were to write 50 words or less on "Why I remember Mama," with suitable prizes for the best letters. The store featured the contest in its newspaper advertising for two weeks prior to playdate and in its radio programs over the four leading stations in Oklahoma City.

Entry blanks for the contest were given out both at the store and at the Center Theatre. At the big annual Home Show in the Municipal Auditorium, which last year drew an attendance of 150,000, a display on "I Remember Mama" was placed in a prominent spot.

The picture was screened for the staffs of the city's four high school papers in advance. A Hollywood-style preview, along with that week's feature, was held four days before opening date, in adidtion to the usual posting and newspaper advertising.

RKO Field Man Ed Terhune cooperated with the Center's manager in the campaign.

Civic Organizations Aid 'Drunk Driving' Short

Newspapers, radio stations and civic organizations were enlisted by theatre managers in Winchester, Va., and Hagerstown, Md., in their campaigns for an MGM short subject, "Drunk Driving." Newspapers and radio stations in both towns were enthusiastic in their support.

Manager Lamar Keen of the Capitol, Winchester, arranged special tieups with the Junior Chamber of Commerce and the police force in a campaign to find the city's outstanding "safe driver."

Manager Joseph Cumiskey of the Academy, Hagerstown, had his personal announcement of the short subject published in the Lions and Kiwanis Clubs' publications.

Cards on Time Clocks Boost 'The Big Clock'

Basing their exploitation stunts on the clock angle in Paramount's "The Big Clock," Manager Jack O'Rear of the Colonial Theatre, Harrisburg, Pa., Assistant Jack Trumbo and Doorman Gene Plank placed announcement cards at the time clocks in the Unemployment Compensation building and the Pennsylvania Threshermen Life Insurance offices. Copy on the cards read: "Girls, don't be late for your date with 'The Big Clock' at the Colonial."

Still on the time angle, they got a display of pocket watches in Murphy's; an array of all types of clocks at the Morris Jewelers; and a variety of timepieces at Lippman's jewelry store. The large clock standing in front of the downtown business building housing Lippman's was bannered as follows: "Set your clock in time to see 'The Big Clock' at the Colonial."



JUNGLE ON WHEELS. Manager Sam Gilman of Loew's Regent Theatre, Harrisburg, Pa., used this colorful and realistic jungle display as a street ballyhoo for MGM's reissue, "Tarzan's Secret Treasure." Stunt would also be good for other Tarzan features.

Gilman Gives 'Tarzan' Reissue Top Promotion

With a reissue of MGM's "Tarzan's Secret Treasure" as his coming feature, Manager Sam Gilman of Loew's Regent, Harrisburg, Pa., set out to prove that good, old-fashioned showmanship would put it over to greater box-office gross than a new picture with only routine promotion. Campaign emphasized his belief that to get money, he must spend money. With his assistant, Bill Blakenship, Gilman arranged and executed 23 separate stunts. Campaign was the first big one in Harrisburg for several months.

Starting point was the lobby. Three weeks in advance it was transformed into a jungle scene, with grass mats, palms, chunks of "gold," cut-outs of such jungle beasts as a lion, tiger, hippo and chimp, the whole display spotlighted in green, blue and amber. Just before the film opened, Gilman had the display moved onto a truck which transported it about the city streets —a most effective bally for kids, to whom Gilman wanted to make a special appeal. The theatre front bore atmospheric panels with hand-colored enlargement of the cast and the animals. The box-office represented a palm tree, and the marquee was bannered with two 5x13-feet signs.

Strips of imprinted Topflight Tape were affixed to shop windows, back bars, lamp posts, fences, auto bumpers, etc. Several hundred gas balloons imprinted with credits were released. A window guessing contest was set up in Murphy's dime store, with guest tickets for those guessing nearest to the number of pennies displayed. Window also carried a large card on the guessing contest, with credits, a large cutout of Tarzan and his mate, and a card announcing that Tarzan sundaes could be purchased at the fountain.

A circus-style "see-and-hear" herald was prepared with special appeal for kids. Aimed at them also was the distribution of color books. Passes were issued for the 10 best coloring jobs on pictures done by kids. Cards on easels in three night clubs promoted the Tarzan cocktail. Kresge's offered a special Tarzan luncheon. A recorded Tarzan yell was played before each showing of the regular trailer for two weeks in advance and over a loudspeaker in front of the theatre.

Four days in advance, Gilman sent a small jungle animal cutout to the critics of the newspapers. He estimated that intake from the engagement was double what it would have been minus the exploitation.—HAR.

Comic Book Inserts and Stickers Promote 'Tarzan'

Having booked RKO's "Tarzan and the Mermaids," Manager Joseph S. Boyle of Loew's Poli Broadway, Norwich, Conn., had recourse to comic books. He printed up inserts on the picture for insertion in comic books by the stores dealing in them. He then promoted a lot of comic books for giveaways to kids and attached to them stickers on the coming attraction.—HFD.

Second Co-op Ad

Twice within two months Manager C. E. Macdonald of the Fox Theatre, San Francisco, obtained a full-page cooperative newspaper ad from one concern—Fulops clothing store. Latest was for MGM's "Alias a Gentleman," the previous one for 20th Century-Fox's "Gentleman's Agreement." Both ads appeared in the *Call-Bulletin*.

Japanese Figure Cutouts Sell 'Design for Death'

Four-foot figures of an armed Japanese soldier in menacing attitude were used in the lobby and on each side of the box-office of the Grand Theatre, Chicago, for 10 days in advance, to draw the attention of passers-by to the coming of RKO Radio's Academy award-winning documentary, "Design for Death." Six of the rifle-bearing Japs were scattered about the lobby and the mezzanine. Only advertising on the standees were film's title and the playdate.

As soon as "Design for Death" was dated teaser trailers were run on the screens of both the Grand and the Palace. A 7x10-foot display piece was placed in the Grand lobby and a 4x7-foot display in that of the Palace, both using the copy and the menacing figure employed in the newspaper ads. The ads themselves dominated the amusement pages of the dailies. The regular trailer was screened at both theatres starting two weeks prior to playdate.

For five days in advance, four Chicago radio stations gave free plugs at intervals both mornings and afternoons. Station WJJD also used two 15-minute shows each day for three days, the theatre reciprocating with one frame crediting the station.

Advance screenings for disc jockeys, radio program directors, press critics and feature writers and representatives from the various youth groups and mothers' organizations garnered widespread advance publicity. RKO Exploiteer Wally Heim assisted the theatre manager in the campaign.

A Tale of 'Relentless' Campaigns in 2 Cities

Merchant tieups and radio contests and plugs formed the backbone of the exploitation of Columbia's "Relentless" in Philadelphia and Hartford. In the Quaker City Everett Callow and Irving Blumberg tied up with a store for a contest in which those who guessed the number of cartridge shells in a sombrero received passes. The old stunt was still good. Three radio stations plugged the picture on spots and popular programs.

George Landers for the Hartford, Conn., engagement at E. M. Loew's Theatre arranged a 15-minute interview with Columbia Exploiteer Abe Bernstein on station WCCO which also ran a four-day mystery tune identification contest. WONS disc jockey played western tunes and its Claire Gibson plugged exclusive radio material on women's fashions in shoes and on food programs. Station WITH offered a beagle puppy in a "Why I Want a Puppy" contest. Food Savers Super Market plugged the film through its "Relentless" policy in bringing super-savings to patrons. Half a dozen stores gave window displays with stills, cards and credits.

Theatre's Throwaways Were Not Thrown Away

As a means of preventing the throwing away of throwaway cards, Manager Murray Greene of Century's Vogue Theatre, Brooklyn, N. Y., gave them to the ushers who handed one to each patron just before they were shown to a seat. Result was that no cards were thrown away in the theatre.

Murray and his assistant, Neil MacNeil, have made a permanent deal with the Brooklyn College bookstore to advertise current and coming features. The book store posts weekly a 17x22 card which it prepares and keeps up to date.

Money Dates For July

Theatres have entered the doldrum months, with lakes, mountains, rivers and the oceans calling city dwellers to vacation land. Extra exhibitor effort will be required to keep theatres' intake running ahead of expenses. Independence Day, observed on the fifth, is the one big occasion for skyrocketing receipts, and every advantage should be taken of it and of the few other occasions when ingenuity, showmanship and elbow grease will pay off.

National Observance Periods

JULY 5—INDEPENDENCE DAY: Observed on Monday, a national holiday, the Fourth falling on Sunday. Prices of food and necessities are still high, and may go higher, adding another factor besides summer heat to the exhibitor's headache. First off, the theatre must be dressed to both look and be cool, comfortable and inviting; plans to get business must be laid well in advance so as not to miss out on any possibility of winning extra dollars. In keeping with the celebration, dress the front, lobby and interior with American flags, red, white and blue bunting. Promote from a florist red, white and blue flowers for lobby and foyer in return for a credit card. Marquee lighting should be in the national colors.

Put on a patriotic show with local organizations —Boy and Girl Scouts, American Legion, Veterans of Foreign Wars, etc.—with a salute to the flag, oath of allegiance to the flag, and singing of patriotic songs by the audience and special singers. Arrange for some prominent person to read the Declaration of Independence, and place a copy (enlarged if possible) in the lobby.

The community will likely stage some sort of parade: get in it with a float or a bannered car. Try to get it to pass the theatre—better yet, if arrangements can be made beforehand, have it stop in front of the theatre with any exercises to be held in the lobby, or on the stage itself, if no performance is going on. A short talk by some community notable on what Independence Day means to our democracy will attract many non-moviegoers and will get newspaper coverage.

A morning kiddie show, properly advertised and managed, will add materially to the day's "take." Book patriotic shorts, cartoons and an action feature. Try to get the youngsters to hold a parade of their own and march to the theatre carrying banners and posters, even if a special rate to the paraders is necessary to get them to parade. Have them participate in some stage contest to bring in their relatives and friends. Don't overlook any armed forces recruiting services which are usually eager to tie up with any event that will result in publicity to them. Have the flag on marquee or top of theatre taken down at sundown and get some veterans of the local recruiting service to go through the actual military ceremony, bugle call and all.

Contact editors and radio program managers for a contest to find all persons whose birthdays fall on July 4, with proof being given, and invite them to be theatre guests. Award them some suitable prizes. Release red, white and blue toy balloons from the theatre top or elsewhere, with some of the balloons containing passes. An Uncle Sam contest for boys will stir up interest, especially with promoted prizes for the boys appearing in the best Uncle Sam costumes. Have them parade on the stage, audience applause selecting the winners. A Miss Columbia costume parade for girls might be substituted or added. A tall Uncle Sam (on stilts if necessary) is always a good street ballyhoo. A large, colored cardboard Uncle Sam atop the marquee is another good stunt. Seek a newspaper tieup for a contest with promoted prizes for the youngsters submitting the best drawings of Uncle Sam—or, make it a coloring contest. Paper should print the winning black-and-white drawings. Get a seamstress to make a copy of the original 13-star American flag, and display it. It will always come in handy at patriotic events.

Other suggestions: Contests between drum and bugle (or fife) corps, or by bands of various societies; a between-shows program of patriotic shorts; a party for inmates of an orphange, newsboys, etc., is a goodwill builder and will get press and radio announcements. Advertise any aids the theatre has for coolness and comfort of patrons. In some large cities the public schools keep open till near the end of June; in such situations a school essay contest, with a newspaper tiein, on "What Independence Day Means to Me" will garner extra publicity.

JULY 25-31—NATIONAL FARM SAFETY WEEK. In agricultural regions this observance period can be turned to good publicity, goodwill and financial benefit through several media. Contact Grange leaders, heads of departments in any agricultural school in the vicinity for a speaker to talk on safety on the farm—what the farmer should guard against—fire, storms, drought, soil erosion, wild animals, rotation of crops to preserve the soil's fertility, etc. Properly advertised, this will draw largely from rural areas and newspapers, most of which have a farm circulation, will give it a play. This idea may be used for a theatre-newspaper contest among boys on "Why I would like a vacation on the Farm (or in the city) or "Why I think life on the farm is safer than life in the city," or vice versa, with a promoted week's vacation on a farm (or for a country boy in the city) for the winning letter or essay. Or, tie up a newspaper for farmers themselves who submit the best suggestions for eliminating dangers that threaten the farmer. Dealers in farm products and farm equipment would contribute prizes. A fertile publicity field might be found in having members of 4-H Clubs stage a livestock show, with prizes for the best animals they themselves have raised.

Special Anniversaries.

JULY 3—FIRST U. S. NORMAL SCHOOL opened in 1839 at Lexington, Mass. Any normal school in the vicinity should be willing to celebrate the 109th anniversary of the founding of schools for teachers. In exchange for theatre's plugging of the event, the school will run bulletin board announcements of the theatre's program for each week while the school remains in session. Arrange for parties of normal school students, giving them a special price. A newspaper might tie up for a contest among normal school students on the origin of the institution, or the spread of the schools throughout the nation. Prizes might be promoted from dealers in text books and other normal school supplies. Tickets good for the term as head prize would arouse interest of the students in such a contest. Dealers in books and supplies should be induced to take a cooperative newspaper ad and make window and counter displays.

JULY 12—GEORGE EASTMAN, born 1854. This is an anniversary that the film industry should take cognizance of because of Eastman's many contributions to films and to photography in general. Exhibitors should approach editors for an article on his contributions to the film industry, a biographical contest on him and his industry contributions. Another newspaper or radio connection might well be definitions of a list of words used in motion picture photography, with prizes promoted from dealers in photographic supplies, who should also give window displays and take a co-op ad. The theatre could offer on its own, or tied up with a newspaper and/or photographer, an "Eastman prize" for the best picture by an amateur of some local scene or personage, all entries to be displayed in the lobby. Camera clubs would participate in such a contest. If the community boasts an oldtime photographer, contact him for old portraits and place them in the lobby along with contrasting modern camera portraiture, especially portraits in Kodachrome, the Eastman color process. Book an oldtime movie and a modern color one to show photographic development in film, and advertise it.

JULY 29—POSTAL SYSTEM ESTABLISHED, 1775. Local post offices should make some observance of the 173rd anniversary of the founding of our postal system and of its founder, Benjamin Franklin. Contact the postmaster and offer special party rates for postal employes and their families in return for bulletin board or such other announcement as he will grant. Newspapers and radio stations would mention it.

Special Observances

July 1—Dominion Day in Canada.

July 3—Idaho admitted as a state, 1890.

July 16—District of Columbia established, 1790.

July 24—Pioneer Day in Utah.

July 25—Occupation Day in Puerto Rico.

Anniversaries

July 4—First road test of auto, 1894.

July 4—Nathaniel Hawthorne born, 1804.

July 4—First rodeo in America, Prescott, Ariz., 1884.

July—Airmail service, N. Y. to California, established, 1929.

July 9—Elias Howe, sewing machine inventor, born, 1819.

July 10—Howard Hughes started around-the-world flight, 1938.

July 11—John Quincy Adams born, 1767.

July 14—First world's fair in America, New York, 1853.

July 18—U. S.-Canadian St. Lawrence River Treaty, 1932.

July 26—Douglas MacArthur took command of U. S. Army in the Philippines, 1941.

July 26—New York ratified the constitution, 1775.

July 28—Beginning of World War I, 1914.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

YOU AND HIGH COSTS AND LOW WAGES

By Jack Jackson

"The February slump in commodity prices, together with scattered price cuts by some manufacturers, stirred memories of good 5-*cent cigars,* $2.95 *hats,* $17.50 *suits (and with two pants, too) and* $495 *Chevrolets. Many a U. S. citizen reveled in the fond hope of much lower prices ahead and some old-timers wistfully recalled the days of nickel beer, free lunch and other price tags and business practices of the '30s.*

"However nice, such prices will never return. Just as in every postwar period in American history, prices already have dropped some; they probably will decline further. But a hard look at previous postwar periods also proves that while prices drop, they rarely go back to the old level. Thus the cyclical trend (short term) shows wide fluctuation, but the secular trend (long term) is always up. For this, there are two dovetailed reasons: (1) *steadily rising standard of living;* (2) *a steadily rising wage scale which makes possible the standard of living.*

"Today's prices are permanently up above prewar prices. The present level is 80 *to* 100 *per cent above* 1939. *Since both wages and prices have risen—we had better look toward a stabilization of wages and prices at some new level, perhaps* 50 *to* 60 *per cent above* 1939."

The above should give every theatre man something to think about—and that means producers and distributors too. It is no prognosis of mine but exact quotation from the pages of the fortnightly publication of America's largest investment brokers and, as such, reflects the studied viewpoint of experts whose source of facts is worldwide and whose fingers are tenaciously gripped to the ever swaying market wheel that controls the tossing and tumbling of the ship of commerce. With 92 offices spreading throughout the United States, it is a pretty safe bet that the published comment of the firm accurately reflects national conditions based on indices meticulously compiled from irrefutable experience. The C of L figures measure closely to those of the widely quoted Bureau of Labor Statistics. This latter index shows current living costs at 170 compared to 99 in 1939 and 122 in 1929.

The average theatre owner—and producer and distributor, too—because of the intangible quality of his principal stock in trade, is prone to be unimpressed by indices, surveys, statistics and dry percentage weavings of the mundane needs served by marketers of tangible merchandise. The figures quoted above will gain in poignance if a few moments are spent listing the tangible items essential to the conduct of our intangible business and comparing present costs with those existing before the war and during controls. Conclusions, based on this kind of examination, are certain to show that the weeper's bench is the ultimate destination of those who refuse to acknowledge how definitely our effort is linked with the trends of world commerce.

Wage Elevation and Cost-of-Living Escalator Tactics

Without looking beyond our own books we can see that the 8c one-sheet and 10c still picture are gone forever, and along with them went low-priced janitor supplies, carbons, etc., to say nothing of labor costs—our own service staffs excepted. And in this latter we can see plainly mirrored what has happened to an abundance of the folks who used to be regular visitors at our box-offices. Entirely too many of them have failed to maneuver wage elevation to match the escalator tactics of the cost of living. Unless the wage of that vast multitude popularly referred to as "white collar workers" is substantially increased, we of the theatre are sure to find them and their families saying "hello" to our cashiers at still less frequent intervals than at present.

To repeat what has been said in this and other columns time and time again, the cost of living and its constant rise is the most hazardous of all obstacles to high box-office grosses. The finest of all pictures comes in a lousy second when competing with an empty abdomen, and the nation's tummies have, during the boom years, acquired the hard-to-break habit of eating steaks and pastry. It will be a long time before they will agree to a compromise of rice and beans plus a theatre ticket.

The condition poses a problem that is not by any means unsolvable to theatre owners and managers who are willing to shed their sport jackets and dig for replacement business on an intelligent day-in-and-day-out work schedule.

We are faced with a highly increased cost of doing business in all three branches of the in-

(Continued on Page 22)

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Peffley Cashes in On High School Graduations

Graduation from high school is a marked day in the lives of most students and they like to make the occasion more memorable through a dance, a dinner or some other social affair. Many classes in the smaller and medium-sized communities cannot afford to put on a dance.

Manager Dick Peffley of the Paramount Theatre, Fremont, O., decided to cash in on this oft-repeated dilemma by sending out letters to the schools offering to hold a section of Paramount seats in reserve for a theatre party if the students desired such a celebration for their graduation. Result has been that he has had a number of such theatre parties of from 40 to 100 participating. If he knows in advance, he always tries to hold a section for the party.

A publicity stunt good for any attraction playing the Paramount was recently worked out by Peffley with the local FM radio station whereby the theatre gets three free spot announcements per day, with the current film and the next two bookings receiving mention on each announcement. In return for the spots, Peffley gives the radio station two passes per day which the station, in turn, gives to a different Fremont merchant. For instance, one day the passes are given to a shoe dealer who picks a name at random from the telephone directory and then advertises that if that person will call at the shoe store he will receive two passes to the Paramount Theatre to see its current attraction.

The deal is a good one three ways: for the FM station, for the theatre and for the merchant. Its value to the shopkeeper is that it will get the winner into his store, and while there he will view the merchandise displayed and possibly make a purchase or return later.

Merenbloom Aids May Queen Festival

A club in Corbin, Ky., runs a May Queen Festival in which nine nominees are sponsored by nine merchants.

Manager Lou Merenbloom of the Hippodrome in that city, tied up with the club to have the selection of the May Queen follow the appearance of all nine candidates on the theatre's stage. The nine merchants paid for a full-page ad announcing the parade of the nominees, giving Merenbloom about half the space for the theatre's own ad. Five acts of vaudeville and the appearance of the high school quartette were promoted by the manager free of charge.

Kids Visit Studio

Manager Fred Gebhardt of the Rivoli, Los Angeles, specializes in bringing in the small-fry trade. He has been boosting his Saturday business by arranging a contest every Saturday with awards going to the kids—boys and girls—with the best western costumes. The prize is a visit to the Republic Studios where the winners are taken to watch Monte Hale make one of the company's musical westerns.

When VARIETY says...

"The Dude Goes West" will tickle every spectator who catches it...The producers haven't missed a bet...Class production notable for top values in every department.

...you know it's GREAT!



DESPERATE DAN, THE DUDE...he's the guy who out-bulled Sitting Bull!

ALLIED ARTISTS presents

"The DUDE GOES WEST"

A KING BROS. PRODUCTION

Jackson . . .

(*Continued from Page 20*)

dustry on one hand and the serious decline in customers on the other. In reserve and by no means a minor threat is the matter of admission price.

Facing the situation squarely, it looms up something like this:

We can't expect to complacently rest our bottoms and content ourselves with the sieve-like creed that ours is the poor man's entertainment. The poor man is now in position where he can afford entertainment only on such occasion as enables him to get ahead of the rent-clothes-food problem, and relief in that direction is improbable, if not impossible. Yet our costs of operation have increased to such an extent that even a return to what we considered "good" business in prewar days would fail miserably in blanketing the expense sheet.

That means that, even at a conservative figure, we must, in some manner, see to it that our grosses advance at least 25 per cent above prewar levels if we want to keep the sheriff from grabbing the key to the front door. Admissions are already at levels burdensome to many of the dyed-in-the-wool movie fans, and further advance is certain to reflect to our added disadvantage. Film costs are higher than ever before and the same goes for every conceivable item that enters the necessity list for theatres. Relief from those sources is plain moon-wailing unless production expenses can be reduced materially, and the indications are that such reductions, when, as, and if made, will never be great enough to warrant return to the old low levels. Coupled with all this is an increase in competitive enterprises with consequent demand for the spare time and dollar of Mr. and Mrs. Public. It would be silly if we failed to add our own negligence in omitting any and all effort directed at the difficult-to-sell field of prospects during the time those long lines of middle and poorer class patrons were lining up at our box-offices.

Now that the obstacle course is properly charted, let's see how best to negotiate a passage around or clear a way through to the profit goal that must be crossed if we are to continue in business.

A Vital Need

Those lists of residents in your community which we talked about here some time ago are a vital need today. If you don't have them, start immediately to get accurate reports about the segments of vox populi that make up your neighborhood and those immediately adjoining from which you may expect to lure business. From your Chamber of Commerce or from the industries, factories, etc., secure accurate data on wages paid, hours worked, etc. From churches and civic clubs determine the size of families, their creeds, their habits so far as possible. From lodges, labor union halls, etc., find out about the folks of foreign extraction. Get the newspaper editor to furnish you the social ledger, the country club group, etc.

Armed with such information, you are in a position to make every shot count when you start your advertising and publicity campaigns; when you set your bookings; when you determine house policy, hours of opening and closing, etc. If yours is a highly religious community, don't waste those top pictures on Sunday. If yours is a highly industrialized section with a good wage average, you can date them at random; but if wages are short, it is best to set your sights for profit on and just after pay day. Study the leisure hours to determine when to open your theatre. It may be that you can save an hour or two in lights and labor at little or no loss of patronage. You can hold down on expensive newspaper ads when the attraction being played does not lend itself to so-called "mass" appeal, and know exactly where and how to spend what you save in an intelligent campaign directed precisely to the most likely prospects. You can check the product market for the kind of entertainment best calculated to bring maximum results at the time when maximum revenue and leisure are in the hands of the greatest possible number of your customer prospects. You can strengthen a weak feature with the kind of short product having poignant appeal for one or more elements of the patron pattern and proceed to advise them well in advance. You can revamp your advertising expenditures so they will cover the cost of intimate and direct contact with the kind of people whose pleasure indulgences are not affected by the normal costs of living.

Cheapest Insurance

It'll take work to get those lists together and still more work to properly set up your own code as to earnings, leisure, faith, etc., to permit instant recognition by subordinates charged with the actual work of contact. But it is the cheapest insurance any theatre man can get that will guarantee maximum revenue and maximum attendance on a day-in and day-out basis.

There is no way of brushing aside the fact that business is way off from peak and that the peak was enjoyed while everybody was working in shipyards and other war industries at top wages. With the working man taking down a tinier paycheck that barely stretches—or does it?—to cover greatly increased living costs, he no longer rates as the No. 1 theatre box-office prospect. From this field theatres can no longer expect other than payday attendance.

This forces our sights to the higher levels of the patronage pattern consisting of those whom we have always admitted to be the "choosey" or discriminating patrons. The simplest of reasoning dictates the necessity of determining who they are, where they live and the particular type of attractions best calculated to entice their attendance either in mass or in individual groups. Your exhibition policy should be changed—and quickly—to meet the result of your investigation. This latter crowd can come anytime—and will, if your appeal is coated with the right kind of enticement, making it possible to date attractions and build special programs accordingly. The sure-fire big draw should be saved for weekend playing time when the mob of wage earners have the wherewithal to keep the cashier saying "Thank You."

A word about film charges and we'll call it a day. In instance after instance theatremen claim the distributors refuse well-founded and legitimate claims for reductions. The offended ranks of exhibition are certain to retaliate, and it would be wise if some of the higher executives checked off the don't-give-up-a-dollar orders under which many branch managers are working, and permitted the use of a little locally administered discretion.

Financially Disturbing

Just to wake 'em up I list here two moves being contemplated in widely divorced areas that could prove financially disturbing as well as causing the industry to "lose face"—and we've lost too much of it already—with the moviegoing public. In one area exhibitors are contemplating banding together to visit blanket penalty in the form of combined cancellation of all playdates in all houses on the distributors. In another exchange area there is consideration of material reduction in children's prices with a view of cashing in at the concession stands. The coiners of this scheme figure that with film percentages at such high levels they will profit more from the concession dollar that grows when the admission drops than from the latter which must be shared unreasonably with the distributor.

Manager a Columnist

Bob Case, city manager in Kingston, N. Y., for Walter Reade theatres, has become a newspaper columnist and conducts a signed, twice-weekly column called "Reeling Them Off at the Movies" in the Kingston Evening Leader. Case devotes his column to general news of film stars and their pictures and includes background items on the productions booked for the two Reade theatres in Kingston.

Talent Discovery Show

The Odeon Hastings Theatre, Vancouver, B. C., is conducting a "talent discovery show" on the stage every Wednesday night. Manager Al Mitchell reports that it is a good business builder.

Correctly Spelled?

Are the words in your marquee sign correctly spelled? Better check on this when the sign is changed for each attraction.

Here's What It Takes

To be a successful theatre manager, writes W. F. Foster of the Dalston Picture House, London, England, in the Gaumont-British house organ, News and Views, one must have:

The Personality of a Prime Minister
The Business Acumen of a Store Manager
The Dignity of an Archbishop
The Geniality of a Super Comedian
The Tact of a Schoolmaster
The Hope of a Company Promoter
The Benevolence of a Charitable Institution
The Eloquence of a Cabinet Minister
The Cheek of a Parliamentary Candidate
The Elastic Conscience of a Member of Parliament
The Knowledge of an Encyclopedia
The Legal Knowledge of a Lawyer
The Sporting Knowledge of "Rupp's" Guide
The Smile of a Film Star
The Voice of a Sergeant-Major
The Skin of a Rhinoceros

Agle Figures Ways to Reach Non-Moviegoers

Able Showman R. E. Agle, district manager for the Statesville Theatre Co., down in North Carolina, who headquarters at the Appalachian Theatre in Boone, was concerned over the fact that the Appalachian was attended by but 11 per cent of the drawing area's 9,000 population, and set to work to devise some means by which he could reach infrequent patrons and the non-moviegoing public.

First, he announced three weeks in advance a giveaway night at which patrons were asked to register their names, birthdays and addresses, thus getting a list of 1,000 persons who were more or less regular in their attendance. He already had a mailing list of 500. He then obtained a list of 2,500 families in the county who used electric power in their homes. By checking these lists, Agle was able to determine just who, in the checked lists, did not patronize his theatre.

Next step was to figure out means of reaching them, and he selected heralds as the method —not the regulation herald advertising the coming attraction, but one that contained information that was apt to interest those receiving them. During March he mailed out a herald containing special events, days and weeks in that month, starting with National 4-H Club Week, running down to Easter holiday on the 29th. At the bottom of the March herald his attraction for the 27th, Oliver Hardy and Stan Laurel in "Saps at Sea," was advertised as "Laff Club choice."

The April herald varied this idea to some extent: in addition to listing special days, national "weeks," etc., Agle interspersed announcements of the features booked throughout the month. It was a community service and goodwill gesture that received special emphasis through an "attend your church today" notice on the 25th, with the information that Letcher's cab service made no charge for taxi service to church or Sunday school. At the bottom was a boxed ad for the cab company.

Agle also reaches non-moviegoing persons through personal postcards.

Singing Commercials Found a Traffic Aid

Singing commercials urging safer driving proved their value as a traffic aid in Washington, D. C.

A. Julian Brylawski, president of the D. C. Motion Picture Theatre Owners Ass'n and chairman of the District Commissioners' Traffic Advisory Board Public Information and Education Committee, placed 10 different singing commercials with the radio stations in the Washington area. Brylawski, who also heads the Warner real estate department in the district, has been heading an intensive drive for safer driving in the capital, and set up a jingle-writing contest which resulted in the singing discs which were recorded by a local night spot group, the Beach Johnson Trio, which also adapted music to the jingles.

Rick La Falce, public information specialist handling the traffic campaign, made the discs, availability of which for other congested-traffic cities is under discussion.

Watch Neon Sign

It's a well-maintained neon sign that stays entirely illuminated these days. If yours is neon, keep a close check on it to be sure it is operating efficiently.

Schlinker Builds Kid Trade

Manager Harry Schlinker of the Warner Theatre, Fresno, Calif., believes that one of the chief requisites of successful theatre management lies in cultivating the friendship of children.

Carrying out that belief, he induced the Frank J. Sanders automobile concern to sponsor a special pre-Easter children's show. The result topped his own wide reputation for community cooperation and relationship, for the special performance drew so many youngsters that a number invaded the stage and many others were standees.

A secret of his success with shows for children is that he gets the opinion of parents on the pictures they would like to have their children see before he books them.

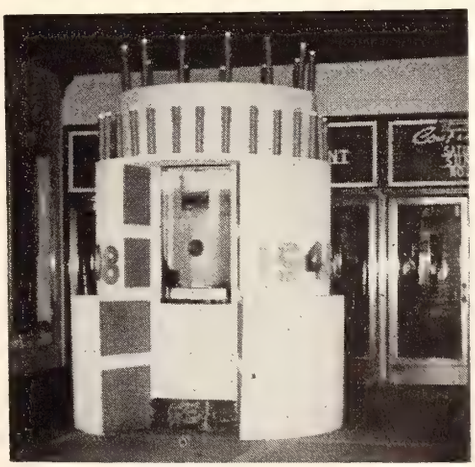
Theatre Anniversary Observances Are Proven Worthy of Special Campaigns

Observance of a theatre's anniversary as a means of promoting its standing for community service and a method of increasing box-office receipts is by no means a new idea, yet in many instances undoubtedly it is not being worked for the full measure of results that are possible.

National Theatres, which makes a point of keeping each house "a place to go" and the "hub of the community," has recently received from a number of its managers reports on birthday anniversary undertakings and results. Through stressing the theatre's furnishing of needed entertainment to the citizens, its contributions to cultural growth, to civic undertakings and to a city's business through its payroll, the managers found patrons willing, and often eager, to show their appreciation of this community service.

In San Jose, Manager Andrew Saso of the California expanded the theatre's birthday into an anniversary month, and found the merchants willingly joining in a double-page of gratis ads expressive of their appreciation of the theatre's activities for the betterment of San Jose.

Ralph Hathaway of the Los Angeles neighborhood Stadium (before his promotion to the Guild in Hollywood), opened the house's anniversary week with a cartoon show, promoting free drinks for patrons by Bireley's. A huge 4x5-foot cake was promoted by MGM's Dorothy Patrick for the occasion and she cut the first slice. The Los Angeles dailies gave the anniversary week much advance publicity. Community leaders took a place on the stage to join in a salute to the theatre as one of its leading lights. Telegrams were received from Hollywood stars and placed on view in the lobby.



SOME BIRTHDAY CAKE! When the Reade circuit celebrated its 40th anniversary recently, City Manager Ralph Lanterman in Long Branch, N. J., converted the box-office of his theatre into a huge birthday cake. This is a novel anniversary stunt which other theatres could well duplicate, provided they have island box-offices.

In Portland, Ore., for the 20th anniversary of the Paramount, Manager Frank Pratt invited four persons born in 1928, the year the theatre opened, to attend the first showing of his anniversary attraction, 20th-Fox's "Gentleman's Agreement," as his guests, with good publicity results. A full-page story was obtained in the Sunday magazine section of a newspaper on the Paramount's birthday, illustrated with cuts of the theatre as it is today and of the site as it appeared 50 years ago, and a picture of its first and its present manager.

The Chamber of Commerce and the merchants of Bell Gardens cooperated with Manager Rod Roderick of the Towne for a country store held on seven nights, with top awards of electric refrigerators and radios being awarded on the last night. A midnight spook show was sold out on an advance-ticket-sale basis. Manager Jimmy Walker of the Alcazar cooperated with Roderick by putting on a 15-minute recording program each night prior to the opening of his own show. A medley of popular tunes were played, each receiving comments from Walker. The recordings were furnished gratis by a Bell Gardens music shop.

Other anniversary events planned for other National Theatres are listed in the circuit's house organ as follows: juvenile shows with pedigreed puppies as prizes, yo yo contests, cowboy costume contests, leap year shows and weddings, appearances on the stage by local choirs, school music societies and amateur talent, having couples observing golden and silver wedding anniversaries as theatre guests, and many others that will serve the community, win goodwill for the theatre and add to its intake. The circuit lays stress on slanting these anniversaries to families, making them "everybody's" parties by letting patrons feel they are a part of the show.

Share in Receipts to Build Class Memorial

A deal has been concluded between the Madison Theatre, Albany, N. Y., and the Student Council of Public School 61 whereby the graduating class will share in the receipts of a Saturday morning performance and use the money for a class memorial.—ALB.

First With Soft Drinks

Harrisburg's three Fabian theatres—the State, Colonial and Rio—are the first in that area to install soft drink dispensers. The machines, now in operation, dispense either Coca-Cola or root beer at a dime per paper cup.—HAR.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Secret Service Investigator

Republic Drama 60 mins.

AUDIENCE SLANT: (Family) Delivers a good deal of entertainment in an hour without being pretentious about it. O.K. for all audiences.

BOX-OFFICE SLANT: Well-produced second-placer will have to lean on main feature to get 'em in, but will hold its own on screen.

Cast: Lynne Roberts, Lloyd Bridges, George Zucco, June Storey, Trevor Bardette, Jack Overman, John Kellogg, Roy Barcroft, Douglas Evans, James Flavin and others. Credits: Associate producer, Sidney Picker. Direction, R. G. Springsteen. Original screenplay, John K. Butler. Photography, John MacBurnie.

Plot: Lloyd Bridges, war hero out of a job, answers an ad and runs into this situation: several men gathered around a man sick in bed. The man is Bridges' double. They hire him as Federal officer to capture counterfeiter, but latter and his gang set out to get first group, who are not Federal men. Bridges then joins real Federal office and finally comes out on top with help of Lynne Roberts, the girl who takes ads at the newspaper.

Comment: This is one of those "they ain't what they seem" stories which only gradually lets you know who are the good and bad ones. It is done so deftly that the audience gets a kick trying to figure it out beforehand. The hero has to best not one but two gangs and Lloyd Bridges accomplishes this so modestly that you are all for him at the fighting showdown.. The .involved. story. is .nicely worked out by writer Butler and director Springsteen. The film is for the second half and can't draw much on its own account, but once on the screen it will hold up well. An excellent program-maker.

Coroner Creek

(Cinecolor)

Columbia Western Drama 90 mins.

AUDIENCE SLANT: (Adult) Topnotch outdoor western drama, beautifully photographed in Cinecolor and skillfully produced.

BOX-OFFICE SLANT: Should do well at the average theatre with name draw of Randolph Scott, plus Cinecolor appeal, in addition to certain excellent word-of-mouth.

Cast: Randolph Scott, Marguerite Chapman, George Macready, Sally Eilers, Edgar Buchanan, Barbara Reed, Wallace Ford, Forrest Tucker, Joe Sawyer, William Bishop, Russell Simpson, Doug Fowley, Lee Bennett. Credits: A Producers Actors Production. Producer, Harry Joe Brown. Director, Ray Enright. Screenplay, Kenneth Gamet. Adapted from Luke Short's novel. Photography, Fred H. Jackman, Jr.

Plot: Determined to avenge the death of his fiancee, a man begins a search for the unknown party responsible, who turns out to be the leader of a gang muscling in on ranchers' property. The killer is cornered in a church and falls to his death. The young man, his mission fulfilled, realizes that his heart belongs to a girl who aided him.

Comment: "Coroner Creek" is a topnotch outdoor western drama, beautifully photographed in Cinecolor and skillfully produced. Harry Joe Brown can take a bow for his independent production, released through Columbia, because it's one of the best pictures of its kind in quite a spell. Randolph Scott does a splendid job as the unswerving hero, while Marguerite Chapman is fine in the feminine lead. The rest of the cast does nobly, too, including standout performances by villains George Macready and Forrest Tucker, and character actor Wallace Ford. Because of the unusual violence of some of the scenes, squeamish children might better be left home, making this a picture recommended principally for adults. It should do well at the average theatre with the name draw of Randolph Scott, plus Cinecolor appeal, in addition to certain excellent word-of-mouth.

National Reviewing Committees Audience Classifications

SHOWTIME (English Films)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

IRON CURTAIN (20th-Fox)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

SHOE SHINE (Lopert)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Suggestive dialog and gesture.)

The Calendar

(Reviewed in London)

Eagle Lion Comedy Drama 79 mins.

AUDIENCE SLANT: (Adult) This entertaining racing drama, with the accent on comedy, should please most moviegoers.

BOX-OFFICE SLANT: Light on star names, this has decided quality and should fit in well where the type is liked.

Cast: Greta Gynt, John McCallum, Raymond Lovell, Sonia Holm, Leslie Dwyer, Charles Victor, Felix Aylmer, Diana Dors and others. Credits: Adapted from Edgar Wallace's book by Geoffrey Kerr. Produced by Antony Darnbrook. Directed by Arthur Crabtree. A Gainsborough Picture presented by J. Arthur Rank. UK Distribution, GFD.

Plot: Hit by financial reverses, John McCallum, racehorse owner, agrees in a drunken stupor for his My Darling to lose at Epsom to get a better price at Ascot and telegraphs Greta Gynt not to back it. Next morning he realizes his mistake, cancels his instructions to his jockey and sends a message to Greta. The horse is honestly beaten. Greta's pompous husband, Raymond Lovell, jealous of McCallum, hands the telegram to the stewards. McCallum is called before them but clears himself in time for the horse to win the big race.

Comment: While it is not possible to take this story very seriously, it nevertheless makes for bright entertainment which moves at a good pace. Antony Darnbrook has realized this and has produced with the accent on comedy. Much of the fun is derived from Raymond Lovell's delightful characterization of the pompous Englishman whom the scheming Greta Gynt marries for his money. Miss Gynt looks lovely, wears some beautiful clothes to advantage and makes the most of her part. In the role of the lady trainer, Sonia Holm again proves that she is an English actress who can command audience sympathy. The racing scenes filmed at Windsor, Ascot and Epsom are excellent, and the picture should fit in well where this type is enjoyed.

Campus Sleuth

Monogram Mystery 57 mins.

AUDIENCE SLANT: (Family) This latest offering in the Teen-Ager series has little to offer in the way of entertainment. The usual cast strive in that direction, however, with Freddie Stewart singing two numbers and Warren Mills handling the comedy.

BOX-OFFICE SLANT: A filler. Will need strong feature support.

Cast: Freddie Stewart, June Preisser, Warren Mills, Noel Neill, Donald MacBride, Monte Collins, Stan Ross, Bobby Sherwood, Billy Snyder, William Norton Bailey, Charles Campbell, Bobby Sherwood and his Orchestra, Gerri Gallian and his Piano, and others. Credits: Produced and directed by Will Jason. Story by Max Wilson and Hal Collins. Screenplay by Hal Collins. Photography, Mack Stengler.

Plot: A man is murdered during the Junior College Prom. Two of the students are mixed up with the affair and so is the caretaker. Inspector of Homicide, whose son is one of the suspects, has a difficult time solving the mystery, but it is eventually cleared up.

Comment: This is an obvious attempt to put together the usual cast for another in the Teen-Ager series, with the tried and true ingredient of a name-band. Story seems to be of secondary importance, for whatever there is, is of little consequence. And the finished product can be tagged the same way. Used as a filler-inner, it should pass unnoticed, especially if the balance of the show has something good to offer. Freddie Stewart sings two numbers, and the band presents a few. All do as well as they can with the material offered them.

The Room Upstairs

(French Dialog—English Titles)

Lopert Films Drama 90 mins.

AUDIENCE SLANT: (Adult) Excellent entertainment for mature, sophisticated adults. Because of its sex theme, it is not for children under any circumstances. Fine performances by Marlene Dietrich and Jean Gabin, who are teamed for the first time.

BOX-OFFICE SLANT: With the Dietrich and Gabin names for the marquee, this should be a sellout in the foreign-language theatres and should also prove a better-than-average foreign film attraction for certain other situations. If coupled with another film, care should be taken that the entire program is purely for adults.

Cast: Marlene Dietrich, Jean Gabin, Jean d'Yd, Margo Lion, Marcel Herrand, Jean Darcante, Henri Poupon, Marcel Andre, Paulot, Charles Lemontier. Credits: Directed by Georges Lacombe and Jean d'Yd. Adaptation and dialog by Pierre Very from the novel, "Martin Roumagnac," by Pierre-Rene Wolf. Photography, Roger Hubert. Settings, G. Wakhevitch. Music, Marcel Mirouze. An Alcina Production released in the United States by Lopert Films, Inc.

Plot: Bricklayer Jean Gabin's affair with Marlene Dietrich has raised the eyebrow of his friends and associates, but the climax comes when one of Gabin's employes is killed because of Gabin's negligence. Marlene is also being wooed by a consul, whom she turns down when he speaks disparagingly of Gabin. In the meantime, however, Gabin has overheard gossip about the room upstairs in Marlene's bird and seed store, where she has

(*Continued on Page 26*)

Trailers

A

COST LESS

and

SELL MORE

Than Any Other Form of Theatre Advertising!*

*"Trailers draw 31% of your Patrons" ...says Woman's Home Companion in authoritative 1947 Movie Survey!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



Box-Office Slants

The Room Upstairs

(*Continued from Page 24*)

apparently entertained other men unknown to Gabin. In a violent quarrel with her, he strangles her. Although he is acquitted at the trial, his remorse over the murder so depresses him that he welcomes the bullet from a gun fired by an admirer of Marlene's who believed he was not detected by his victim.

Comment: With the names of Marlene Dietrich and Jean Gabin for the marquee, "The Room Upstairs" should be a sellout in the foreign-language theatres and should also prove a better-than-average foreign film attraction for certain other situations. The picture is most certainly for adults only, since the affair between the bricklayer and the woman of easy virtue who operates a bird and seed shop while she entertains men upstairs, is purely biological and without benefit of romance. And to this end Miss Dietrich's physical charms, including her famous legs, are accentuated in the costumes chosen for her. In view of the sex theme, the producers have been as daring as possible without actually throwing caution to the winds, and it is possible that some censors may insist on using the scissors here and there throughout the film. Whatever happens, the film as it stands now is excellent entertainment for mature, sophisticated adults, and the performances of Marlene Dietrich, who is still very attractive, and Jean Gabin, with whom she is teamed for the first time, are of first-rate calibre. Adequate support is contributed by Jean d'Yd, Margo Lion, Marcel Herrand and others. The continuity is not as smooth as it might have been, for moods are built up through action and musical background only to be abrutly cut off for the next scene; but this is not critical enough to detract from the picture's entertainment value as a whole.

King of the Gamblers

Republic **Drama** **60 mins.**

AUDIENCE SLANT: (Adult) Unsavory "sports fix" murder drama may please the toughies, but some heads of families may object. Sophisticated patrons will consider both theme and screen development phony.

BOX-OFFICE SLANT: A "make-a-buck" program filler that depends for its lure solely on sensation. All right for grind houses.

Cast: Janet Martin, William Wright, Thurston Hall, George Meeker, Stephanie Bachelor, Wally Vernon, William Henry, James Cardwell, Jonathan Hale. **Credits:** Associate producer, Stephen Auer. Direction, George Blair. Original screenplay, Albert DeMond and Bradbury Foote. Photography, John MacBurnie.

Plot: A pro football player, James Cardwell, throws a game so the gambling syndicate, which includes George Meeker and Thurston Hall, can clean up. He tries to get $10,000 out of Hall on threat of disclosure. Meeker has him erased, throwing the blame on William Henry through a frame-up. The latter's friend, William Wright, saves him from the gas chamber, although not before three others are wiped out, including Hall, who is Wright's father by adoption.

Comment: The chief villains in this picture all get theirs before the end, but not by the process of law, and the trigger man himself is off somewhere on vacation—or maybe they've rubbed him out too. Anyway, the total effect is a jumble from an ethical standpoint, with the audience getting the impression that sport, especially pro sport, is indistinguishable from gambling racketeers. This is the kind of thing for New York's 42nd Street grinds or Los Angeles' all-nighters, but is rather doubtful fare for theatres catering to family trade. Discriminating patrons will just consider it phony and laugh it off, but the more naive or highly moral onlookers will either take it as truth or tell the manager he is causing juvenile delinquency. The picture looks to be headed for the tough spots only.

'Crusades' Re-released

In view of the conflict now taking place in Palestine Cecil B. DeMille and Paramount are re-releasing that producer's "The Crusades," one of the big ones from the DeMille unit. For this occasion DeMille has made a short prologue pointing out that devastation is again the lot of those in the Jerusalem area, background of the Crusades. The cast includes Loretta Young, Henry Wilcoxon, Ian Keith, Katherine DeMille, C. Aubrey Smith, Joseph Schildkraut, Alan Hale, C. Henry Gordon, George Barbier, Montagu Love, Lumsden Hare, William Farnum, Hobart Bosworth, Pedro DeCordoba, Mischa Auer, and a bit-player named Ann Sheridan. Running time is 126 mins.

The Counterfeiters

20th-Fox **Mystery** **74 mins.**

AUDIENCE SLANT: (Adult) This gangster drama is better than average but a bit too long.

BOX-OFFICE SLANT: Will be okay as supporting fare for double bills.

Cast: John Sutton, Doris Merrick, Hugh Beaumont, George O'Hanlon, Douglas Blackley and Lon Chaney. **Credits:** Reliance Productions. Producer, Maurice Conn. Director, Peter Stewart. Screenplay, Fred Myton and Barbara Worth. Original story, Maurice Conn.

Plot: A Scotland Yard man, posing as a crook, secretly contacts T-Men and, together, they track down a gang of international counterfeiters, but only after several murders are committed.

Comment: This gangster drama is better than average but a bit too long; judicious trimming would have helped. However, producer Maurice Conn handles his own story very well, and George O'Hanlon is on hand for some appealing comedy relief. Also, Lon Chaney is a big help in his fine characterization of a dumb gorilla. "The Counterfeiters" will be okay as supporting fare for double bills.

Fric-Frac

(French Dialog—English Titles)

Oxford Films **Comedy** **90 mins.**

AUDIENCE SLANT: (Adult) A satire on gangster stories, this supplies some very fast fun—especially for those who can understand the original French dialog.

BOX-OFFICE SLANT: Stand-out number for the art houses, with a certain amount of draw in the grinds.

Cast: Fernandel, Arletty, Michel Simon, Helene Robert, Andrex, Marcel Vallee. **Credits:** Produced and directed by Maurice Lehmann. Adapted by Michel Duran from the play by Edouard Bourdet. English titles, Edward L. Kingsley. Photography. Armand Thirard and Louis Nee.

Plot: Fernandel, innocent jewelry store employe who is desired by the boss's daughter, inadvertently gets palsy-walsy with a group of crooks when he falls for Arletty. The crooks try to train him in their ways and pull a robbery on the jewelry store, but he just can't make the grade, and it ends with Arletty fixing things up between Fernandel and the girl.

Comment: "Fric-Frac," which, translated modestly, means a job of robbery, runs the gangster picture ragged and provides a real picnic for the keen-minded. These gangsters make mistakes, like forgetting the fuel for an acetylene torch, and they become soft-hearted and sentimental when the slightly dimwitted Fernandel loses his job because of them; in short, they accomplish nothing bad—only good. The players all are expert in their comedy, Fernandel and Simon (a cross between William Bendix and Louis Wolheim) carrying the brunt, although Arletty and Helene Robert supply deft feminine foil—and the latter proves most attractive to look at. The fun is certainly there if your patrons can understand the satire. The English titles are good, but cannot convey the swift French repartee. For foreign-language theatres the film is aces, and there is always some draw for French comedies in the grind houses.

13 Lead Soldiers

20th-Fox **Mystery** **66 mins.**

AUDIENCE SLANT: (Family) Good mystery in the Bulldog Drummond current series. Tom Conway essays his role with his customary aplomb.

BOX-OFFICE SLANT: Should help attract extra customers, even though it's strictly supporting fare, because of Bulldog Drummond name.

Cast: Tom Conway, Maria Palmer, Helen Westcott, John Newland, Terry Kilburn. **Credits:** Presented by Reliance Productions. Executive producer, Ben Pivar. Producer, Bernard Small. Director, Frank McDonald. Screenplay by Irving Elman. Based on a story by "Sapper." Treatment, Dwight Babcock. Photography, George Robinson.

Plot: Bulldog Drummond, with the help of his perennial aides, Algy and young Seymour, solves the mystery of the 13 lead soldiers. Before he accomplishes his mission three people are killed, however; but eventually, the murderer is caught.

Comment: Reliance, one of the producing organizations releasing through 20th-Fox, has a good mystery in this latest of the Bulldog Drummond series. Tom Conway deserves most of the credit, for he essays the title role with his customary aplomb. Some of the dialog gets a bit wearing and the plot in this film isn't all it might have been for a mystery. However, it will satisfy and should help draw in extra customers, even though it's strictly supporting fare, because of the Bulldog Drummond name, now firmly established with many moviegoers.

Showtime

English Films **Biography with Music** **91 mins.**

AUDIENCE SLANT: (Family) Not much dramatic nor musical comedy verve here, but charm and background of an earlier day offer pleasantly lulling entertainment.

BOX-OFFICE SLANT: The names of Ann Todd and Richard Greene are solid bait, plus the promise of music and song. Can not, however, take top spot.

Cast: Ann Todd, Richard Greene, Leni Lynn, Ursula Jeans, Peter Graves, Morland Graham, Hazel Court, Charles Victor, Daphne Barker, Jack Train, Maire O'Neil, Frank Pettingell, Phyllis Robins, John Laurie, Frederick Burtwell, Anthony Holles, David Horne, and others. **Credits:** Produced and directed by George King. Screenplay by Katherine Strueby. Additional dialog, Basil Woon. Music, George Posford. Photography, Otto Heller.

Plot: This is a biography of George Ed-

wardes, famous English stage producer who is credited (in the film) of having created the musical comedy form. His struggles with little money, his success, the term in a German prison camp (World War I), and his final triumph as he dies, all center on love for his faithful wife.

Comment: This appears to be a British "Jolson Story" that missed fire along the way. It contains considerable footage given over to musical comedy production numbers that add entertainment value, although nothing sensational, and exudes a charm generated by Ann Todd and the others that springs from the background of the English theatre from the '90s to the first World War. The film, in short, is not bad enough to be an actual disappointment, nor good enough to rate very highly for American audience. It is hard to see how the picture can maintain top billing, but solid box-office bait is present in the names of Ann Todd and Richard Greene. Miss Todd is hot marquee just now, and therein lies the cash.

TOA Documentary Spurs Anti-Delinquency Action

Theatre Owners of America, through the medium of a 17-minute documentary film designed for showing to civic groups, is providing exhibitors with a valuable instrument for leadership in local and community activity to combat juvenile delinquency.

The picture, titled "Report for Action," has been made under specific direction of the National Conference on the Prevention and Control of Juvenile Delinquency. This Conference was called by Attorney General Tom Clark, and the film is considered a vital link in the national program sponsored by the Department of Justice. Mr. Clark appears in the film.

Not for Moviegoer

"Report for Action" is not a picture for the moviegoer. It is a serious treatment of the subject, and through it the local exhibitor may take a place of leadership in the setting up of civic action to promote the social welfare of the town.

The film is available—for theatre showing at non-show-hours to leaders in the local civic, religious and social groups—through 20th-Fox exchanges throughout the country. Use of the film for these showings is gratis to all exhibitors whether or not they are members of an exhibitor organization.

Produced by RKO-Pathe under the supervision of Jay Bonafield, the picture compresses within its 17 minutes of runing time a comprehensive and graphic outline of procedures for setting up community activities to combat delinquency as well as indicating the sources from which delinquency stems.

Father's Day Award to Republic's Roy Rogers

Roy Rogers King of the Cowboys, was named "Youngsters' Ideal Father" this week by the National Father's Day Committee in ceremonies at Republic Studios, where presentation of the citation was made to Roy by his wife, Dale Evans.

The honor was accorded the cowboy singing star because of his contribution to "Building Our Children's Future," this year's Father's Day theme. Rogers was cited for the esteem in which he is held by millions of youngsters the world over, and for the high standard of whole entertainment he has set in his films.

VIEWS ON NEW SHORT SUBJECTS

MAKERS OF DESTINY NO. 1 (Astor) 17½ mins. A new series devoted to acquainting the public with radio and news commentators, showing them at work and at play. Famous Washington political personages are seen along with the commentators. In color. Release date, May, 1948.

WIGWAM WHOOPEE (Para.—E7-3) Popeye Cartoon in Color. 8 mins. Christopher Columbus Popeye arrives in America, rescues Pocahontas Olive Oyl from Big Chief Indian. Release date, 2/27/48.

WINTER DRAWS ON (Para.—X7-5) Screen Song in Color. 7 mins. All the birds go south, except one—a mother bird who must face cold weather and difficulties before hatching her egg. Then she too heads south. Release date, 3/19/48.

MUSICAL MIRACLE (Para.—K7-4) Pacemaker, 11 mins. Capsule biography, told by Paul Whiteman, of the career of Patti Clayton, singer of popular songs. Release date, 3/12/48.

BIG GAME ANGLING (Para.—R7-7) Grantland Rice Sportlight. 10 mins. Fishing thrills in this subject range from fly-casting in a woodland stream to battling the giant marlin in the Bahamas. Release date, 3/26/48.

FLIP FLAP (Para.—P7-3) Noveltoon in Color. 8 mins. Flip Flap escapes the zoo for the North Pole, finds it too miserable there, returns to the zoo. Release date, 2/13/48.

THE GOLDEN STATE (Para.—X7-4) Screen Song in Color. 10 mins. Scenic wonders of California are dramatized to the bouncing-ball rendition of California, Here I Come. Release date, 3/12/48.

WE'RE IN THE HONEY (Para.—P7-4) Noveltoon in Color. 7 mins. Bees are marshaled to help their neighbors from a bear raid. Release date, 3/19/48.

MODERN PIONEERS (Para.—L7-3) Unusual Occupations in Color. 10 mins. Features Roy Rogers in the main sequence, which deals with a Gold Rush town founded by Dick Curtis, movie bad man. Flower decorations for floats, creating circus miniatures and painting on fore-edges of books are other clips. Release date, 2/13/48.

DON'T FOOL YOUR WIFE (RKO—83,702) Leon Errol Comedy. 18 mins. Errol imagines his family likes him only because of his money, gets rid of it, gets into trouble, finally does go broke. Release date, 3/5/48.

FLICKER FLASHBACKS NO. 4 (RKO—84,204) Flicker Flashbacks. 9 mins. This subject features a 1908 Biograph hillbilly "drama" and another old film, "A Cadet's Honor." Release date, 2/27/48.

FUNNY BUSINESS (RKO—83,106) This Is America. 18 mins. Shows the growth of the comic strip and many famed cartoonists at work. Release date, 4/2/48.

SECRETARY TROUBLE (RKO—83,703) Leon Errol Comedy. 17 mins. What happens when the jealous boy friend of Errol's secretary thinks Errol is a wolf. Release date, 4/9/48.

FLICKER FLASHBACKS NO. 5 (RKO—84,205) Flicker Flashbacks. 8 mins. A 1909 "drama" of a poor girl and a hypnotist, and another oldtime film, "The Innkeeper's Daughter." Release date, 4/9/48.

TALL, DARK AND GRUESOME (Col.—9425) All-Star Comedy, 16 mins. Hugh Herbert's adventures in a deserted country house. Release date, 4/15/48.

SHIVERING SHERLOCKS (Col.—9404) Three Stooges Comedy. 17 mins. The stooges are nearly done for when a crew of killers try to get them out of an antiquated country house. Release date, 1/8/48.

CHARLIE BARNET & ORCHESTRA (Col.—9955) Thrills of Music. 10½ mins. Barnet plays Pompton Turnpike, Stormy Weather and Civilization. Commentary by Disc Jockey Fred Robbins. Release date, 1/15/48.

I'M LOOKING OVER A FOUR-LEAF CLOVER (Col.—9657) Community Sing. 10 mins. Besides the title song, Dick Leibert and the Song Spinners also present four other popular numbers. Release date, 4/8/48.

SMILES AND STYLES (Col.—9857) Screen Snapshots. 10 mins. The camera travels to Arrowhead Springs to catch the stars at play Release date, 4/1/48.

FOOTLIGHT RHYTHM (Para.—FF7-2) Musical Parade in Technicolor. 19 mins. Backstage musical romance features Sally Rawlinson, Kenny O'Morrison. Margaret Field and Grady Sutton. There are four songs. Release date, 4/19/48.

THERE'S GOOD BOOS TONIGHT (Para.—P7-6) Noveltoon in Color. 9 mins. A kindly ghost makes friends with a little fox, who is killed by hunters. The ghost is sad at first, but is happy when his friend becomes a ghost-fox. Release date, 4/23/48.

'TAIN'T SO (Para.—Y7-5) Speaking of Animals. 10 mins. Subject shows (for laughing purposes) that the lion is really hen-pecked, the buffalo is really a bison, etc. Release date, 4/16/48.

NIMROD ARTIST (Para.—L7-4) Unusual Occupations in Color. 10 mins. A sportsman "shoots" wild life with his camera. Also: new version of the shell game, mail order artificial eye firm, and a doll milliner. Release date, 4/16/48.

FOG FIGHTERS (Para.—J7-4) Popular Science in Color. 10 mins. Very latest in fog fighting equipment is featured in this subject. Release date, 4/2/48.

RIDING HABITS (Para.—R7-8) Grantland Rice Sportlight. 10 mins. Subject presents "riding habits" of saddle queens as they demonstrate the finer points of horsemanship.

PIXIE PICNIC (UA—1) Walter Lantz Technicolor Cartoon. 7 mins. What happens when the La Gazza Ladra overture is played at a pixies' picnic.

KIDDIE KONCERT (UA—4) Walter Lantz Technicolor Cartoon. 7 mins. Lots of amusing things happen when Wally Walrus conducts a school concert.

THE BORED CUCKOO (Para.—P7-5) Noveltoon in Color. 8 mins. The cuckoo escapes his confinement to go out and find a mate. Release date, 4/9/48.

PRE-HYSTERICAL MAN (Para.—E7-4) Popeye Cartoon in Color. 7 mins. Archaeologist Popeye rescues Olive Oyl from Cave Man Bluto. Release date, 3/26/48.

FASHIONED FOR ACTION (20th-Fox—8602) Feminine World. 8 mins. Ilka Chase describes the various sports costumes worn by bathing models at Florida's Cypress Gardens. Release date, April, '48.

THE HITCHHIKERS (20th-Fox—8510) Terrytoon in Technicolor. 7 mins. Heckle and Jeckle conflict with ghosts in a haunted house. Release date, 12/27/47.

PLAYTIME IN SCANDINAVIA (20th-Fox—8353) Sports Review in Technicolor. 8 mins. A pictorial visit to Sweden features glimpses of the popular King Gustave. Release date, April, '48.

LAZY LITTLE BEAVER (20th-Fox—8511) Terrytoon in Technicolor. 7 mins. Mighty Mouse rescues a baby beaver lost in the forest. Release date, 12/26/47.

FELIX THE FOX (20th-Fox—8512) Terrytoon in Technicolor. 7 mins. Presenting Felix the Fox, a new character, who gets into some troublesome situations. Release date, Jan., '48.

TAMING THE CAT (20th-Fox—8513) Terrytoon in Technicolor. 7 mins. The feline villain advertises for song-birds and gets Heckle and Jeckle. Release date, Jan., '48.

20 YEARS OF ACADEMY AWARDS (RKO Radio) Two-Reel Featurette. 20 mins. Reviews Academy Awards of the past 20 years, revealing little-known facts.

LET'S SING GRANDFATHER'S FAVORITES (WB—4204) Memories From Melody Lane. 10 mins. Songs that grandfather used to hear on his Edison Talking Machine. Release date, 3/13/48.

RHYTHM OF A BIG CITY (WB—4805) Technicolor Adventure Special. 10 mins. The camera takes audiences on a tour of New York City. Release date, 3/27/48.

RIDE, RANCHERO, RIDE (WB—4506) Technicolor Sports Parade. 10 mins. The rancheros take to the open trail, camp a while and hold a fiesta. Release date, 3/20/48.

TRIP TO SPORTLAND (WB—4505) Technicolor Sports Parade. 10 mins. The Chileans display their skill as sportsmen. Release date, 3/6/48.

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND No. 1 (MGM—M-981) Starring Freddy Martin and Keenan Wynn. 10 mins. Freddy Martin's orchestra presents four popular songs, while Keenan Wynn furnishes the comedy talent. Release date, 2/14/48.

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND No. 2 (MGM—M-982) Starring Tex Beneke and His Orchestra. 10 mins. Several numbers are presented by this popular band. Release date not set.

SQUAREHEADS OF THE ROUNDTABLE (Col.—9406) Three Stooges Comedy. 18 mins. The Stooges get into trouble when they try to save a blacksmith in the days of King Arthur. Release date, 3/4/48.

FIDDLERS THREE (Col.—9407) Three Stooges Comedy. 17 mins. The Stooges go through their slapstick antics in the mythical kingdom of Coleslaw-vania. Release date, 5/6/48.

TED WEEMS & HIS ORCHESTRA (Col.—9956) Thrill of Music. 10 mins. Among other tunes, Ted Weems plays last-year's best-selling Heartaches. Release date, 3/25/48.

HAWAII IN HOLLYWOOD (Col.—9855) Screen Snapshots. 10 mins. Don Beachcomber throws a Hollywood party at his estate in Hawaii, and lots of stars attend. Release date, 1/22/48.

CIVILIZATION (Col.—9656) Community Sing No. 6. 10 mins. The Song Spinners with Don Baker at the organ feature, besides the title number, four other singable hits. Release date, 2/12/48.

RODEO THRILLS AND SPILLS (Col.—9805) World of Sports. 9½ mins. Scenes of the World Championship Rodeo featuring Gene Autry. Release date, 1/29/48.

THE ROMAN SINGERS OF VATICAN CITY (Clyde Elliott Attractions) 19 mins. The selected Vatican choir of 54 voices, which recently completed a North American tour, is heard in several numbers, two of which, Silent Night and Schubert's Ave Maria, are not strictly church music. Useful to commercial theatres for holiday and special programs.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

OMAHA

The Rev. Edmond C. Walsh, acting director of Boys Town, said the picture "Boys Town" will be shown to the home's 450 lads soon in a memorial tribute to Msgr. E. J. Flanagan. It has been shown annually to graduates since it was filmed. The other Boys Town picture, "Men of Boys Town," will be shown to the graduates this year.

MGM, Paramount and Twentieth Century-Fox filmed the funeral services for Father Flanagan. Spencer Tracy, star of "Boys Town," sent a floral tribute and message of condolence.

Work has begun on Eddie Gannon's new 600-seat theatre at Schuyler, Neb.

E. A. Harms, former Omaha exhibitor, died here and was buried at Columbus, Neb.

MGM has four-vacationists: Jennie Stokes, head inspectress who is spending a month in California; Lucille Sorenson, Lorraine Waldman and Cecilia Wolback. Wanda Weisback is the new Columbia biller. The Nancy Theatre, Bridgewater, S. D., was burned to the ground.

Owner Arden Davidson says he will rebuild. G. G. Griffin has installed new seats in the Cass, Plattsmouth, Neb. C. P. Knudsen, Red Cloud exhibitor, is improving after an illness. President A. H. Blank and General Manager G. Ralph Branton, Tri-States Theatres, Des Moines, and Phil Smith of Boston, Midwest Drive-in Theatres, attended the opening of their joint drive-in here. C. N. Robinson, owner of the Home, Blair, Neb., will remodel.

VANCOUVER

Vacations are beginning to be felt around this week with Paramount Booker Mickey Stevenson off to north British Vancouver with the idea of hunting grizzlies, no less, and Sandy Arenovsky of United Artists taking a two-week holiday. Erich Handley, formerly with studios in England, is the new staffer at the Orpheum here; Mildred Swartz, who used to pound a typewriter at United Artists until she left the row for four years, is back as secretary at Eagle Lion.

Hospitalized for major operations are Leslie Allen of Hilker Attractions; Odeon-Hastings Cashier Barbara Gray and Gaumont-Kalee Secretary Irene Davies.

Steffens-Colmer Studios, Ltd., has opened its motion picture division under Wally Hamilton formerly of Shelly's Studios, Toronto, to make trailers for circuits. Odeon has opened two new movie clubs at the Marpole under Manager Frank Marshall and at the Odeon under Manager Elliott Brown. Show business has been sliding off here but midnight business over the holidays was fair.

HARTFORD

New Connecticut corporations announced by the Secretary of State are: Theatre Sales, Inc., Naugatuck; president, Ralph S. Pasho; vice-president, Eugene W. Pasho; secretary, Anna M. Pasho; treasurer, Edward C. Lingenheld; Salem, Inc., also Naugatuck, president, Eugene W. Pasho; secretary, Anna M. Pasho; treasurer, Ralph S. Pasho; assistant treasurer, Edward C. Lingenheld; Gem Realty, Inc., also Naugatuck, president, Ralph S. Pasho; treasurer, Edward C. Lingenheld; secretary, Anna M. Pasho. Pasho Bros. operate Naugatuck theatre interests.

The Harris Brothers, who own and operate the State, Hartford, the state's only currently operating bigtime vaudeville-motion picture house, have closed the 4,000-seater for the summer. Renovations will be handled during the next few months. Dr. Ted Harris is managing director. Albert Lessow, assistant manager, Poli, Hartford, has been named assistant at the Poli, Waterbury, Conn., succeeding Sam Schubouf, boosted to manager of the Lyric, Bridgeport. The Capitol, Middletown, has a new glassware giveaway. John J. Reardon, 74, formerly operator of the Capitol, Milford, died after a long illness.

A testimonial dinner will be held June 9 at the Hotel Bond, Hartford, in honor of Rube Lewis, stage manager of Loew's Poli Palace and business agent of Local 84, IATSE. Loew Poli Circuit Division Manager Harry F. Shaw and M. & P. District Manager Hy Fine will emcee the affair.

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Costs Nothing

Dr. Ted Harris, managing director of the State Theatre, Hartford, Conn., has a sign on his office wall that should be duplicated in every theatre throughout the country:

"The value of a smile costs nothing but creates much. It is rest to the weary, daylight to the discouraged, sunshine to the sad, and nature's best antidote for trouble. It cannot be bought, begged, borrowed or stolen—for it is something that it is no earthly good to anybody until it is given away."

PHOENIX

Two veteran Arizona showmen, Harry L. Nace and Frank Martin, will join forces in the operation of theatres in Clifton and Morenci, first joint endeavor being the new Royal in Morenci, with opening set for the middle of June.

B. D. Stoner and Clyde Eckhardt, of 20th Century-Fox, spent several days in Phoenix last week, during which time deals were closed for all 20th-Fox current releases for both the Harry L. Nace and Paramount-Nace circuits.

Scottsdale's new B Bar T theatre will open June 11. Exhibitor Malcolm S. White erected the building, and will operate the theatre. Decor, inside and outside will be in line with western "Hitching Post" motif followed by White in his adjacent Scottsdale developments. Construction of a new theatre by White in South Phoenix is now well under way, with completion date set for latter part of July.

The Palms, Paramount-Nace deluxe nabe house, is taking on the "new look." Lobby, foyer and lounge are being completely renovated, and new furniture, and carpeting installed. Hal Periera, Paramount engineer who designed theatre, is in charge of Palm's new face-lifting.

The disastrous fire which raged through the main street of Miami, Ariz., last week, resulted in smoke and water damage to the Lyric, Spanish-language theatre. Patrons were evacuated without confusion and no injuries were reported.

Also in line of the fire was the Grand, where patrons filed out in orderly fashion. No damage was suffered by the theatre.

NEW YORK

Weekend holiday business was good with the rain keeping lots of folks who had planned to get out of town at home and the theatres catching up on the trade. Visiting film row this week were William Baccil of the American Theatre at Lodi, N. J., and Henry Gorssman, who owns a string of houses in Hudson, N. Y.

United Artists Assistant Cashier Hilda Brier will say "I do" soon. Filmrowite Blanch Healy is back from a Florida vacation. Milton Hornstein of Joe Hornstein, Inc., married Lenore Tarley at Temple Beth Emeth May 28, and Abe Leff, Bronx exhibitor, is walking with his chest out these days because he not only has a new home in Florida but because Mrs. Leff delivered a fine boy named Norman.

Fight is on between the CIO Screen Office and Professional Employes' Guild and the IATSE Home Office Employes Local H-63 for United Artists home office. IATSE claims that out of 145 home office employes it has over 91 who have signed to force an NLRB election to determine which shall be the bargaining agent.

Funeral services for Ethel Meyer, cashier at the Capitol, who died after a four-month illness, were held at Mt. Lebanon Cemetery, Glendale, Long Island, last Sunday. She had been with the Capitol for 17 years. Survivors, two brothers, William and Edward Meyer.

The Skouras Riviera is changing its opening

(*Continued on Page* 30)





She remembers Mama...

NOTHING here betrays the days that passed between the camera's visits to this room. To movie-goers, all seems the same as when they looked in "only a moment ago."

Because—before the camera rolled—the script girl had every single detail in mind—from the actors' make-up, costumes, action, down to the smallest prop. And thus the director's "second memory" made sure that smooth continuity would be faithfully preserved.

Through such unflagging watchfulness, the script girl adds much to every picture's perfection . . . saves many a costly retake, too. In this, of course, she's not alone—her "silent partners" are films of great dependability and uniformly high quality—members of the famous Eastman family.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

REGIONAL NEWSREEL

(*Continued from Page 28*)

to 6 P.M., while alterations are in progress.

Percy Heiliger, 66, attorney in the Legal Department of 20th Century-Fox Film Corporation, died at his home in Ridgewood, N. J., on Sunday, May 30, after a lengthy illness. Surviving are his widow and two daughters.

BALTIMORE

The conspiracy suit against Morton H. Rosen and Morris R. Oletsky and the Fremont, Windsor, Monroe and Victory Theatres filed by RKO, Universal, 20th Century-Fox, Columbia and Warners has been dropped.

Schanze's Theatre has been sold by M. Blyberg; Bill O. Greer has resigned as manager of the Victory and is now with J. F. Dusman Company; the son of Windsor Manager Phil Buck was operated on at Johns Hopkins Hospital; Mr. and Mrs. Jim Dixon, Hippodrome, celebrated their second wedding anniversary at the Variety Club; Rosen and Oletsky have sold their interest in the Waters Edge Theatre to Edward F. Perotka.

RKO Branch Manager Joe Brecheen is visiting Izzy Rappaport; District Theatres took over the Royal, its new Baltimore acquisition, June 5; Nat Rosen, former Royal manager, is in the market for a theatre.

Sam Goldberg, Imperial, Brunswick, denies reports that he has sold his theatre. Monroe Manager Ben Roll is out of the hospital after a long illness. Durkee's Open Air Theatre at Northpoint Road and Eastern Ave., is expected to open June 15. Wife of John Kernan, Hipp doorman went through a successful operation at Sinai Hospital. Miller Wenck, of the Hippodrome, leaves on his vacation June 15, and Cashier Shirley Thompson is on her vacation. Loew Secretary Betty White has resigned. John Williams is the new assistant manager at the Town.

DENVER

L. E. (Bill) Hobson, Warner salesman, has been made special representative for Selznick Releasing Organization, succeeding C. J. Duer, who returned to Paramount as exchange manager.

William Fitzgerald, Denham Theatre publicity director, was placed in the *Denver Post* Gallery of Fame for his part in beating off a thug that tried to get away with a money sack containing $1,600. Al Lawter, manager, and his wife, Ruth, were also in the fight.

United Artists General Sales Manager J. J. Unger spent a few days here conferring with Kenneth MacKaig, branch manager, and calling on circuit accounts.

Paramount Branch Manager C. J. Duer will head the delegation going to the Paramount western division sales meeting in San Francisco. Also going will be Head Booker Paul Allmeyer, Publicist Robert Quinn, and Salesmen Jack Felix, Frank Westbrook, Jr., and John Voss.

Mrs. Lee Mote, former owner of the Acme, Riverton, Wyo., is recovering nicely from an operation on her eyes.

For the Babies

Washington Variety Clubs International Tent No. 11 last Friday donated two Kreiselman Infant Resuscitators for use in the Garfield Memorial Hospital's maternity ward. Presentation of the resuscitators which are used in clearing throats of infants who have difficulty in starting to breathe, was made by Club Welfare Committee Chairman Fred S. Kogod, at the dedication ceremonies of the hospital. The resuscitators contain a heated crib, an aspirator for removing fluid from the throat and a supply of oxygen.

ST. LOUIS

Mayor Kaufman will ask the St. Louis board of aldermen to reconvene on July 20 to enact a city ordinance that would impose a city earnings tax of one-half of one per cent on all persons residing in St. Louis and those who earn their living here.

Harold Rixmann, auto salesman of Nashville, Ill., has bought the building containing the 200-seat State in that city and plans to add the space to his sales and service departments. Carl E. Pehlman has sold his 150-seat Rio, Edinburg, Ill., to Al Vetter of Springfield. Turner-Farrar theatre interests, Harrisburg, Ill., has closed a deal with Charles Brechner, whose Premier, Grayville Ill. was destroyed by fire, to manage a new 600-seat house they will erect on the site. H. Ferguson will open his remodeled and redecorated Liberty, Malden, Mo., on June 5.

Recent Missouri incorporations: 20th Century-Fox of Missouri, Kansas City, to engage in radio and television broadcasting; Marbar Enterprises, St. Louis, to engage in the entertainment business.

Ralph D. Graham, new owner of the Park, Clayton, Ill., has changed its name to the Bijou. Herman Tanner, Vandalia, Ill., exhibitor, wife and daughter are motoring to Eastern points. Universal St. Louis Manager Harry Hynes, wife and young daughter go to Chicago June 9 to visit another daughter. Universal's Illinois Salesman Joe Sarfarty and wife and friends will spend two weeks in the Ozarks. The United Artists Exchange has been redecorated. Film Classics Sales Manager B. G. Krenze is expected here next week.

John F. Wick, 68, president of the Wick Organ Company, died in Highland, Ill., following a heart attack.

TORONTO

Ontario politicians, with elections in the offing, are declaring that the provincial theatre admission tax will save voters money, including theatregoers, providing new sources of income to relieve the burden of hospital costs. The Ontario government has not yet published its tax regulations but is reported considering exemption of juvenile admission on Saturday and holiday matinees.

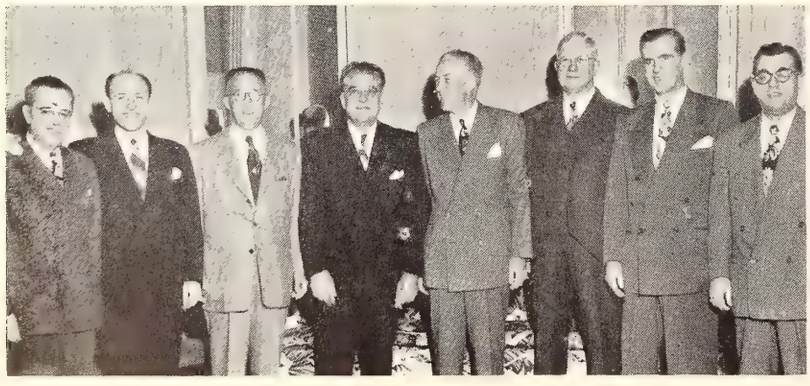
Meanwhile the federal government, which recently quit the amusement tax field, has announced it will help hospitals and the like with a proposed health program. In view of this program exhibitors are wondering whether they should press the provincial government for a reduction in its amusement levy or await developments.

Famous players Canadian has declared a quarterly dividend of 25 cents payable June 26; Marcus Loew's Theatres, Ltd., is paying $1 a share of common on June 30.

Toronto Variety Tent 28 is staging an all-out effort to raise its $30,000 Hart Fund for the Ontario Crippled Children through sponsoring its second annual benefit baseball game at Toronto Stadium June 29. Each $100 donation will take 80 underprivileged children to the game. The Tent raised $90,000 last year.

The Provincial censor board has moved from

Andy Smith Rounds Out Year as 20th-Fox Sales Head to Company Cheers





Sales toppers of the 20th-Fox distribution department as they gathered in New York to pay tribute to Andy W. Smith, Jr., on completion of his first year in the post of general sales manager. Reading from left to right in photo at left above: Jack Lorentz, Arthur Silverstone, Harry G. Ballance, W. C. Gehring, A. Smith, Herman Wobber, Raymond E. Moon, Howard Minsky. Right, above, on the dais at a banquet in Smith's honor last week: Hon. Frank C. Walker, Smith, President Spyros P. Skouras and Executive Vice-President W. C. Michel, of 20th-Fox.

REGIONAL NEWSREEL

the Parliament Building to a one-floor structure in Toronto's suburbs, fully equipped for viewing pictures. The new home makes it a longer trip for exchanges delivering films, however. Famous Players is overhauling the Runnymede at Toronto. The Bedford and Belsize have introduced vaudeville one night a week.

INDIANAPOLIS

William Carroll, executive secretary of Allied Theatre Owners of Indianapolis, Inc., reports the birth of a son on May 23, at St. Vincent's Hospital; Mrs. Jesse Van Borsumm sold her Lyceum in Terre Haute, Ind. to Theodore Parvu; Joseph W. Gutzweiler, operator of the Astor and Tivoli in Jasper, Ind., is confined to his home by severe illness. Don Hammer has sold his interest in the Liberty Theatre, Muncie, Ind. to Curtis Butler, former Columbia salesman. Hammer has joined the sales staff of United Artists.

The Settos Theatres, Indianapolis, has taken over the Howard, formerly operated by Earl Bell, who is remodeling the old Arcade in West Indianapolis. The house has been closed for several years and the building is owned by Herbert A. Wagner, of Tuscon, Ariz. Earl Penrod, Affiliated Advertising Distributor, has taken up new quarters here.

RKO Cashier Carrie M. LaCrosse is confined at home by a hip injury. D. W. Bennett of the Rex, Terre Haute, has installed a Simplex 4-Star Sound system. Republic Head Inspectress Marguerite Stevens is convalescing at home after a second operation.

Eagle Lion Manager Gordon Craddock and his salesmen, Jerry Weiss, Max Meadows, and office manager Herbert Boss, attended the Midwest sales meeting in Chicago.

HARRISBURG

Threat of a borough tax and a school tax of 10 per cent is hanging over Williamston theatres, Exhibitor Mark Rubinsky claims. Rubinsky is seeking legal aid to fight the taxes on the grounds that if they are added to the present 33 cents admission the outlook will be dim.

The eight per cent amusement tax levied by the City Council in March, has brought in revenue of $16,043.92 in the seven weeks it has been in force, A. A. Poist, city finance director, reported. This is considerably less than the city fathers hoped. Initial estimates were $119,000 a year.

Harry C. Chubb, manager of the Hershey Community Theatre and the Hershey Ballroom, is back at work after a long illness.

Elmer Yost replaced the late Operator Clarence Carr at the Colonial. First to sign for vacation this year was John Owens, veteran Colonial doorman. Jack Trumbo, Colonial assistant manager, was in Atlantic City for a short visit. Mr. and Mrs. Jack O'Rear, Colonial, opened their summer home along the Susquehanna.

CLEVELAND

Marvin Harris, long identified with the Paramount, Toledo, will stay when the house passes from Balaban and Katz operation to Carl Schwyn July 1. Schwyn already has houses in Bowling Green and Toledo. B. & K. is remodeling the Princess for its ace Toledo house.

Memorial weekend vacationers included RKO Manager Harry Walders who went to see his family in Chicago; John J. Houlihan who spent the holidays with his wife and children in St. Louis. John Murphy, general manager of Loew's out-of-town theatres, was a visitor last week while Walter Streuve, Findlay theatre owner, was seen along film row accepting congratulations on his recent marriage. Robert Bram arrived in town from Denver to take over the Universal-International office, succeeding Lee Goldsmith who has been transferred to Atlanta.

Newest 16-mm. distributor is Major Film which will handle Columbia and United Artists in this small-gauge field. Irving Lesser of Sol Lesser Enterprises was visiting his brother-in-law—20th-Fox exploiteer Harry Weiss. RKO District Manager Milton Cohen is in New York on business.



SHORT HONORED. H. M. Richey (left) of MGM receives the citation awarded by the National Father's Day Committee to MGM's John Nesbitt Passing Parade short subject, "A Really Important Person," at the Annual Awards Luncheon at the Hotel Pennsylvania in New York. Presentation was made by David Wayne, star of the Broadway hit, "Mister Roberts."

CHICAGO

The Bartelstein circuit has taken over the Northside Lane Court Theatre from the N. Goodman circuit, making the eighth house in its chain.

Starlite Theatre Company has been formed by Eddie Silverman owner of the Essaness Circuit, Arthur Rubloff, realtor, and Attorney Edward Cooper to operate the new 1,250-seat Starlite drive-in at 95th and Ridgeland Ave. Allied of Illinois President Jack Kirsch, George Becahares and Basil Cherukas have organized E. and L. Theatres, Inc., to operate theatres. L. L. Gordon and L. M. Gordon have formed Chicago Drive-In Theatres to operate drive-in theatres. Elliott L. Biskind, R. Rook and Betty Ives have formed the Film Center with offices at 2911 West Lunt Street.

Glen Boner has succeeded E. F. Gallegher, resigned, as manager of the Fox Midwest Theatres, Gene Kistner has been named manager of the Lake, Gary, Ind. Seymour Weiss will manage the 66 Drive-in being erected on the LaGrange Road for the Smith circuit; Sid Greiver will do the booking. Max Roth, Film Classics exchange, is in Reese Hospital for a checkup.

Midwest premiere of RKO's Lasky-MacEwen's "Miracle of the Bells" at the Palace netted $10,000 for the cancer fund. Producer Jesse L. Lasky left for Washington to get government cooperation for his new picture based on the Battle of the Bulge. His co-producer Walter MacEwen planed out for Ayr, Scotland, to visit his mother.

Paramount Central Division Manager James Donohue presented awards to three new members of the company's 100 Per Cent Club—Eugene Lund, Minneapolis; Paul Chapman and Tom Luce, Dallas. Here from the company's home offices were Ted O'Dea, Sid Mesibov, Stanley Shuford and Ben Washer.

MINNEAPOLIS

Irving Marks is new branch manager of Monogram, succeeding Morrie Steinman, who asked that he be relieved of the post. Steinman will remain with the exchange as sales manager.

Minnesota Entertainment Enterprises has completed negotiations for a site in suburban St. Paul and is negotiating for property west of Minneapolis on which to erect drive-in theatres. A 650-car project will be erected on Highway 100 at the intersection of South Robert Street on the South St. Paul road. The west Minneapolis drive-in will be located on Wayzata Blvd., between the city and Lake Minnetonka.

The RKO Orpheum, Minneapolis loop house, is being provided with a new marquee, sign and outer lobby, as well as a complete new front. The St. Paul RKO Orpheum is getting a new front and lobby.

Robert T. Whelan, manager of Twin Cities RKO theatres, has announced the appointment of Charles Farquhay as new assistant. Farquhay, an RKO Theatres employe for the past five years, moved here from Davenport, Iowa, and succeeds John Cannella, who resigned to enter business in Omaha.

COLUMBUS

Kenneth C. Ray, state education director from 1941 to 1945, has entered partnership with Lou Holleb, formerly manager of the Majestic here, to run the Imperial at Zanesville, Ohio. James Abram, who appeared in many Ohio theatres with his comedy dance act, died at Freeport, N. Y. Patrons of the Southland, a neighborhooder, filed out in order when an overheated motor in the basement smoked up the auditorium and damaged the house for an estimated $150. The show was resumed 20 minutes later. Mary McGavran, theatre editor of the *Ohio State Journal,* has announced her engagement to Harold Koebel, record editor of the same sheet; wedding will be in fall.

ATLANTA

Monogram Southern President Arthur C. Bromberg is off to Washington and New York while Ike and Karry Katz are back from their trip. Martin Theatres President E. D. Martin is back at his desk in Columbus while Johnnie Harrell of the same outfit was visiting the company's local booking offices. Monogram Charlotte Salesman J. E. McLeory was a film row visitor.

W. W. Fincher, Jr., is the new manager of the Fox at Red Bank, Tenn; H. B. Burden has taken over the Lake at Loudon, Tenn.; E. M. Newport hopes to get his Cozy in Hellenwood, Tenn., open by late July; Mr. and Mrs. R. L. Moody opened their new 900-seater Co-At-Co Theatre at Cornilia, Ga. J. E. Mashburn has been appointed manager of the Pine at Pineview, Ga. James McCormick has joined Columbia as salesman. Stein Theatres has opened a new 600-seater at Asburn. Sam Hinson, formerly with

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REGIONAL NEWSREEL

LONDON OBSERVATIONS

Intended to Boost the Independent British Producer, Proposed BOT Investigation May Also Help Hollywood

By JOCK MacGREGOR

Supporters of Harold Wilson's proposed Board of Trade investigation into renting and exhibition set for the fall may well find that the intended boost for the independent British producer can be of greater help to Hollywood. They would like a fourth circuit created out of the existing groups.



Jock MacGregor

Currently, top features are released on the scale of three per week to meet the requirements of GB, Odeon and ABC, and those which do not get such a booking have to get along with secondary cinemas and three-day runs. In attacking the big combinations, the critics overlooked the fact that the majority of independents automatically align themselves with one of the set programs.

This streamlining of the market, which may well be further tightened by the proposed pooling of GB and Odeon, while substantially building the returns on the films selected, makes a profit for the "also rans" in the U.K. problematical. The British producer must have such a booking to insure a return on his money and the American who relies on this country for his profit also needs it.

With the new quota, which it is rumored may be as high as 40 per cent for certain categories of halls, the prospective playing time for American films is further restricted. Currently, MGM, WB, Korda and Monogram go to ABC, while U-I, RKO, 20th-Fox, EL and the Rank product is split between GB and Odeon, with the latter getting the Paramount output. The remainder must take potluck. Particularly badly hit are Columbia and UA which, ironically, has large financial holdings but no control in Odeon. It is perhaps significant that Enterprise releases here through MGM.

How the independents who take the circuit programs would react in the event of a fourth group is not known. Whatever happened, the new setup would lower the potential gross of the British film, which gets the necessary booking, and open the market considerably for American product.

The quota obligations would also have to be reduced, for there are not the trained personnel and studio space to provide the necessary first and second features at the rumored 40 per cent for four groups. As a result, foreign product would get the increased playing time. Hollywood will undoubtedly watch events in the U.K. with more care than usual.

* * *

For the year ending last September, the BOT reveals that although 22.34 per cent of the total footage shown here was British, 1,328 defaults were recorded, including 959 exhibitors on feature quota, which stood at 17.5 per cent. It is not known whether prosecutions will follow.

* * *

Ace booker Arthur Brown reveals a sense of humor in his current GB release program. He has teamed "Broken Journey," the story of the Dakota which crashed in the Alps, with a reissue of "Keep 'Em Flying."

* * *

Even after five thousand inches of editorial publicity and countless radio plugs, "No Orchids for Miss Blandish" is still news. While London demanded cuts and Surrey banned it, provincial authorities in the main are letting the version the censor passed stand. Despite its quality, the live showman has a strong proposition here and I now doubt whether George Minter will lose a penny.

* * *

The results of pre-production exploitation are now evident when visiting Rank studios. For Betty E. Box's "It's Not Cricket," a shoe store had been constructed in conjunction with Dolcis, which provided display material, standard fittings and, naturally, samples. These incidentally were all left-footed. A store assistant was present as technical adviser.

* * *

Firmly established as a leading independent renter is Monarch, under the joint directorship of Bill Gell, who is now visiting the U. S., and "Andy" Andrews. With the Monogram reissues as their chief source of supply, they have also some other offerings. These are booking well, and "The Moon and Sixpence" has enjoyed a two-week revival at the Tivoli, Strand, before going out on the entire GB circuit.

* * *

For the record: "A thrilling story" was Commissioner of Police Sir Harold Scott's comment after a Scotland Yard preview of Columbia's "To the Ends of the Earth" . . . Henry I. Taylor, who was with Paramount in Hollywood, is now publicizing for Gainsborough . . . Laurie Marshall, formerly WB's Glasgow manager, now settling down as head office circuit chief . . . Handling his first publicity chore for "Cockpit," George Routledge took a photographer to an audition for "displaced persons" types and was accidentally selected by a frustrated casting director . . . The Royal Empire Society has given its annual award for the best Australian film to "Bush Christmas" . . . Nice to welcome home Ronald Colman and his wife, Benita Hume, who renewed many old acquaintances at the press reception.

A Happy Life?

The life of a theatre doorman has its ups and downs. When Walter Chenoweth of San Francisco Theatres' Alexandia was abruptly demanded "Gimme the time" by two grade school pupils at the candy bar, he asked them: "Is that the way to ask?"

"Awright, then, what's the time?" He gave them the time and one of them said: "Mister, you ought to be a teacher. They tell us how to act all day in school. But what a gyp—we come here and pay 20 cents to be entertained and now you're telling us how to act." "That stopped me," said Chenoweth, and bought two candy bars for the youngsters.

(*Continued from Page* 31)

Monogram and now in exhibition, is the new SRO manager in Charlotte.

Mrs. Mary Davis, 64, owner of La-Belle at LaBelle, Fla., died in Clewiston, Fla., recently.

Film Row visitors—Universal-International's Joe McDurmett; Warner Bros.' Joe Small; Mr. and Mrs. R. L. Moody of the Grand, Reynolds, Ga.; Mr. and Mrs. Bill Aiken of the Norcross at Norcross. Home after vacation: Mary Cole of Kay Exchanges. Paramount here made the following changes: Frank Holiday from booking manager to Georgia salesman; Bill Holiday, formerly sales manager of the Jacksonville branch, replacing Al Duren who goes to Charlotte as branch manager and E. Fitzgerald, appointed sales manager, same branch.

NEW ORLEANS

Approximately 135 theatre owners and operators held the first anniversary meeting of the Allied Theatre Owners of the Gulf States Tuesday at the Lakewood Country Club at New Orleans. President William L. Ainsworth was principal banquet speaker Tuesday night, following a general business session in the morning. Delegates participated in sports and amusements in the afternoon.

First-run Dalton Theatre in Baton Rouge began operations last week. It was built and will be operated by T. A. Pittman, New Orleans contractor. The Dalton, which has latest RCA sound system and an adjoining paved parking space to accommodate 1,000 cars, is the third large house Pittman has opened in Louisiana in the past two and a half years. He operates the Rex and Delta in New Orleans.

Al Pittman, son of the contractor, former LSU football player and war veteran of the U. S. Marine Corps, has been named manager of the new Dalton.

WASHINGTON

Members of the Rainbow Division, veterans local organization attended the opening night of "The Fighting 69th" at Warner's Metropolitan, as guests of manager John Marcon.

Nathan D. Golden is now Chief of the Motion Picture-Photographic Branch of the newly formed Commodities Division, Office of International Trade, Department of Commerce. Oscar Davis is the new drama editor of the *Washington Daily News,* replacing Tom Donnelly, who now does features for the paper.

Local neighborhood theatres held holiday matinees on May 31.

Jimmy Lake has made his Gayety burlesque house available to the Washington Chest X-Ray Survey for an indefinite period.

Bob Pruett, Variety Club steward for many years, became a great-grandfather when his oldest grandchild, George Talburt, recently became the father of a daughter.

ALBANY

Eagle Lion District Manager Al Herman and Branch Manager Harry Alexander visited the Schine offices in Gloversville. Ditto Warner Bros. Division Sales Manager Jules Lapidus, District Manager Dinty Moore and Albany Branch Manager Ray Smith. Universal Branch Manager Eugene Vogel was in Bennington, Vt. Warner Bros. Zone Manager C. J. Latta and

(*Continued on Page* 34)

Will Goliath defeat David this time?

The Amusement Industry appeals to YOU for the United Jewish Appeal

This is why we are so keenly interested in the United Jewish Appeal, and why you, and everyone else in the amusement world, should be interested.

World War II is over for the United States, and the British Empire, and France, and all the Allies. World War II is over for Germany and Japan. The war is over for everyone. Everyone—except the Jews in Palestine, in Cyprus and the D. P. camps in Europe.

The Holy Land has become a vast battlefield. Yet the Jews in Cyprus and the D. P. camps are eager to go there. They are more than willing to do their share of defending and dying, to save the Holy Land from the invader.

Goliath has invaded Palestine again. David has defied Goliath again. Will history repeat itself? Or will David be defeated this time?

David, right now, is more than defending his religion and his people and his life. He—and only he—has braved bullets and bayonets and bombs, to protect the holy landmarks of all faiths, from desecration and devastation.

A New York Times editorial says, "Mankind's most sacred shrines" are threatened with destruction. David stands alone and he defends alone. But while he stands, every sacred shrine stands. He is menaced with defeat. But he won't retreat. "Retreat to Where?" And echo answers: "Retreat to Where?"

In the language of show business, he is giving a great performance. He deserves a hand from everyone of us. The defender of the Holy Land is a worthy descendant of the immortal warriors of the Bible. We must help him. Either we contribute—or we contribute to his defeat. And his "Retreat to Where"?



Amusement Industry Division
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American Jewish Congress

National Jewish Welfare Board

Jewish Telegraphic Agency

THIS SPACE DONATED BY SHOWMEN'S TRADE REVIEW

REGIONAL NEWSREEL

(*Continued from Page* 33)

wife attended the wedding of Jack L. Warner, Jr., here May 30. Monogram Branch Manager Nate Dickman attended a Chicago sales meeting last week.

Variety Club of Albany will hold its golf tournament June 21 at the Shaker Ridge Country Club; Nate Winig is chairman of the affair.

Weekend vacationers: Monogram's Bob Adler, Eagle Lion Branch Manager Harry Alexander and Office Manager Bob Ferber, Columbia's Bill Hanley, Warner's Betty Herrick and Irene M. Smith, and EL's LaRose Fisher.

Vivien Sweet, owner of the Star, Salem, is in a Troy hospital for observation; Mrs. Peter Vournakis of the Liberty and Strand, Watertown, is recuperating from an operation; Mrs. Elizabeth Hawkins, mother of Upstate Theatres' Mary Flynn, is recuperating after hospitalization; Jane Smith of the Olympic, Utica, released from hospital is recuperating at home.

Recently opened drive-ins: John Free's Riverside, Ogdensburg; D. Gilson's Sunset, Massena; Aust's at Glens Falls; Chase Hathaway's at North Hoosick.

LOS ANGELES

Condolences are being extended to Mrs. Esther Stevens over the loss of her husband Peter Stevens who died May 27 after a long illness at the age of 55. Stevens, born in Greece, came to the coast in 1923 and was one time associated with the Hollywood Pantages.

Monogram's "Bringing Up Father" will be shown at eight Los Angeles houses June 12 as part of the *Examiner* Comic Carnival Show. "Jiggs and Maggie in Society" will run on the same day at the Guild in Hollywood and California in Huntington Park. Marty Schwartz has resigned as Egyptian manager and was succeeded by Les Whitmore who moved in from the Iris where he was replaced by Bob Marseilles. Marseilles came from the Filmarte.

PHILADELPHIA

Jimmy Ashcraft, MGM ace exploitation man, cracked up his car last week to the tune of $75. He was passing Villanova College when the car in front of him stopped sudenly to pick up a hitch-hiker.

Roy Sullender, former Stanley-Warner manager and present manager of Paramount's Tower, was awarded the annual Upper Darby Optimist Club award—a plaque and a check for $100 for his work with boys during the past year.

Rudolph Weiss, head of the home office real estate department for Stanley-Warner, visited the local office. Laura Wells, special Eagle Lion home office publicity representative, was in ahead of "Ruthless."

Anita Colby visited Paramount last week at Earle Sweigert's mid-eastern division sales meeting. Her escort was Bill Brooker, Paramount tub-thumper.

It will be a June wedding for Helen Socho, bookers' stenographer at Universal-International. Joe Vannis, 20th-Fox shipping clerk, was married last week.

Mary Schwartz has replaced Jack Weiss at Principal Films. Alberta Latsey is the new general clerk at Warners, replacing Mildred Davis, who moved up to percentage clerk.

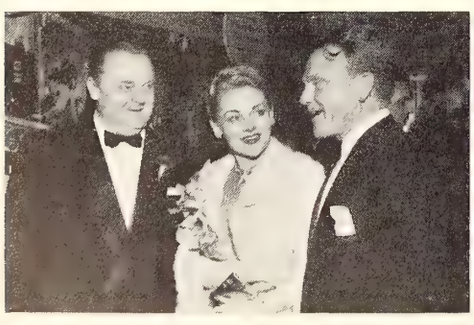
Jackson Sells Foreign

Jack Jackson, whose weekly department on theatre management is a regular feature of Showmen's Trade Review, this week joined the Sack Amusement Enterprise, states right outfit operating in Dallas and Atlanta territories, in charge of their foreign - language film department. The announcement, made by General Manager Alfred N. Sack, indicates an expansion in this department which now has over nine foreign-language films.



Jack Jackson

Jackson, who has been in almost every end of the film business, officially entered it as a publicist for Universal in the south under Ned Depinet and has held posts as general manager of the Alamo Amusement Company, San Antonio, a similar post with E. V. Richards Pine Tree Amusement Company and later as division manager for Paramount-Publix and with the Chakeres group in Ohio. During World War II he became a contributor to STR and later retired to Texas to live and work.





AT 'TIME OF YOUR LIFE' PREMIERE. William Cagney, producer, and Jeanne Cagney and James Cagney, stars of "The Time of Your Life," are shown (above, left) at the world premiere of the United Artists release at the Mayfair Theatre in New York last week. Photo at right shows Walter Gould, UA foreign manager; Circuit Head Sam Rinzler, and Paul N. Lazarus, Jr., UA's advertising and publicity director. Proceeds from the premiere went to the Wiltwyck School for Boys under the sponsorship of Mrs. Eleanor Roosevelt.

SAN FRANCISCO

This city's Downtown dropped three-day vaudeville after a tryout and is now making seven changes of pictures a week. Orpheum Manager Al Dunne, has designated Tuesday night as "oldster's night" with an all-request organ program played by Don Anderson. The first program brought in 2,000 requests. Marilyn (Sugar) Sahner has taken three months' leave of absence from 20th-Fox's exchange to get into shape for the coming Olympics. She's one of Charley Sava's distance champions. Twentieth-Fox coast head Herman Wobber is back at his desk after a trip to New York.

A new agency to work with San Francisco Theatres, a neighborhood circuit of six houses, has been organized by the Parent Teachers Association and Mothers' Club groups to pick pictures suitable for child audiences, Mrs. Edith Riley announced this week. Mrs. Riley is head of the Legion of Decency here and the agency will work for Saturday kid shows in the Alexandria, Coliseum, Metro, Harding, Balboa and Vogue.

DALLAS

On Film Row this week: Mr. and Mrs. George Franklin, owners of the Colonial Drive-In, Argyle, Texas, to open next week; Rowden J. Cordell, who has three theatres in Childress, Texas; Taylor Jones, of the Texan Drive-In, Midland, Texas, and his son, Millard Jones, who has a drive-in at Odessa, Texas; Mr. E. F. Brady of the Rivoli and Palace Theatres in San Benito, Texas.

The Oak Drive-In at Coleman, Texas, owned and operated by Mr. and Mrs. R. G. Duus, opened May 27. The Hi-Ho Drive-In, owned by Mr. L. C. Dennis, is scheduled for opening next week. Herman Stadel of New Jersey, has bought the Pix Theatre in Fort Worth, Tex. "Bud and Val" Mercier, of Perry and Fredericstown, Mo., have bought the Ervay in Dallas.

Reburial services were held in Gorman, Texas, at 2:30 June 25, for Frank A. Gray, an aviator in World War II and killed over Japan. He was the foster son of H. L. Capers, of the King Theatre in Gorman, and before the war, was manager of the house.

CINCINNATI

Charles Behlen, Lexington, Ky.; Bill Settos, Springfield, O.; Goode Homes, Bramwell, W. Va.; Price Coomer, Harlan, Ky.; Bud Gillium, new booker for Warner Theatres—all of Cleveland—made their appearances on the row last week.

Carl Fismer is closing the Lyric, Hamilton, O. A department store will be erected on its site. The Variety Club is having its annual spring dinner-dance at the Hotel Netherland Plaza.

The Plaza Theatre, Miamisburg, Ohio, owned by Weaver Brothers, will sever connection with Theatre Owners Corporation June 1. Bud Tucker is booking for Columbia in place of Bill Poppe, who resigned.

Twentieth-Fox Branch Manager Joe Rosen and Sales Manager Bob McNab attended the

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

world premiere of "Green Grass of Wyoming" in Lancaster, Tuesday.

Gene Custer plans on opening his new deluxe theatre in Dunbar, W. Va. shortly. It is being completely equipped by Charleston Theatre Supply, Charleston, W. Va.; which is also installing equipment in Custer's drive-in at St. Albans, W. Va.

MILWAUKEE

Manager Wayner of the Milwaukee Telenews had a film made of the Indian-girl-in-a-coffin-blown-up-with-dynamite filmed at local park and showed the picture as a change from his routine newsreel films. It proved a novelty that attracted the public.

The Harbor Theatre, Bayfield, Wis., put on a three-day "fiesta" on the screen May 25-27 on the occasion of its formal opening. Free tickets were sent to all who had worked on the construction of the house. Equipment, drapes and screen were furnished by National Theatre Supply. Frank Kinas of Thorp will build a new theatre at Gilman, Wis. Mr. and Mrs. Peter Stathis are reported to have bought the Sparta and Classic in Sparta, Wis., from Lawrence J. Burkitt.

The Temple, Viroqua, has a new screen; the Grand at Oshkosh is being remodeled; Standard Theatres has let contracts for construction of an outdoor theatre on a highway near Milwaukee.

BOSTON

Keith's Memorial has its new Tremont Street entrance ready for unveiling. The new entrance will give the house access to two streets.

MGM's Maurice Wolf spent the holiday weekend here with his family. Tom Maren, who used to be an exhibitor, has gone into television; ditto ex-theatre publicist Jack Ingersoll. Video made its bow in Boston June 2 with WBZ telecasting the ball games.

Sam Pinanski of M. & P. Theatres is taking an important part in the Crusade for Children Campaign. Arthur Howard has recovered from his illness and is again active in the Affiliated Theatres group. Martha Cole of RKO has quit to become a June bride.

CHARLOTTE

H. B. Meiselman, builder of show houses, announces that plans are completed for a Negro movie theatre at Seventh and McDowell Streets, Charlotte, which he hopes to open in the late summer. This will be the fourth Negro theatre for Charlotte.

H. D. Hearn, owner and operator of Exhibitor's Service, has been at Black Mountain, N. C., supervising the remodeling of his Pix (formerly the New) Theatre which he leased recently from A. J. Terrell. The Paula Theatre in Mt. Pleasant, N. C., recently inaugurated Sunday movies.

Bob Saunders' and Byron Adams' North 29 500-car Drive-In in the Charlotte suburbs opened May 25. The city of Charlotte will soon extend its limits and then the North 29 on highway No. 29 will be strictly a city drive-in.

Charles Lowe, owner of the Stanley, Stanley, N. C., which will open the latter part of June, has purchased the Boar's Head, popular eating place and rendezvous in a Charlotte residential district.

A. H. (Al) Duren, who comes from Jacksonville, Fla., is now Paramount's Charlotte manager in place of Harry Haas, transferred to St. Louis.

Two movie theatres are going up in Stanley, N. C. One, the Stanley, operated by Lewis Ballard of Stanley and C. M. Lowe of Charlotte, will open the last week in June. The other, as yet unnamed, will be operated by A. E. Miller of Lincolnton, N. C.

The Whittaker Hall Theatre at McColl, S. C., will open June 7. This is McColl's second movie house, the other is operated by the Anderson circuit.

The Hollywood, Winston-Salem, N. C., which in January was damaged by fire beyond repair, will be razed and a new theatre erected, according to the Blumenthal circuit.

Don't Let Tony Die

Members of the Tony Martin Club of Harrisburg, Pa., take their movies so seriously that they had this week written Senate Manager Robert Sidman asking him not to book "Casbah" because their idol dies in it. The letter signed by President Dolores Minskey reads in part:

"It breaks our hearts that the only time our idol comes to Harrisburg it has to be in a picture in which he dies. For this reason it is our earnest hope that you will not run this picture at your theatre."

KANSAS CITY

Lawrence Lehman, manager of the Orpheum, went after some of the juvenile trade on the memorial holiday (Monday) with a full hour of cartoons before the regular opening of the theatre. The kids were treated to a cartoon festival of nine units.

Robert Hayward is the new assistant to Uptown Theatre Manager Nick Sonday. Leon Robertson, Fox Midwest city district manager, recently shifted Hayward from the Brookside Theatre.

Fox Midwest began work May 24 on a new Fox at Beatrice, Neb., which District Manager Edd Haas said will seat about 1,000. It will replace the Rivoli which will be converted into a commercial store building.

LOUISVILLE

The Scoop Theatre will show action pictures during the summer with adult admission 40 cents, day and night, and 20 cents for children.

The 800-seat Weddington under construction at Pikeville, Ky., has been leased to the Darnell Theatres of Buffalo, N. Y. House is expected to open soon. The William Tell Theatre Co., will precede the opening of its new theatre in Tell City, Ind., with a full-page advertising campaign in that city and in Cannelton, with radio plugs, window and street car signs, etc.

Recent film row visitors included Mr. and Mrs. Clyde Marshall, Columbia, Columbia, Ky.; Homer Wirth, Crane, Crane, Ind.; Mr. and Mrs. E. L. Ornstein, Marengo Ind.; Clark Bennett, Valley, Taylorsville, Ky.; Morris Blacker, Rio, Cloverport, Ky.; Paul Sanders, Sanders, Campbellsville, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind., and C. K. Arnold, Arco, Beardstown, Ky.;

SALT LAKE CITY

When a woman tried to jump off the Salt Lake City Lyric Theatre's electric sign after she had climbed onto it from a hotel window, the theatre management thought that was the height of trouble. But to *Tribune-Telegram* photographer Frank Porschatis it was a break for his photo of the woman and the firemen rescuing her, won third place in a press photo contest.

Dr. Philo T. Farnsworth, television researcher, visited his home locale and spoke at Boise, Idaho, recently. Al Shelton, New York color authority, delivered a free lecture at the West Side High School auditorium. Warners' Manager William Gordon and Booker Katherine Walton are back from a regional meeting in San Francisco. RKO Branch Manager Giff Davidson is expected back from his west coast vacation. Meanwhile Assistant E. S. Winward is in charge. Joseph Lawrence of the Lawrence Theatres is returning to Los Angeles after a stay in town with his friends.

Child Actress Signed By Babb to 7-Year Pact

Ginger Prince, five-year-old child actress and daughter of Hugh Prince, former film booker and theatre manager of Atlanta, Ga., has signed a contract with Kroger Babb, independent producer, head of the Kaybee Corp., and president of Hygienic Productions, whereby she will appear in 14 pictures over a seven-year period. Her first screen appearance will be in "One Too Many," which is scheduled for midsummer production.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Duncan Renaldo, the last of the four "Cisco Kids" to play the gay adventurer, will again star in the role. He was drafted for the part by Producer Philip N. Krasne, who will team him with Leo Carrillo, the "Pancho" in the new series of 24 being made for UA release. First two to go under Wallace Fox's direction will be "Adventure of the Cisco Kid" and "Robin Hood of Sin City."

* * *

A top top secret of the war is about to be revealed. This will be the methods employed by the Army Counter Intelligence Corps in guarding and transporting the atom bomb. Bryan Foy of Eagle Lion will produce the picture to be titled "These Were My Orders," and shooting will take place at Oak Ridge, where the company, with Foy in charge, will work under the direct supervision of the Army. No cast has been set.

* * *

Sonja Henie is huddling with Universal-International on a proposal to do "The Sonja Henie Story" based on the fabulous career of the little Norwegian who parlayed a pair of skates into a $10,000,000 fortune. Sonja, who is currently completing "Countess of Monte Cristo" for the studio, would star in the picture.

* * *

Irving Allen, who recently produced "16 Fathoms Deep" for Monogram, will leave for Paris shortly to shoot exteriors for his next independent film "The Man On Eiffel Tower." In association with James Nasser, Allen will make this picture for United Artists release, with Franchot Tone, Burgess Meredith and Jean Wallace in the top roles.

* * *

Douglas Sirk will direct Columbia's "The Lovers," the first film to team Cornel Wilde and his wife, Patricia Knight. Story is an original by Samuel Fuller, will be produced by S. Sylvan Simon and has a tentative starting date of June 22nd.

* * *

Luba Malina, stage comedienne, has been set by Universal-International for the Abbott & Costello picture "Mexican Hayride." She will play the same part she did on Broadway, which earned her the title of "Miss Fireworks." For the male romantic lead the studio signed John Hubbard. Picture is the 21st and most important film for Abbott & Costello, it is the fourth to be produced by Robert Arthur and the sixth to be directed by Charles Barton.

* * *

Busby Berkeley has been selected by MGM to direct their musical baseball film "Take Me Out to the Ball Game." Picture is being produced by Arthur Freed and is the second baseball story studio is making, "Monty Stratton" being the other.

* * *

Stuart Erwin joins the cast consisting of Rod Cameron, Bonita Granville and Don Castle, in the Allied Artists picture "Strike It Rich." This is the film Jack Wrather is producing in Texas, for it concerns the story of Wrather's father and other Texans who made their fortune in the Lone Star State.

* * *

Sol M. Wurtzel has started pre-production plans on the only musical he will make for 20th-Fox, on his latest schedule of six films. Story takes place at the University of Arizona, and William Claxton, who will direct, has already spent three weeks at the campus of that institution filming backgrounds.

* * *

Geoffrey Homes is in St. Albans, Vermont, tracking down documentary material for the RKO picture "Affair of St. Albans," which is being planned for fall production by Producer Richard Goldstone. Homes, who will write the screenplay, will dig up research material incident to an episode based on the Civil War. Another story with a professional football background will shortly go into work. This time at RKO, with Robert Mitchum in the top male spot "Interference" a romantic drama will be produced by Robert Sparks, who currently has "Weep No More" on the stages.

Canyon Makes Good

First permit for the shooting of a feature picture in the Grand Canyon of Arizona has been issued by the U. S. Department of the Interior to Universal-International for "Family Honeymoon," starring Claudette Colbert and Fred MacMurray. The Grand Canyon has been photographed for travelogs and short subjects, but it has never been used as the background for a full-length conventional photoplay.

Will Play the Suitor

Montgomery Clift will play the suitor in Paramount's screen version of "The Heiress," which stars Olivia de Havilland.

Studio Roundup

Cycles come and cycles go, but there's one story that's bound to pop up every year on the Hollywood front—the racehorse vintage. Columbia bore witness to that fact this week when it started "Photo Finish," a racetrack yarn produced by Sam Katzman. Playing the jockey is Stanley "Stash" Clements, who's had practice in the role, having done a similar stint in Alan Ladd's "Salty O'Rourke." Gloria Henry is the girl.

Another type of story as perennial as income taxes is the jungle film. Robert L. Lippert started production June 2 on "Jungle Goddess" for Screen Guild release. The "jungle" in this case resides at Nassour Studio, where William Stephens is producing. This is Lippert's second picture to go before the cameras within two weeks; "Return of Wildfire" just finished.

Thomas Gomez was signed for the John Garfield opus, "Tucker's People," now shooting at Enterprise. The second unit just returned from lensing backgrounds and process plates in New York.

Speaking of recurring themes, there's the outdoor adventure-type. At 20th Century-Fox, they've got "Yellow Sky." Paulette Goddard, originally scheduled to star opposite Gregory Peck, was withdrawn just before the film started. The shooting schedule had to be rearranged, too, because Peck suffered a broken leg several weeks ago. Originally, he was supposed to be shot in the shoulder; now he gets it in the leg!

Latest in RKO Radio's Tim Holt series, "Outlaw Valley," started June 1. This time the locale is Arizona in 1890. "Baltimore Escapade" received the green light June 3, with Richard Berger producing. It's another comedy about American life in the 1905 era, with Robert Young, Shirley Temple and her husband, John Agar, heading the cast.

Still another western, albeit in the high-budget category, got under way June 3 for King Bros. and Allied Artists. It's "Last of the Badmen," which co-stars Barry Sullivan and Marjorie Reynolds. This is the first western

Says Independent Producer Sets Pace for Studios



Edward Small

The independent producer can get a better play for his dollar, in terms of screen values, and in addition the independent furnishes a brand of competition which keeps the industry's product on a higher plane. So says Edward Small, a veteran in the independent production field and today one of the busiest in the business—he is currently releasing through four different distribution companies.

"Many people," Small told this interviewer, "have a mistaken concept of the term 'independent producer,' and think of it in terms of 'quickie' features. Too many exhibitors, also share this misconception.

"The best proof of the independent producer's performance is that a higher percentage of independent pictures show profits than those turned out by studios producing on a volume schedule."

A movie-maker since 1925, Small has a record for knowing what kind of pictures will click with the public. He predicts a return to old-fashioned showmanship, in production as well as exhibition.

He foresees an extension of independent operation in the theatre field as a result of the Supreme Court opinion in the anti-trust case, and says this will be the means of getting more people into the theatres because more smart aggressive showmanship will be necessary in the exhibition branch of the business.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Photo Finish—Principals: Stanley Clements, Gloria Henry. Director, William Berk.

EAGLE LION. Million Dollar Weekend—Principals: Gene Raymond, Osa Massen, Francis Lederer. Director, Gene Raymond.

MGM. The Bribe—Principals: Robert Taylor, Ava Gardner, Charles Laughton, John Hodiak. Director, Robert Z. Leonard.

ALLIED ARTISTS. Last of the Badmen—Principals: Barry Sullivan, Marjorie Reynolds, Broderick Crawford. Director, Kurt Neumann.

RKO RADIO. Outlaw Valley—Principals: Tim Holt, Richard Martin. Director, Lesley Selander. Baltimore Escapade—Principals: Robert Young, Shirley Temple, John Agar. Director, Richard Wallace.

SCREEN GUILD. Jungle Goddess—Principals: George Reeves, Lila Leeds, Armita. Director, Lew Collins.

ENTERPRISE. Tucker's People—Principals: John Garfield, Thomas Gomez. Director, Abraham Polonsky.

U-I. Family Honeymoon—Principals: Claudette Colbert, Fred MacMurray, Hattie McDaniel. Director, Claude Binyon.

TITLE CHANGES

"Manhattan Folk Song" (Mono.) now MELODY MAN.

for Miss Reynolds since she made her screen debut in outdoor films for Grand National and Monogram. She just returned from a successful stage engagement in London.

Gene Raymond is doubling in brass for Masque Productions, an independent releasing through Eagle Lion. He's starring in "The Million-Dollar Weekend," which just started, as well as directing. Matty Kemp produces.

Gets Workout

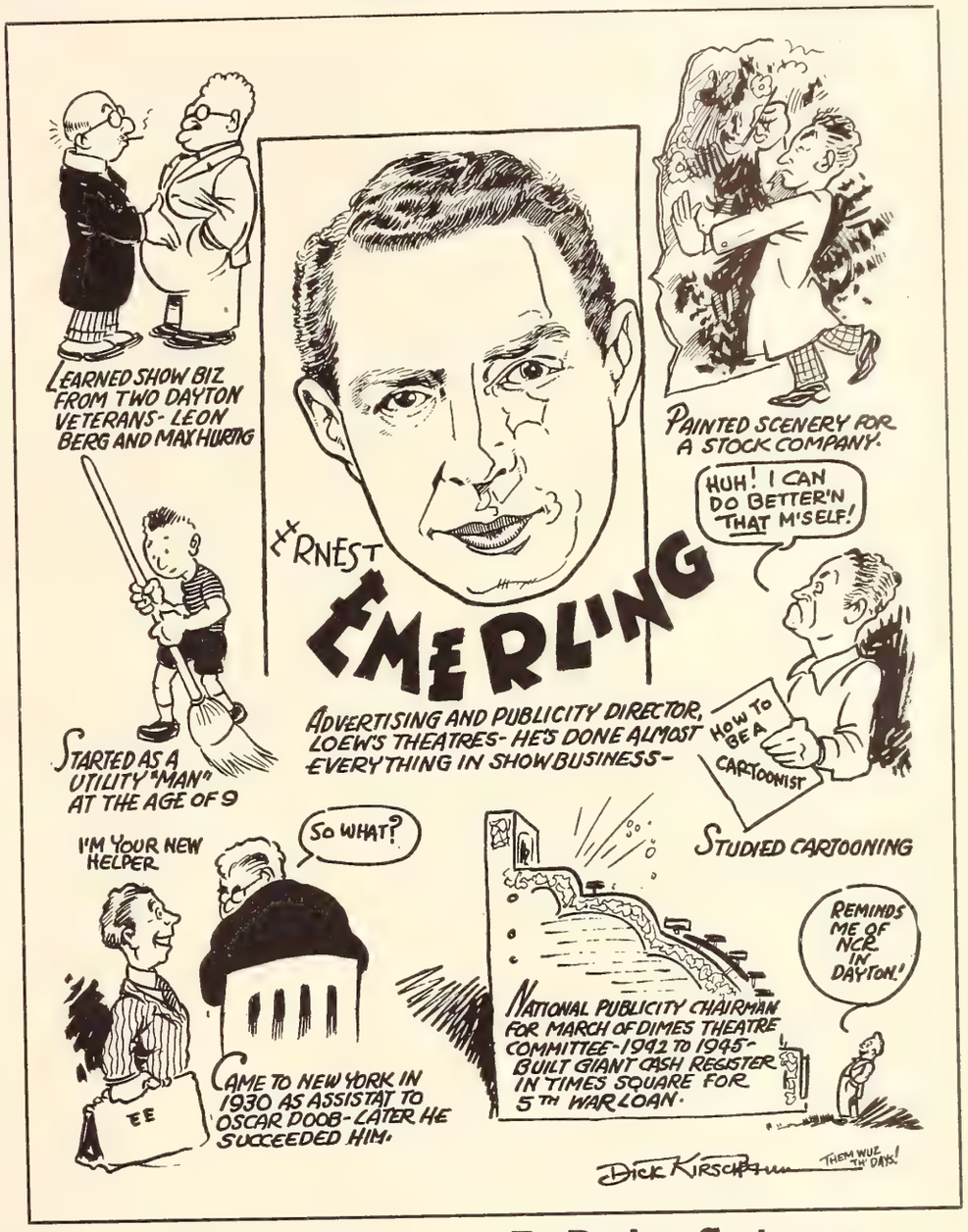
That Hollywood standby, the romantic mystery, gets a workout this week at MGM, but with a stellar cast. "The Bribe" includes Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price and John Hodiak. Pandro S. Berman is producing the picture, some of which will be filmed on location in Mexico. John Ford's "Three Godfathers," Argosy film for MGM release, went from Golden Canyon, Death Valley, temperature 136 degrees, to Lone Pine, temperature 39 degrees—making a change of almost 100 degrees in less than 24 hours! Incidentally, the Ford clan is really on hand for the film: John directs and co-produces, one-time silent star Francis is featured, and six-foot-four Dorothy has been handed the feminine lead.

Patricia Medina, the English beauty, returned to "The O'Flynn" at Universal-International after an absence of a week occasioned by a broken ankle. Percy Kilbride went into the Rampart production, "You Gotta Stay Happy," as an Oklahoma farmer. Academy Award winner Hattie McDaniel won an important supporting role in the John Beck-Z. Wayne Griffin film for U-I, "Family Honeymoon," which started June 3 with Claudette Colbert and Fred MacMurray co-starred.

Frederick de Cordova last week was given the director reins for "Countess of Monte Cristo," replacing Andrew Stone, who was taken ill on the set of the Sonja Henie vehicle. De Cordova took over after the set had been closed for a week.

Cartoon sequences in Warners' "My Dream Is Yours," Michael Curtiz Technicolor musical, began last week under LeRoy Prinz' direction. Tweetie Pie, the studio's indefatigable canary and 1947 Oscar winner, teamed with Bugs Bunny to work with Jack Carson and Doris Day in the novelty sequence. Ronald Reagan, who speaks nothing but English, was handed an expert coach to learn five European dialects for "The Girl from Jones Beach."

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



'Man on Eiffel Tower' Next on Allen Slate

"The Man on the Eiffel Tower" by Georges Simenon, famous French detective writer, has been purchased by Irving Allen and has been set as the next picture on his production slate.

Allen, who recently co-produced and directed "16 Fathoms Deep" for Monogram, will leave this month for Paris, where all exteriors will be made with the cooperation of the French Secret Police. The picture, to be filmed in Ansco color, will be done by Allen in association with James Nasser and will be released by United Artists. Franchot Tone, Burgess Meredith and Jean Wallace (courtesy 20th-Fox) are scheduled to star in the production.

Weiss Signs Beatty

A deal was concluded this week by Louis Weiss for a series of pictures starring Clyde Beatty, famous animal trainer. The agreement calls for one picture a year for five years. Beatty's menagerie of lions, tigers and other beasts will work with him in the film.

To Design Costumes For Hitchcock Picture

Sophia Harris, prominent costume designer for the London stage, has been engaged to design and execute the costumes to be worn by Ingrid Bergman and other important members of the cast in "Under Capricorn," Transatlantic Pictures' forthcoming Technicolor production to be directed by Alfred Hitchcock. Miss Harris was most recently represented on the screen by the costume designs for "Great Expectations."

In "Under Capricorn," the time of the action is 1831, and a staff of experts is already at work on extensive research on the period. Actual production is expected to start early this summer, with Warner Bros. distributing the picture throughout the world.

P-T's 2-Year Deal

Producers William Pine and William Thomas announced this week that they had signed a two-year distribution deal with Paramount for six films to be made at a cost of $750,000 each.

NEWSREEL SYNOPSES

MOVIETONE (Vol. 31, No. 43)—U.N. faces crisis in war in Palestine; Marshall makes plea for world's needy children (except New York City); N. Y. rally hears plea to help needy children (only New York City); Princess Elizabeth makes headline at race-track; 100-year-old westerner says he's Jesse James; Canadian oil well erupts, flooding field; "Green Grass of Wyoming" has world premiere in Ohio (only Cincinnati); Boys Town is final resting place for Father Flanagan; Hogan wins PGA golf tourney at St. Louis.

NEWS OF THE DAY (Vol. 19, No. 277)—War zone report from Palestine; Science carries on amid ruins; Boys Town mourns Father Flanagan; Flocks begin summer trek; Hogan wins PGA golf tourney.

PARAMOUNT (No. 80)—Truman sees Israel president as tension continues in Holy Land; Father Flanagan's Boys Town says farewell; 2460 sheep cross Coulee; Jesse James reported alive; Hogan wins PGA golf tourney.

UNIVERSAL (Vol. 21, No. 147)—Marshall appeals for U.N. children; Truman sees Israel president; Oil well goes on rampage; Sheep cross Coulee dam; Goofy hair styles shown; Sports: Solons in baseball slugfest—British soccer champs win.

WARNER PATHE (Vol. 19, No. 82)—Israel president visits U. S. president; Ben Hogan wins PGA crown; Britain's Philip goes to school; Motorcycle races plane; Vacation fashions in cotton; Canadian wrestlers get rough; Sheep cross Grand Coulee dam.

TELENEWS (Vol. 2, No. 22)—New state of Israel begins normal life; Transport is Russia's No. 1 problem; Violent eruption in New Zealand stirs old volcano; American Legion honors Lafayette in France; Senate hears witnesses on Mundt bill; Bride for sale in New York—only $10,000; Kentucky man and wife run own telephone exchange; Lawmaker asks probe of U. S. newsman's death; Fashion designers show women's clothes; Sports: America's Olympic hopefuls—French motorcycle race.

ALL AMERICAN (Vol. 6, No. 293)—Slossfield health center brings medical help to many; Lavada Durst sets records as leading Texas disc jockey; Sale of George Washington Carver stamps continues record pace; Shorter College receives recognition from Arkansas Department of Education; Katherine Dunham dancers give special revue; Abbott Memorial award is presented to business leader.

(Released Saturday, June 5)

MOVIETONE (Vol. 31, No. 44)—Navy sinks famed atom warship Salt Lake City; Chinese elections; Cardinal Spellman in Australia; New Swiss Guards at the Vatican; Drew Pearson presented father-of-year award by Eisenhower; New bear cubs learn about life the hard way; Sports: Chinese athletic meet; Joe Louis and Joe Walcott in training.

NEWS OF THE DAY (Vol. 19, No. 278)—Death at sea for a famous warrior; Eisenhower honors Drew Pearson; Princess Elizabeth visits heroic Coventry; Vatican's Swiss Guards swear in new recruits; Snappy ideas for sea-going vacationists; Lighter side of the news; Louis-Walcott get ready for "the big fight."

PARAMOUNT (No. 81)—Navy sinks cruiser used in atom test; "Father of year" Drew Pearson receives award from Eisenhower; Hollywood world premiere for "The Emperor Waltz"; First time in films—the human fish; Bear cubs in Vienna.

UNIVERSAL (Vol. 21, No. 148)—Navy sinks U.S.S. Salt Lake City; Oil well drilled at sea off Louisiana; Eight dead in British railroad wreck; Bear cubs in Vienna take first steps; Eisenhower presents Drew Pearson with father-of-the-year award; Sports: Lacross thrills sport fans in Baltimore—Louis and Walcott train for return match.

WARNER PATHE (Vol. 19, No. 83)—Cruiser Salt Lake City is sunk; Circus wedding; New fashions from Paris; Louis and Walcott ready; Cubs learn bear facts; Paratroopers rescued in jungle.

ADVANCE DATA
On Forthcoming Product

The Long Denial (RKO) Principals: Maureen O'Hara, Melvyn Douglas, Gloria Grahame. Director, Nicholas Ray. Drama of a radio songstress who is shot following a quarrel with her manager, who confesses. It is proved later that the manager is shielding someone, and when the songstress recovers, she admits she shot herself in a fit of despondency.

Road House (20th-Fox) Principals: Ida Lupino, Cornel Wilde, Celeste Holm. Director, Jean Negulesco. Owner of a roadhouse near the Canadian border falls in love with one of his entertainers who loves the manager. The owner frames the manager, who is convicted and placed in the owner's custody. When the girl and the manager try to escape into Canada, the girl kills the owner. The manager is cleared of guilt.

The Wrangler (Columbia) Principals: Sonny Tufts, Barbara Britton, George "Gabby" Hayes. Director, Charles Lamont. Western drama of a young rancher who persuades neighboring ranchers to buy a Brahma bull to improve their cattle strain. When the bull breaks out, the young man is blamed, but he captures it after it ravages much of the countryside.

Rusty Saves a Life (Columbia) Principals: Ted Donaldson, Sharyn Moffett, Flame. Director, Will Jason. A seeing-eye dog given by a young boy to a girl who is required to attend a blind school against her wish, is lost. At the last minutes she is saved from attending the school when the dog is found.

Born to Fight (Eagle Lion) Principals: Scott Brady, Anabel Shaw. Director, Charles Riesner. Drama of an ex-sailor who is framed when he enters the professional fight game, but eventually wins out when the crook is nabbed by the police.

Smugglers' Cove (Monogram) Principals: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict. Director, William Beaudine. The Bowery Boys are captured while eavesdropping on crooks using a manor to smuggle aliens, but a detective comes to their rescue.

Michael O'Halloran (Monogram) Principals: Scotty Beckett, Allene Roberts. Director, John Rawlins. Drama of what happens when a youngster tries to save from a charity home the crippled daughter of a woman who was struck down by an automobile.

The Arkansas Swing (Columbia) Principals: Hoosier Hot Shots, Gloria Henry, Stewart Hart. Director, Ray Nazarro. Musical wherein the Hoosier Hot Shots arrive dead broke in a small town but have the opportunity to bring happiness to a poor girl.

Let's Live a Little (Eagle Lion) Principals: Hedy Lamarr, Robert Cummings. Director, Richard Wallace. Comedy concerned with the romantic affairs of a woman who heads a big cosmetics firm, and the advertising agency account executive she loves.

Big Dan (20th-Fox) Principals: Charles Russell, Virginia Christine, Gary Gray, Flame. Director, James Tinling. Story of the de-training of a canine paratrooper who is accused of killing several men until the police discover they were spies and enemy aliens.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
Act of Violence	MGM
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona	Col.
Arizona Ranger	RKO
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Baltimore Escapade	RKO
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Borrowed Trouble	UA
Bowery Buckaroos	Mono.
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bribe, The	MGM
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case Against Calvin Cooke, The	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	F

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* (C) *Comedy*
(D) *Drama* (Doc) *Documentary*
(G) *Gangster* (M) *Musical*
(H) *Horror* (W) *Western*
(My) *Mystery* (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
3 Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5 Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
6 Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4 Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford		9/6/48	
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	5/30/48	b5/1/48
Last of the Badmen	B. Sullivan-M. Reynolds-B. Crawford			
7 Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
When a Man's a Man	G. Madison-R. Calhoun-G. Storm		8/14/48	

ASTOR PICTURES

Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release

Westerns (Coming)

Battling Marshal	Sunset Carson-Pat Starling
Six-Shooter	Sunset Carson-Pat Starling
Sunset Carson Rides Again	Sunset Carson-Pat Starling
Sunset Carson Strikes Back	Sunset Carson-Pat Starling

COLUMBIA

CURRENT

Adventures in Silverado (W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	b5/8/48
Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	73	5/6/48	b5/22/48
911 Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
915 Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930 Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929 Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905 Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
917 Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
My Dog Rusty (C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	a1/10/48
Port Said (D)A	Gloria Henry-William Bishop	68	4/15/48	b5/15/48
Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	b3/6/48
Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918 Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981 The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
919 Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
Wreck of the Hesperus (D)F	Willard Parker-Edgar Buchanan	67	2/15/48	b5/29/48

COMING

Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart			a9/20/47
Big Sombrero, The	Gene Autry-Elera Verdugo			
Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
Black Eagle	William Bishop			a1/10/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms	67	6/3/48	a2/21/48
Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms			
Blondie's Secret	P. Singleton-A. Lake-L. Simms			a11/8/47
Coroner Creek (W)	Randolph Scott-Marguerite Chapman			
FBI Meets Scotland Yard	Dennis O'Keefe-Louis Hayward			b5/8/48
First Gentlemen, The (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	a2/21/48
Gallant Blade *C (D)	Larry Parks-Marguerite Chapman			
Gentleman from Nowhere	W. Baxter-F. Baker			
Hearsay	William Holden-Lee J. Cobb			
Her Wonderful Life	Janis Carter-Marc Platt			a5/15/48
I Surrender Dear	Gloria Jean-David Street			
Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			b4/17/48
Lady from Shanghai, The (My-D)A	Rita Hayworth-Orson Welles	87	May '48	a5/8/48
Let's Fall in Love	Lamour-Carter-Parker-Ameche			
Loaded Pistols	G. Autry-B. Britton			a5/1/48
Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			a1/31/48
Lulu Belle (D-M)	D. Lamour-G. Montgomery			a5/24/47
Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			
Manhattan Angel	G. Jean-Ross Ford-P. White			
Photo Finish	Stanley Clements-Gloria Henry			a2/7/48
Return of October, The *T (C)	Glenn Ford-Terry Moore			
Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			
Rusty Saves a Life	T. Donaldson-J. Litel-A. Doran			
Singin' Spurs	Hoosier Hot Shots-Patricia White			
Strawberry Roan, The *C (W) F	G. Autry-G. Henry-J. Holt	76		b4/24/48
Thunderhoof	Preston Foster-William Bishop			a5/1/48
Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
Undercover Man	Glenn Ford-Nina Foch			
Walking Hills	R. Scott-E. Raines-W. Bishop			
Winner Take Nothing	C. Mitchell-J. Nigh-B. Edwards			
Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette		55	10/14/47	
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette		56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette		52	2/19/48	
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette		55	8/14/47	b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette		54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette		55	3/25/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette				
	El Dorado Pass	Charles Starrett-Smiley Burnette				
	Trail to Laredo	Charles Starrett-Smiley Burnette				
	Whirlwind Raiders	Charles Starrett-Smiley Burnette		54	5/13/48	

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton		83	2/7/48	b2/28/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice		66	5/19/48	a4/17/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood		62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell		68	10/18/47	b9/27/47
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks		61	4/24/48	b5/22/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin		77	3/27/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids		63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard		93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell		71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson		66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards		81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari		71	3/6/48	b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia		77	4/17/48	b4/10/48
818	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman		85	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen		70	5/5/48	b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey		87	10/11/47	b8/30/47
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt		79	5/26/48	b5/22/48
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake		67	11/1/47	b11/8/47
816	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn		102	4/3/48	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent		85	1/31/48	b4/12/47
809	T-Men (D)F	Dennis O'Keefe-Mary Meade		91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams		80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-P. Lukas-M. Anderson		89	11/15/47	b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long				a3/20/48
	Big Cat, The *T	Lon McCallister				
	Born to Fight	Scott Brady-Anabel Shaw				
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan		89		b4/24/48
826	Canon City	S. Brady-C. Russell-D. Kelly		83	6/30/48	
824	Close-Up	Alan Baxter-Virginia Gilmore		76	6/9/48	
	Hollow Triumph	Paul Henreid-Joan Bennett				a5/15/48
	Inside the Wall	L. Bremer-R. Carlson-T. Henry				
	It Always Rains on Sundays	G. Withers-J. Warner		92		b11/29/47
	Lady at Midnight	R. Denning-F. Rafferty-J. Searle				a5/29/48
	Let's Live a Little	Hedy Lamarr-Robert Cummings				
	Man Wanted	Anabel Shaw-Robert Lowery				
825	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey		87	6/23/48	
	Million Dollar Weekend	G. Raymond-O. Massen-F. Lederer				
	Mystic, The	T. Bey-C. O'Donnell-L. Bari				a5/15/48
830	Northwest Stampede *C	J. Leslie-J. Craig-J. Oakie		79	7/28/48	
828	Oliver Twist	R. Newton-K. Walsh-A. Guinness		115	7/14/48	
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames				b1/25/47
822	Raw Deal	D. O'Keefe-C. Trevor-M. Hunt		78	5/26/48	b5/22/48
829	Shed No Tears	W. Ford-J. Vincent-R. Scott		70	7/21/48	a5/29/48
827	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell		79	7/7/48	
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie		72	6/2/48	b5/15/48
	"29 Clues"	Richard-Basehart-Scott-Brady				

Westerns (Current)

851	Black Hills	Eddie Dean		58	10/25/47	
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates		55	1/24/48	b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt		54	4/10/48	b3/27/48
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt		57	5/12/48	
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt		58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John		52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt		56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard		56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt		54	6/17/48	b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice (D)A	Leslie Brooks-Robert Paige		73	May '48	b5/22/48
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns		61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition		74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer		76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi		89	Jan. '48	b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian		73	8/8/47	
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey				
	Money Madness	H. Beaumont-F. Rafferty-H. Warde		73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie			June '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard		77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd		63	May '48	b4/24/48
	Unknown Continent *C	V. Grey-B. MacLane-P. Reed				
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun		62	May '48	b5/22/48
	Women in the Night (D)A	Tala Birell-William Henry		90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick		76	Mar. '48	b2/7/48
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn		108	Apr. '48	b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins		97	Mar. '48	b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner		119	Jan. '48	b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart		90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford		95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin		141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall		99	Feb. '48	b12/20/47
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak		113	May '48	b4/10/48
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou		115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury		97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy		104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien		82	Oct. '47	b7/18/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell		83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker		118	Oct. '47	b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson		124	Apr. '48	b3/27/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy		74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior		105	Nov. '47	b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell		115	Mar. '48	b2/14/48

Title	*Company*
Challenge, The	20th-Fox
Checkered Coat, The	20th-Fox
Cheyenne	WB
Child of Divorce	RKO
Cleopatra Arms	WB
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cowboy Cavalier	Mono.
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Crimson Key, The	20th-Fox
Cry Wolf	WB

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Clouds	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Everybody's Sweetheart	U-I
Every Girl Should Be Married	RKO
Exile, The	U-I
Eyes of Texas	Rep.

F

FBI Meets Scotland Yard	Col.
Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Family Honeymoon	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Girl From Jones Beach	WB
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hamlet	U-I
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Hearsay	Col.
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Life	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tension	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Homicide for Three	Rep.
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Summer	RKO
Inside the Wall	EL
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP

K

Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kissing Bandit	MGM

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Badmen	Allied
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48	a5/29/48
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48	a5/29/48
	Act of Violence	Van Heflin-Robert Ryan			
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
	Bribe, The	Taylor-Gardner-Laughton-Hodiak			
	Command Decision	Gable-Hodiak-Johnson-Pidgeon			
	Easter Parade *T (M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh			a11/15/47
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48	a5/29/48
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15/47
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107		b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
825	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105		b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie			
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr			
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48	a5/22/48
	Words and Music *T	J. Garland-M. Rooney-T. Drake			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48	b1/31/48
4713	Campus Sleuth (M-D)	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48	a2/14/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47	b12/27/47
4712	Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	64	4/4/48	b5/15/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48	b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48	b5/8/48
	Golden Eye, The	R. Winters-M. Moreland		4/19/48	
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47	b8/9/47
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48	b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47	b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47	
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47	b8/9/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48	a12/13/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48	b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48	
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48	b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox			
	High Tension	Bowery Boys	70	5/23/48	b5/8/48
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	68	6/27/48	b5/22/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay			
	Kidnapped	Roddy McDowall-Ferris Taylor			
	Melody Man	Phil Brito-Freddie Stewart			
	Michael O'Halloran	Allene Roberts-Scotty Beckett			
	My Brother Jonathan (D)A	M. Denison-D. Gray	105	Oct. '48	b3/13/48
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin	65	7/11/48	
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48	a5/1/48
	Smugglers Cove	L. Gorcey-H. Hall-G. Dell			
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48	b5/15/48
	Temptation Harbour (D)A	Robert Newton-Simone Simon	110	Nov. '48	b3/29/47

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48	
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48	
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47	b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47	b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48	
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48	
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48	
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48	

Westerns (Coming)

	Back Trail	Johnny Mack Brown-Raymond Hatton		7/18/48	
	Cowboy Cavalier	J. Wakely-C. Taylor		7/4/48	
	Fighting Ranger	Johnny Mack Brown-Raymond Hatton			
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor		5/6/48	
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48	

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47	b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48	b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47	b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48	b2/14/48
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47	b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48	b12/20/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48	b2/28/48
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48	b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48	b9/27/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107		b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47	b10/11/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey			
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48	a1/10/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooks	61	7/30/48	b5/29/48
	Dark Circle	R. Milland-T. Mitchell-A. Totter			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
	Dynamite	William Gargan-Leslie Brooks			
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48	b5/8/48
	Great Gatsby, The	Ladd-Field-Carey-Hussey			
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			a5/29/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Now and Forever	C. Rains-M. Carey-W. Hendrix			a5/15/48
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews			
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
	Sorrowful Jones	Bob Hope-Lucille Ball			

	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards				a5/15/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57		5/14/48	b3/13/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley				
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63		6/25/48	b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall				a6/14/47

RKO RADIO

CURRENT

					Trade Shown	
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47		b11/23/46
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47		b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47		b10/19/46
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48		b2/7/48
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48		b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47		b11/8/47
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48		b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48		b3/13/48
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48		b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47		b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47		b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47		b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48		b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	86	Nov. '47		b11/1/47
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47		b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48		b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47		b11/22/47

COMING

814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63			b4/3/48
	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman				a3/20/48
	Baltimore Ecapade	R. Young-S. Temple-J. Agar				
815	Berlin Express (D)F	Oberon-Ryan-Korvin-Lukas	86			b4/10/48
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan				
	Bodyguard	L. Tierney-P. Lane-S. Brodie				
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale				
	Every Girl Should Be Married	C. Grant-F. Tone-D. Lynn				
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93			b5/15/48
	Good Sam (C-D)	Gary Cooper-Ann Sheridan				a2/14/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61			b5/22/48
	Indian Agent	T. Holt-R. Martin-N. Leslie				
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias				a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery				a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89			b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams				
	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75		7/1/48	b5/22/48
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez				a2/28/48
	Outlaw Valley	Tim Holt-Richard Martin				
	Race Street (D)	George Raft-W. Bendix-M. Maxwell				a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum				a12/27/47
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90			b5/15/48
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead				a12/13/47
	Take Three Tenses	David Niven-Teresa Wright				
813	Tarzan and the Mermaids (D)F	J. Weissmuller-B. Joyce-L. Christian	67			b4/3/48
	Variety Time	Paar-Carle-Errol-Kennedy				
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet				a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington				
	Window, The	B. Hale-B. Driscoll-A. Kennedy				a5/15/48
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva				a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61		3/28/48	b12/27/47
703	Campus Honeymoon (MC)1'	Wilde Twins-R. Crane-A. Mara	61		2/1/48	b1/31/48
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95		11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97		11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72		1/10/48	b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60		4/25/48	b5/8/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85		5/25/48	b5/15/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87		3/14/48	b3/27/48
709	King of the Gamblers	W. Wright-J. Martin-W. Henry	60		5/10/48	a5/1/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58		3/25/48	b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60		2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64		1/1/48	b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88		4/25/48	a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75		10/15/47	b10/25/47
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65		1/15/48	b1/24/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70		5/1/48	b5/15/48

COMING

	Daredevils of the Clouds	Robert Livingston-Mae Clark				a5/22/48
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett				
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers				
	Gallant Legion, The (W)F	W. Elliott-J. Schildkraut-A. Booth	88			b5/29/48
	Homicide for Three	W. Douglas-A. Young-G. Withers				
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60			a8/23/48
	Miracle of Charlie Dakin	Carroll-Mara-Gomez-Bedoya				
	Moonrise	D. Clark-G. Russell-E. Barrymore				a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier				
	Plunderers, The *U	R. Cameron-I. Massey-A. Booth				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
711	Secret Service Investigator	Lloyd Bridges-Lynne Roberts	60		5/31/48	a5/22/48
	Sons of Adventure	Russell Hayden-Lynne Roberts				
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin			6/28/48	a5/22/48

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59		12/15/47	b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60		4/15/48	b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63		4/1/48	b5/8/48
755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60		5/13/48	b5/29/48
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59		2/22/48	b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65		12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59		10/1/47	b10/11/47

Westerns (Coming)

	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller				
	Nighttime in Nevada *T	Roy Roge"s-Andy Devine				
656	Timber Trail *U	Monte Hale-Lynne Roberts	67		6/15/48	

Title	Company
M	
Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Man Wanted	EL
Mark of the Lash	SGP
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Melody Man	Mono.
Melody Time	RKO
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miracle of Charlie Dakin	Rep.
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mourning Becomes Electra	RKO
My Brother Jonathan	Mono.
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL
N	
Naked City	U-I
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.
O	
Odd Man Out	U-I
O'Flynn, The	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
Oliver Twist	EL
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outlaw Valley	RKO
Outpost in Morocco	UA
P	
Pacific Adventure	Colo.
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Philo Vance Returns	EL
Philo Vance's Peril	EL
Photo Finish	Col.
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Plunderers, The	Rep.
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Prince of Thieves	Col.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Return of Wildfire	SGP
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm, The	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
South of St. Louis	WB
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Sword of the Avenger	EL
Swordsman	Col.

T

Take My Life	EL
Take Three Tenses	RKO
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Temptation Harbour	Mono.
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

4704	Burning Cross, The (D)	A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4703	Dragnet (My)	A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
	Jungle Goddess		G. Reeves-L. Leeds-Armita				
	Mark of the Lash		L. LaRue-A. St. John-P. Stewart				
	Return of Wildfire		Stepin Fetchit	71	5/14/48		
X-3	Miracle in Harlem		Wade-MacDonald-Blackley-Barnett	70			
4615	Police Reporter		L. Aubert-A. Baxter	76	4/30/48		a12/27/47
4705	Prairie, The (D)		R. Arlen-P. Morison-M. B. Hughes				
	Return of Wildfire		J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
4706	Road to the Big House, The (D)	A	Negro Cast	70	10/18/47		b7/26/47
X-1	Sepia Cinderella (C-M)	A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4704	They Ride By Night (D)	A	R. Hayden-Jennifer Holt	42	2/21/48		
4708	Trail of the Mounties		R. Hayden-J. Holt-T. Coffin	40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION

CURRENT

	Duel in the Sun *T (WD)	A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47
	Mr. Blandings Builds His Dream House (C)	F	C. Grant-M. Loy-M. Douglas	94			b3/27/48
	Paradine Case, The (D)	A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48

COMING

	Portrait of Jennie (D)		J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX

CURRENT 1947-'48

809	An Ideal Husband *T (C-D)	A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
805	Call Northside 777 (D)	A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D)	F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
807	Challenge, The (D)	F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
731	Daisy Kenyon (D)	A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D)	F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D)	A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)	A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
806	Gentleman's Agreement (D)	F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
808	Half Past Midnight (D)	F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
732	Invisible Wall, The (My)	A	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
813	Let's Live Again (D)	F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C)	A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
730	Nightmare Alley (D)	A	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	Roses Are Red (My)	A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
811	Scudda Hoo, Scudda Hay *T (D)	F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
810	Sitting Pretty (C)	A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
814	Thirteen Lead Soldiers (My)		T. Conway-M. Palmer-H. Westcott	66	Apr. '48		a4/17/48
720	Thunder in the Valley *T (D)	F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)	F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

	A Man About the House		M. Johnson-D. Gray-K. Moore	94			b6/28/47
	Anna Karenina (D)	A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
820	Apartment for Peggy *T		J. Crain-W. Holden-E. Gwenn				a5/1/48
	Arthur Takes Over (C)	F	Lois Collier-Richard Crane	63	May '48		b4/10/48
817	Big Dan		C. Russell-V. Christine-G. Gray				
	Burlesque *T		Grable-Dailey-Oakie-Havoc				a5/29/48
	Checkered Coat, The		T. Conway-N. Nash-H. Hatfield		July '48		
825	Counterfeiters, The		J. Sutton-D. Merrick-H. Beaumont	73	June '48		
819	Creeper, The		J. Baragrey-O. Stevens-E. Ciannelli				
	Deep Waters (D)		Andrews-Peters-Romero-Revere		Aug. '48		a2/14/48
821	Escape (D)	A	Rex Harrison-Peggy Cummins	77	July '48		b5/29/48
822	Fighting Back		Paul Langton-Gary Gray		Aug. '48		
828	Fury at Furnace Creek (W-D)		Victor Mature-Coleen Gray	88	May '48		b4/10/48
815	Gay Intruders		John Emery-Tamara Geva				
	Give My Regards to Broadway *T (C)	F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
827	Green Grass of Wyoming *T (D)	F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
818	Iron Curtain, The (D)	A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
816	Martin Rome		Victor Mature-Richard Conte				a5/8/48
	Mine Own Executioner (D)	A	B. Meredith-K. Moore-D. Gray	108	July '48		b12/6/47
824	Road House		Lupino-Wilde-Holm-Widmark				
	Shamrock Touch, The		T. Power-A. Baxter-C. Kellaway				a5/15/48
	Snake Pit, The (D)		O. deHavilland-L. Genn-M. Stevens				a10/11/47
	Street With No Name, The		M. Stevens-R. Widmark-L. Nolan		July '48		a5/1/48
823	That Lady in Ermine *T (M)		B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge		T. Power-G. Tierney-R. Gardiner				
	This Was a Woman (D)	A	Sonia Dresdel-Barbara White				a1/24/48
	Trouble Preferred		C. Russell-P. Knudsen-L. Roberts				
	Unfaithfully Yours		R. Harrison-L. Darnell-R. Vallee	108			a5/29/48
826	Walls of Jericho, The (WD)		C. Wilde-L. Darnell-A. Baxter		Aug. '48		
	West of Tomorrow		C. Miller-A. Franz-R. Jaeckel				
	While I Live (D)	A	T. Walls-C. Evans-C. Raye	85			b10/18/47
829	Winner's Circle, The		Jean Willes-Morgan Farley	70	Aug. '48		
	Yellow Sky *T		G. Peck-P. Goddard-R. Widmark				

UNITED ARTISTS

CURRENT

	Arch of Triumph (D)	A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Body and Soul (D)	A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)	A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Four Faces West (D)	F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Henry the Fifth (D)	F *T	L. Olivier-R. Asherson	134			b4/27/46
	Here Comes Trouble *C (C)	F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	Intrigue (D)	A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Laff-Time		W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.)	F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D)	A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Monsieur Verdoux (C-D)	A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way		B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Roosevelt Story, The	F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W)	F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Sleep, My Love (D)	A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48
	Who Killed 'Doc' Robbin? *C (C)	F	V. Grey-D. Castle-G. Zucco	51	Apr. '48		b5/8/48

COMING

	An Innocent Affair		Fred MacMurray-Madeleine Carroll				
	Angry God, The		Alicia Parla-Casimiro Ortega				
	Borrowed Trouble		William Boyd-Andy Clyde				
	Dead Don't Dream, The (W)		W. Boyd-A. Clyde				
	False Paradise		Wm. Boyd-Andy Clyde				
	Mad Wednesday (D)	F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	My Dear Secretary		L. Day-K. Douglas-K. Wynn				
	Outpost in Morocco		George Raft-Akim Tamiroff				
	Pitfall, The		D. Powell-L. Scott-J. Wyatt				
	Red River		John Wayne-Walter Brennan				

	Sinister Journey	Wm. Boyd-Andy Clyde			b5/15/48
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80		a12/13/47
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a5/29/48
	Texas, Brooklyn, and Heaven	G. Madison-D. Lynn-J. Dunn			b5/29/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	a5/10/47
	Vendetta (D)	Hillary Brooke-Faith Domergue			b5/29/48
	Vicious Circle (D)A	Conrad Nagel	77		

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48	b1/3/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48	b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47	b5/3/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48	b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	b3/6/48
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47	b10/18/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48	b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48	b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47	b11/15/47
625	Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47	b9/13/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48	b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48	b12/13/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47	b6/28/47
628	Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47	b10/4/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113		b10/12/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
660	Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48	b4/17/48
656	Are You With It? (M-C)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	97		b12/6/48
	Blanche Fury (D)A *T	V. Hobson-S. Granger	95		b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi			a5/15/48
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Case Against Calvin Cooke, The	F. March-E. O'Brien-F. Eldridge			
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler			
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48	b6/7/47
	Everybody's Sweetheart	Durbin-O'Brien-Taylor-Lynn			
	Fame Is the Spur (D)A	M. Redgrave-R. Johns	112	Sept. '48	b10/4/47
	Family Honeymoon	C. Colbert-F. MacMurray-H. McDaniel			
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride			
	Good Time Girl (D)A	Jean Kent-Dennis Price	92		b5/28/48
	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109		b1/18/47
	Larceny	J. Payne-J. Caulfield-D. Duryea			
659	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106		b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page			a3/6/48
	Mr. Peabody and the Mermaid	William Powell-Ann Blyth			a5/8/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	O'Flynn, The	D. Fairbanks-H. Carter-R. Greene			
	Oh Say Can You Sing	Sheila Ryan-Fred Brady			a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes			a5/29/48
661	River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
	Rogues' Regiment	D. Powell-M. Toren-V. Price			
	Saxon Charm, The	R. Montgomery-S. Hayward-J. Payne			
	Snowbound	R. Newton-D. Price	86		
	Tap Roots *T (D)	Van Heflin-Susan Hayward			a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81		b9/6/47
	Unafraid, The	J. Fontaine-B. Lancaster-R. Newton			
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48	b5/29/48
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87		b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert			

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48	b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48	b3/13/48
727	Big Punch, The (D)A	Wayne Morris-Lois Maxwell	80	5/26/48	b5/29/48
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47	b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48	b7/12/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48	b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47	b12/13/47
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47	b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48	b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48	b1/10/48
706	Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47	b9/20/47
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48	b12/27/47
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors			a2/7/48
	Cleopatra Arms	Jane Wyman-David Niven			
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas			a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall			
	Fighter Squadron *T	Edmond O'Brien-Robert Stack			
	Girl from Jones Beach	R. Reagan-V. Mayo-D. Clark			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford			a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon			
	Key Largo	Humphrey Bogart-Lauren Bacall			a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou			
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	One Sunday Afternoon *T	Dennis Morgan-Janis Paige			a5/22/48
	Romance on the High Seas *T	Jack Carson-Doris Day-Janis Paige			a11/15/47
	Rope *T	J. Stewart-J. Dall-F. Granger			
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae			
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton			a5/15/48
	Smart Money	Z. Scott-V. Mayo-D. Kennedy			
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott			
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone			
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48	b5/22/48
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall			a11/1/47
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Tucker's People	Enter.
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unafraid, The	U-I
Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Continent	FC
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Vicious Circle, The	UA
Violence	Mono.
Voice of the Turtle	WB

W

Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.

Y

Years Between	U-I
Yellow Sky	20th-Fox
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Younger Brothers, The	WB
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina). H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

MARIUS (France-Siritizky Int'l). Raimu-P. Fresnay. 128. b5/15/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 75. b1/10/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THEY ARE NOT ANGELS (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TO LIVE IN PEACE (Italy-Times Film) A. Fabrizi-G. Moore. 90. b11/29/47

TUCKER'S PEOPLE (U. S. Enterprise). J. Garfield-T. Gomez.

TWO ON A VACATION (Italy-Hoffberg) V. Di Seca-M. Denis. 84. b12/13/47

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date	Orig. Rel. Date
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935

EAGLE LION

848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936

FAVORITE FILM CORP.

	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943

METRO-GOLDWYN-MAYER

3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941

MONOGRAM

4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5 2 48	1941

PARAMOUNT

R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935

REALART PICTURES

5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1290	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1250	Corvette K-225	R. Scott-B. Fitzgerald	98	May '48	1943
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan '48	1942
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
871	Wings Over Honolulu	R. Milland-W. Barrie	78	May '48	1937

RKO RADIO

892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932

WARNER BROS.

718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5 8 48	1938

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Jimmie Fidler's Personality Parade 20
Rel 12/20/47
Boss Comes to Dinner....10
Rel 4/1/48

COLUMBIA

SPECIAL MUSICAL FEATURETTE

9451 A Voice is Born.....20½
Rel 1/15/48

THREE STOOGES COMEDIES

9401 Brideless Groom.....16½
Rel 9/11/47
9402 Sing a Song of Six Pants.17
Rel 10/30/47 STR 12/20/47
9403 All Gummed Up.....18
Rel 12/11/47 STR 12/20/47
9404 Shivering Sherlocks 17
Rel 1/8/48
9405 Pardon My Clutch.....15
Rel 2/26/48
9406 Squareheads of the Round Table 18
Rel 3/4/48
9407 Fiddlers Three 17
Rel 5/6/48

ASSORTED & ALL-STAR COMEDIES

9431 Rolling Down to Reno....16½
Rel 9/4/47
9432 Hectic Honeymoon 17
Rel 9/18/47
9421 Wedding Belle 17
Rel 10/9/47 STR 1/17/48
9422 Should Husbands Marry?.17
Rel 11/13/47 STR 12/20/47
9423 Silly Billy 18
Rel 1/29/48
9424 Two Nuts in a Rut.....18
Rel 2/19/48
9425 Tall, Dark and Gruesome.16
Rel 4/15/48
9426 Crabbin' in the Cabin....18
Rel 5/13/48
9427 Pardon My Lamb Chop..
Rel 6/10/48
9433 Wife to Spare.....16
Rel 11/20/47 STR 12/20/47
9434 Wedlock Deadlock 16
Rel 12/18/47 STR 2/14/48
9435 Radio Romeo 17½
Rel 12/25/47
9436 Man or Mouse.....18
Rel 1/15/48
9437 Eight-Ball Andy 17½
Rel 3/11/48
9438 Jitter Bughouse .....
Rel 4/29/48
9439 The Sheepish Wolf.....17½
Rel 5/27/48
9440 Flat Feat .....
Rel 6/24/48

COLOR RHAPSODIES

9501 Swiss Tease 6
Rel 9/11/47
9502 Boston Beany 6
Rel 12/4/47 STR 12/20/47
9503 Flora 7
Rel 3/18/48

COLOR PHANTASIES

9701 Kitty Caddy 6
Rel 11/6/47 STR 12/20/47
9702 Topsy Turkey 6½
Rel 2/5/48
9703 Short Snorts on Sports.... 6½
Rel 6/3/48

COLOR FAVORITES (Re-Issues)

9601 Dreams on Ice..... 6½
Rel 10/30/47
9602 Novelty Shop 6½
Rel 11/20/47
9603 Dr. Bluebird 8
Rel 12/18/47
9604 In My Gondola..... 7½
Rel 1/22/48
9605 Animal Cracker Circus.... 7
Rel 2/19/48
9606 Bon Bon Parade 8½
Rel 4/8/48
9607 House that Jack Built..... 7
Rel 5/6/48

THRILLS OF MUSIC

9951 Boyd Raeburn & Orch....11
Rel 9/18/47
9952 Claude Thornhill & Orch..11
Rel 10/30/47
9953 Lecuona Cuban Boys.....10½
Rel 11/13/47 STR 12/20/47
9954 Skitch Henderson Orch..10
Rel 12/11/47 STR 2/14/48
9955 Charlie Barnet & Orch....10½
Rel 1/15/48
9956 Ted Weems & Orchestra..10½
Rel 3/25/48
9957 Gene Krupa Orch.....
Rel 6/10/48

SCREEN SNAPSHOTS

9851 Hollywood Cowboys 9½
Rel 9/4/47
9852 Laguna, U.S.A. 9½
Rel 10/9/47 STR 12/20/47
9853 Out of this World Series.. 9
Rel 11/27/47 STR 12/20/47
9854 Off the Air 10
Rel 12/18/47 STR 12/20/47
9855 Hawaii in Hollywood.....10
Rel 1/22/48
9856 Photoplay's Gold Medal Awards 9½
Rel 3/18/48
9857 Smiles and Styles.....10
Rel 4/1/48
9858 Hollywood Honors Hersholt 8
Rel 5/6/48
9859 Hollywood Party 9
Rel 6/10/48

WORLD OF SPORTS

9801 Cinderella Cagers 9½
Rel 9/25/47
9802 Ski Demons 9
Rel 10/23/47 STR 12/20/47
9803 Bowling Kings 10
Rel 11/13/47 STR 12/20/47
9804 Navy Crew Champions...10
Rel 12/25/47 STR 2/14/48
9805 Rodeo Thrills and Spills.. 9½
Rel 1/29/48
9806 Net Marvels 9
Rel 3/11/48
9807 Champions in the Making. 8½
Rel 5/13/48
9808 No Holds Barred.....
Rel 6/17/48

FILM NOVELTIES

9901 Aren't We All?.....10½
Rel 11/27/47

COMMUNITY SINGS

9651 No. 1—Linda 10
Rel 9/4/47 STR .....
9652 No. 2—April Showers..... 9
Rel 10/2/47
9653 No. 3—Peg O' My Heart.. 9
Rel 11/6/47 STR 12/20/47
9654 No. 4—When You Were Sweet 16 ..... 9½
Rel 12/4/47 STR 12/20/47
9655 Feudin' and Fightin'.....10½
Rel 1/8/48
9656 Civilization .....
Rel 2/12/48
9657 I'm Looking Over a Four-Leaf Clover 9½
Rel 4/29/48
9658 Manana 10½
Rel 6/3/48

SERIALS (15 Chapters)

9120 The Sea Hound .....
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9140 Brick Bradford .....
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9160 Tex Granger .....
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METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS

W-931 Slap Happy Lion 7
Rel 9/20/47
W-932 The Invisible Mouse 7
Rel 9/27/47 STR 11/22/47
W-933 King Size Canary.....
Rel 12/6/47 STR 2/14/48
W-934 The Bear and The Bean. 7
Rel 1/31/48 STR 4/3/48
W-935 What Price Fleadom? ... 6
Rel 3/20/48
W-936 Make Mine Freedom.....10
Rel 4/24/48
W-937 Kitty Foiled 8
Rel 5/1/48
W-938 Little 'Tinker 8
Rel 5/15/48

TRAVELTALKS

T-911 Visiting Virginia 9
Rel 11/29/47 STR 11/22/47
T-912 Cradle of a Nation..... 9
Rel 12/13/47 STR 3/6/48
T-913 Cape Breton Island..... 9
Rel 5/8/48

THE PASSING PARADE

K-971 Miracle in a Corn Field.. 8
Rel 12/20/47 STR 3/6/48
K-972 It Can't Be Done.....10
Rel 1/10/48 STR 4/3/48
K-973 Goodbye Miss Turlock...10
Rel 1/24/48 STR 4/3/48
K-974 My Old Town..... 9
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GOLD MEDAL CARTOONS
(Reissues)

W-921 Goldilocks and the Three Bears 11
Rel 11/22/47
W-922 The Fishing Bear..... 8
Rel 12/20/47
W1923 The Milky Way..... 8
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W-924 The Midnight Snack 9
Rel 3/27/48
W-925 Puss'N'Toots 7
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PETE SMITH SPECIALTIES

S-951 Football Thrills No. 10... 8
Rel 9/6/47
S-952 Surfboard Rhythm..... 8
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Know?..... 9
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered? 9
Rel
S-955 Bowling Tricks 10
Rel 1/10/48 STR 4/3/48
S-956 I Love My Mother-in-Law But 8
Rel 2/7/48 STR 5/1/48
S-957 Now You See It (Tech.).. 9
Rel 3/20/48
S-958 You Can't Win..... 8
Rel 5/29/48

MUSICAL MERRY-GO-ROUND

M-981 Freddy Martin, Keenan Wynn 10
Rel 2/14/48
M-982 Tex Beneke 10
Rel 2/13/48

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A-901 Drunk Driving 21
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A-902 Going to Blazes.....21
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K7-1 It Could Happen to You..11
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K7-2 Babies, They're Wonderful.11
Rel 11/14/47 STR 11/22/47
K7-3 Bundle From Brazil.....11
Rel 1/2/48 STR 1/17/48
K7-4 Musical Miracle 11
Rel 3/12/48
K7-5 A Model Is Born.....
Rel 5/28/48

POPULAR SCIENCE

J7-1 Radar Fisherman 10
Rel 10/17/47 STR 11/22/47
J7-2 Desert Destroyers 11
Rel 12/26/47 STR 12/20/47
J7-3 Streamlined Luxury 10
Rel 2/20/48 STR 3/6/48
J7-4 Fog Fighters 10
Rel 4/2/48
J7-5 The Big Eye.....10
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SPORTLIGHTS

R7-1 Riding the Waves.....10
Rel 10/3/47 STR 11/22/47
R7-2 Running the Hounds.....11
Rel 10/31/47 STR 11/22/47
R7-3 Five Fathoms of Fun.....10
Rel 11/28/47 STR 1/17/48
R7-4 Stop, Look and Guess 'Em.10
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R7-5 All American Swing Stars.10
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R7-6 Double Barrelled Sport....10
Rel 2/20/48 STR 4/3/48
R7-7 Big Game Angling.....10
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R7-8 Riding Habits 10
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R7-9 Big League Glory.....
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L7-1 Hula Magic 11
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L7-2 Bagpipe Lassies 11
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L7-3 Modern Pioneers 11
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L7-4 Nimrod Artist 10
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L7-5 Feather Finery 10
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SPEAKING OF ANIMALS

Y7-1 Dog Crazy 11
Rel 10/3/47
Y7-2 Ain't Nature Grand 10
Rel 11/14/47 STR 11/22/47
Y7-3 Monkey Shines 9
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Y7-4 Home Sweet Home.....10
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P7-1 Santa's Surprise 9
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P7-2 Cat O'Nine Ails..... 8
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P7-5 The Bored Cuckoo..... 8
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P7-6 There's Good Boo's Tonite. 9
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P7-7 Land of the Lost..... 7
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P7-8 Butterscotch & Soda .....
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D6-6 Dog Show-Off 7
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POPEYE

E7-1 All's Fair at the Fair..... 8
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E7-2 Olive Oyl for President.... 7
Rel 1/30/48 STR 1/17/48
E7-3 Wigwam Whoopee 3
Rel 2/27/48
E7-4 Pre-Hysterical Man 9
Rel 3/26/48

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X7-1 The Circus Comes to Clown ?
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X7-2 Base Brawl 7
Rel 1/23/48 STR 4/3/48
X7-3 Little Brown Jug..... 8
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X7-4 The Golden State..... 8
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X7-5 Winter Draws On..... 7
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X7-6 Sing Or Swim.....
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FF7-1 Samba-Mania 18
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FF7-2 Footlight Rhythm 19
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FF7-3 Gypsy Holiday .....
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RKO RADIO

FLICKER FLASHBACKS

84201 No. 1 10
Rel 10/24/47 STR 12/20/47
84202 No. 2 9
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84203 No. 3 9
Rel 1/16/48 STR 4/3/48
84204 No. 4 9
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84205 No. 5 8
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83101 Border Without Bayonets.16
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83102 Switzerland Today 18
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83103 Children's Village 19
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83104 Operation White Tower...18
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83105 Photo Frenzy 16
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83107 Democracy's Diary 16
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84301 Ski Holiday 8
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84302 Golf Doctor 8
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84303 Quail Pointers 8
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84304 Pin Games 8
Rel 12/12/47 STR 1/17/48
84305 Racing Day 8
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84306 Sports Coverage 8
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84307 Teen Age Tars..... 9
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84308 Doggone Clever 8
Rel 4/2/48
84309 Big Mouth Bass..... 8
Rel 4/30/48

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84401 Enric Madriguera & Orch. 8
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84402 Tommy Tucker Time 8
Rel 10/3/47
84403 Johnny Long & Orch..... 8
Rel 10/31/47
84404 Duke Ellington 9
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84405 Jerry Wald & Orchestra.. 9
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SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY



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Vol. 48 No. 24

JUNE 12, 1948

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

ABC ABP

STR

"You too can have that Vitamin M-G-M look!"



Do you wake up in the morning with that tired feeling? Do you see spots before your eyes when you read your box-office reports? *You* need Vitamin M-G-M! *You* need hits like "HOMECOMING" (*Gable-Turner wow!*) and "STATE OF THE UNION" (*Frank Capra's laugh hit*). Your theatre needs a Technicolor transfusion at the ticket-window, six in a row: "THE PIRATE" (*4th Big Week at Music Hall! First 2 weeks are the second all-time M-G-M Music Hall high!*); Irving Berlin's "EASTER PARADE" (*yes, it's as great as they say!*); "A DATE WITH JUDY" (*ditto!*); "SUMMER HOLIDAY" (*the vacation picture!*); "ON AN ISLAND WITH YOU" (*better than a cooling plant!*); "THREE MUSKETEERS" (*just wait and see!*). All this and "JULIA MISBEHAVES" (*Garson-Pidgeon reunited in a riotous romance*) and "A SOUTHERN YANKEE" (*Skelton's funniest of his career!*). Some product for the summer months!

★

M-G-M has the pictures and Leo's Vitamin M-G-M is giving the entire industry a much-needed shot in the arm.



"I like it!"

(See Page 18 for M

EDITORIAL PAGE

FIFTEEN....GOING ON SIXTEEN

This issue marks the fifteenth milestone in the progress of a motion picture trade journal dedicated exclusively and realistically to serving the theatreman and the film industry.

Such measure of success as we have achieved can only be credited to the fact that we have adhered strictly to a basic principle and a formula for all of those fifteen years.

During the past eventful fifteen years this paper has witnessed an industry fight its way through and out of a deep depression, flourish bountifully through years of unprecedented prosperity, and more recently, a period of doldrums during which it seemed that the whole of it would start sliding backwards.

But every time things levelled off, a great industry measured up to each and every test and emerged greater than before. For this, the industry deserves great credit.

SHOWMEN'S TRADE REVIEW, deeply conscious of its obligation to the industry, has tried to maintain its increasing momentum of servicing the theatremen with the material and contents vitally necessary for the functioning of the complex business of serving the public with entertainment. We have consistently tried to be constructive and to help fight the industry's battles.

* * *

An anniversary is a particularly good time to give an account of ourselves to those who are entitled to it. So, here goes:

Circulation: From its very inception STR has concentrated on selling subscriptions to the men who own and/or operate motion picture theatres in the United States, Canada and Great Britain.

At one point early in our career we were faced with an important decision. Should we go after quantity or quality in circulation? The decision was not too hard to arrive at. We started out on the premise that quality was of far greater importance from every angle and we, therefore, decided to continue along the same lines.

Quality in circulation is not a difficult term to define. It simply means that instead of trying to sell subscriptions indiscriminately, we would direct our circulation efforts to sell the man who has the authority to buy either for the theatre or a group of theatres.

Thus, but one copy may be going to a particular theatre but that one copy goes to the buying power of the theatre.

That IS quality circulation. And those who buy advertising space in this paper well know the effectiveness of such circulation.

ADVERTISING: It is interesting to note that the most important advertisers, in addition to all of the motion picture companies, are regular advertisers in SHOWMEN'S TRADE REVIEW. We lay no claim to having all the advertisers. There are many of them who apparently prefer quantity to quality and since they are the custodians of their advertising purse strings, they are fully entitled to spend that money as they see fit.

It is a well known fact that important advertisers, the men and companies who do a substantial business in this industry, are pretty particular and careful about the media selected in which to invest their advertising dollars.

For the most part, those men and companies select and include STR on their *full* advertising schedules. So if it be true that "birds of a feather flock together," you will find the best ones advertising in STR.

EDITORIAL: There can never be any doubt but that the tremendous reader-interest of our subscribers is due to the fact that the most outstanding features of our paper were suggested, changed or expanded to suit the wishes of our readers.

This has been a policy inaugurated before the first issue appeared over fifteen years ago. It is no different today.

We doubt if any business paper serving any industry has had more courage than we had when on periodic occasions we literally put ourselves and our paper on the pan and asked for outspoken opinions and criticisms of what a trade journal should publish in the way of news, reviews, departments and other services. And for many years we had to swallow our pride and read those theatremen-subscriber reports about how much better some other paper was than ourselves.

But that was just part of the plan and pattern on which we based our reason of existence fifteen years ago. Down through those years we have listened with profound respect to those subscribers and tried in every way to meet their requirements of what they needed and wanted in the way of trade paper service.

We know now that we are meeting those demands and living up to the slogan coined by our own Tom Kennedy fifteen years ago to give to this industry *"A Motion Picture Trade Publication Dealing Realistically and Exclusively With the Business of Showmen and Showmanship."*

—CHICK LEWIS

WHAT'S NEWS
In the Film Industry This Week

Exhibition

Paramount's Texas partner, the mammoth Interstate circuit, was quietly divesting itself of houses in partnerships and pools this week, apparently on a voluntary basis in possible anticipation that the Government might move against circuits which are not mentioned in the present anti-trust suit. And to the east of the Lone Star State, Louisiana made the headlines again as Gov. Earl K. Long's legislature was considering a bill which would place theatre operations under the Public Service Commission and ban block-booking worked against independents. The same legislature killed a 10 per cent admission tax but made the state's new two per cent sales tax to apply to the box-office, too, as well as a suit of clothes and a pair of nylons.

In New Orleans national Allied President William Ainsworth told Gulf States Allied that while only "3,600 of the 17,000" theatres in the U. S. were affiliated, they grossed the biggest business and in St. Louis, Mid-Central Allied was formed with Andy Dietz as organization chairman. In Kentucky, Kentucky Association of Theatre Owners President Guthrie Crowe took on a new job—he's the new state police chief but he'll stay at KATO's helm just the same.

In the South, the Martin circuit which operates in Alabama, Florida and Georgia, announced a two-year building program to cost $2 million. From Washington came reports that the federal amusement tax would possibly not apply to hospitalized veterans or servicemen's tickets; in New York the managers' union and RKO Theatres were tiffing and Warner Bros. had sold its 1600-showcase —the Warner—to a legitimate producer, contenting itself with the Strand for a Broadway outlet. Also Radio City Music Hall, which had held the price line for years, went up from $1.25 to $1.40 night top while the Astor went down from $1.80 to $1.25 weekend night tops and will let kids in for 55 cents during weekday performances.

Plans to raise the $175,000 a year needed to operate the Will Rogers Memorial Hospital at Saranac Lake were made at a luncheon in New York this week. In Milwaukee a drive-in was making the daylight hours profitable by serving as an auction lot for automobiles, and in the summer resort town of Scituate, Mass., the local house gives matinees only when it rains because in sunny weather it can't compete with the beach.

Distribution

World premiere of the first all-Negro roadshow—"The Betrayal"—is set for the Mansfield Theatre, New York, on June 20, Astor Pictures announced. Astor has also closed for a series of color documentaries to be known as "Makers of Destiny."

Columbia will sell the "Superman" serial as a special and is taking first-run bookings for it in downtown houses, Sales Manager A. Montague told a district group meeting in New York this week. United Artists closed a distribution deal for 11 pictures while Diana has agreed with Universal-International to cancel its release deal and is seeking another outlet. Film Classics has closed with China-america Film Exchange to distribute its product in China.

Litigation

Five percentage fraud suits against William Deitch and his companies in Rhode Island were dismissed this week following a settlement. In Washington the Supreme Court upheld the right of the Tivoli Theatre of Dallas to sue the majors in Delaware. In New York 20th-Fox sought settlement of the stockholders' suit which was filed as a result of compensation deals with its officials and those of National Theatres. In Hammond, Ind., the Calumet didn't win any money in its anti-trust suit but got playing time 35 days after first-run instead of 60.

General

Fights against local censorship are "ethical" matters which the Motion Picture Association, faced with troubles in Europe, can't take up at the moment, President Eric Johnston said. Less on the "ethical" but undoubtedly more on the practical side is the fact that in one state alone—Ohio—local censorship has cost the industry approximately $1,001,-614.30 since 1944. Meanwhile Americans for Democratic Action was appointing a subcommittee to fight film censorship.

Floodwaters in the Northwest continued to hamper show business with exhibitors planning benefits for the sufferers. In Washington the House Un-American Activities Committee indicated it would resume the industry "red" hunt in late summer or early fall and Variety Clubs International announced that State Secretary George C. Marshall would get its humanitarian award for 1947 on Sept. 18 at a special dinner. Paul White Productions announced a series of shorts to be titled "This Is Your World." Henry L. Brosko and Joseph Albino pleaded not guilty in federal court in New York to 16-mm. infringement on four pictures.

In television, engineers announced development of a system whereby a network of theatres or other buildings within a city could be hooked up for a television showing on ordinary phone wires specially equipped. At Madison Square Garden, President John Reed Kilpatrick declared he favored theatres as the outlet for the Garden's televising of sports events, and in Washington the Motion Picture Association of America announced it would hold a meeting soon to discuss the impact of television on films and how to use it to benefit the motion picture industry.

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Martin 2-Year Program To Cost $2 Million

Martin Theatres this week announced a $2 million dollar construction program in Alabama, Florida and Georgia to be completed within the next two years.

The program includes a 2,000-seater in Columbia, Ga, a 1,500-seater in Sylacauga, Ala., and a 1,250-seater in Bainbridge, Ga., a 1,000-seater in Andalusia, Ala., and houses seating between 750 and 800 in Opelika, Talladega, Phenix, LaFayette, Floralla, Ala., and Dublin and Calhoun, Ga. Drive-ins with 400-car capacities will be constructed in Dalton, Valdosta, Ga., Sylacauga, Ala. A 500-car drive-in is set for Marietta, Ga., and a 675-car drive-in for Columbia, Ga.

In addition affiliates of the company are building a 1,000-seater in Hawkinsville, Ga., and 600-seater in Tavares, Fla.

'Superman' To Be Sold As Special, Says Columbia

Columbia's serial "Superman" will be sold as a special and not as part of the company's general serial-shorts program, General Manager A. Montague told a New York meeting of branch and district managers this week.

In addition the serial is being sold directly to first-run houses and will play day-and-date for one week in the Los Angeles Hillstreet and Pantages, the first time such a booking has been made for a serial, Montague said. Other first-run bookings known at the moment include houses in Minenapolis and St. Paul, according to Columbia.

Montague left Friday to hold a second district meeting in Chicago over the weekend.

Americans for Democratic Action to Fight Censors

Appointment of a sub-committee which would formulate further plans for a film section of the Americans for Democratic Action was decided upon at a luncheon of that organization in New York last Friday.

The luncheon, hosted by Actor Louis Calhern and National Board of Review Chairman Quincy Howe, heard several speakers, including Paul Porter, national vice-chairman of the organization. In his speech, Howe remarked: "The time has come when people whose livelihood depends on free communications, must support political movements that will insure continued freedom of expression."

Honor Balaban

Paramount President Barney Balaban received the medal and award of merit last Friday at the annual dinner of Catholics, Protestants and Jews in Boston. More than 110 attended the ceremonies at which John McCormack and Admiral "Bull" Halsey were similarly honored.

Red Composers Lose

Suit in a New York state court by composers Dmitry Shostakovich, Aram Katchaturian, Serge Prokofieff and Nicolia Misaskovsky to restrain 20th Century-Fox from using their music in "The Iron Curtain" came to nothing Monday. The court held there was no civil rights violation and their music was in the public domain.

Can Sue in Delaware

The U. S. Supreme Court dealt the majors another blow in Washington this week when it refused to concern itself with the $250,000 triple-damage suit brought by the Tivoli Amusement Company, Dallas, against the majors last November. The court did not preclude possible consideration of the matter at a later date, but this week it affirmed by its action in refusing to hear an appeal from the ruling of a Texas court that the majors have not the right to block Tivoli from pressing its suit in federal court in Delaware. This action had been anticipated, lawyers say, following last month's decision by the high court in the Scophony case, when the court affirmed the government's right to sue a British corporation in New York.

Bill May Place Theatres Under Commission

Louisiana exhibitors, already faced with a sales levy that will amount to a two per cent admission tax, this week found that the legislature at Baton Rouge had before it a bill which would place operation of all theatres in the state under the public service commission.

The reason for introducing the measure was not generally known in the trade, though the fact that it would have outlawed block-booking in the state where such booking prevented the independent from getting the pictures on an equal basis and playing time, indicates that it might have been inspired by the protests of independent groups who have been vocal about chain operations and their booking affiliates.

The exhibitors, however, did dodge a double sales tax intended to help Gov. Earl K. Long's social welfare program when a flat 10 per cent admission tax got an unfavorable committee report and when a bill to levy a 10 per cent tax on gross advertising revenue was killed. This bill, which it appeared might attack film advertising in theatre as well as newspapers and radio stations, was introduced by Sen. Dudley J. LeBlanc, several times unsuccessful candidate for the governor's chair.

Showmen Start Benefits For Flood Sufferers

Flood waters of the Columbia River in Oregon and of the Fraser River in British Columbia continued their hold of the country for the third week as showmen started a program of benefit shows for the flood sufferers.

In the Oregon area, Pacific Northwest theatres were generally affected with the Amphi at Portland entirely destroyed by backwater of the Columbia and all houses down river as well as Portland and Astoria closed. Also closed were houses at Kalama, Woodland, Longview and Washington. Associated Theatres of Portland were planning a monster relief.

Relief Sunday shows were also being given in Vancouver, B. C. In Vancouver itself no houses were closed but the 16-mm. circuits in the interior of the province were out of business and film deliveries outside of the city continued to be made by air.

ANFA Meets

Allied Non-Theatrical Film Association will hold the first of its series of regional meetings June 25-6 at the Netherlands-Plaza in Cincinnati, it was announced this week.

Texas Interstate Circuit Starts Voluntary Divestiture Move

Texas' mammoth Interstate Circuit, a Paramount partner, started a move this week to divest itself voluntarily of such theatre properties it reportedly thought might conflict with the U. S. Supreme Court's opinion in the Government anti-trust suit.

The divesting move, to be effective approximately on June 30, and applying to partnerships and pools which Interstate is said to have consulted the Department of Justice upon, covers houses held jointly by the circuit with the Brady, Levy, Garner, Musselman, Underwood and Ezell interests and with the Horwitz-Texan chain. The move to divorce these holdings was regarded as highly significant in the trade for the following reasons:

1) Interstate is not a party to the Government suit and the trade believed its action was taken upon advice that the Government did not intend to stop with its present actions but might move against individual circuits whose holdings did not conform with the Surpeme Court opinion, or which, to the Department of Justice's way of thinking, violated the anti-trust laws.

2) Though Interstate President Karl Hobitzelle is reported to have said he was taking the action on his own initiative and his company's divestiture had nothing to do with the Government's big suit, the fact that Hobitzelle has been one of Paramount's theatre "think" men is causing the trade in part to believe that the Interstate plan may be an experiment which will affect the parent company's operations. Paramount, incidentally, reportedly has divestiture deals worked out with all its southern partners.

The Plan

The Interstate divestiture plan at present covers:

Ed Brady—Ed Brady will take over his two houses in San Benito, Texas, which have been handled by Interstate's Consolidated Theatres, Inc.

Levy—These interests at Waco will take back their original house and get another in which they had a partnership with Interstate.

Garner—These interests will take back their two houses at Ranger.

Underwood and Ezell—This firm reportedly has traded neighborhood houses in which they held interests in San Antonio and Ft. Worth for a complete control of all the Drive-Ins hitherto operated by the Musselman's interests in Paris, Texas, and the Horwitz-Texan chain.

Interstate as of Jan. 1, 1948, operated between 150 and 160 theatres in Texas and New Mexico. Originally a vaudeville circuit in the old Orpheum days, it came back strong after the giant circuits assembled by Paramount and RKO went through the wringer during the depression, and organized the present circuit which was made up of theatres held by several different interests, the largest of which were Paramount and RKO.

Television

Garden Favors Theatres as Outlets; New Way Makes City Nets Possible

By BILL SPECHT (News Editor)

Madison Square

Madison Square Garden favors theatres as outlets for the television rights to its sporting events, General John Reed Kilpatrick, president of the Garden, told SHOWMEN'S TRADE REVIEW Tuesday.

The General, who is an enthusiast on the mass distribution possibilities of sports video and envisions some events which "can fill every seat in America" believes the actual realization of a television network for theatres is "just around the corner." He indicated his preference for theatres as outlets for the Garden televised events when he was asked if it were not possible that such a network could be used to furnish auditoriums or other places of business with the programs.

Prefers Theatres

"It might be," he replied, "but I'd rather work with the theatres. They are established. They have the set up, and it's always best to cooperate with going, established concerns.

At the same time he made it plain that the Garden would fight unauthorized pickups, declaring, "That, I'm certain we can stop."

The Garden, he added, is not committed to any system of theatre television. "We don't know," he said, "just what system will work out the technical bugs first."

Kilpatrick envisions a video-film program as

(*Continued on Page 7*)

New Way

Development of a system by which wired television could be transmitted to a network of theatres or other locations within a city over ordinary telephone wires equipped with special apparatus, was reliably reported in communication circles this week.

The system, which has not been officially announced, would theoretically make possible the development of such networks at once, without the necessity of waiting upon coaxial cable installations within a city. Some engineers, who discussed the subject with Aaron Nadell, technical editor of SHOWMEN'S TRADE REVIEW, were inclined to believe that the cost of the extra apparatus on the phone lines might make them as expensive as coaxial cables. Other engineers believed that over a short distance it might even be cheaper than the coaxial cable, whose use for distances under 50 miles is reportedly said to be uneconomical.

Under the new system, such a theatre net-

(*Continued on Page 7*)

No Tax for Them

The House Tuesday passed in Washington and sent to the White House a bill exempting purchasers of tickets for distribution to servicemen and hospitalized veterans from the federal admissions tax. The measure will be signed quickly, it is indicated, upon the President's return from the West Coast.

Marshall to Get Variety Award Sept. 18

State Secretary George C. Marshall will receive the Variety Clubs International 1947 Humanitarian Award at the annual Humanitarian Award Dinner of that organization in the Hotel Statler, Washington, D. C., on Sept. 18, Big Boss John H. Harris and International Chief Barker Bob O'Donnell announced Monday. The affair will be stag and black tie.

The award, usually made at a banquet held in connection with the Variety Clubs International conventions, was postponed to the later date this year because Secretary Marshall was busy at the Bogota conference when the Clubs held their annual get-together at Miami Beach last April. Coinciding with the award dinner will be the mid-year meeting for National Canvasmen, International Representatives and International Officers, which Harris and O'Donnell have set for Sept. 16-18. Tent 11 will be host to the visitors on Sept. 16 at a party to be held in the Washington club rooms.

The present Humanitarian Award Dinner will be attended by a galaxy of top governmental and capitol city talent and is under the direction of First Assistant Chief Barker Carter Barron. At present Chief Barker O'Donnell is expected to be toastmaster and Big Boss Harris is to present the award, with Albert Rowswell, chairman of the Humanitarian Award Committee, participating in the ceremonies.

At the mid-year meeting, reports from the delegates and issuance of new tent charters will be on the agenda. On Sept. 19, the delegations will turn out for the annual charity football game sponsored by the Washington and Baltimore tents at the Baltimore Municipal Stadium.

Saranac Safe to Nov. 1; Permanent Fund Sought

Sufficient funds to keep the Will Rogers Memorial Hospital at Saranac Lake operating until Nov. 1 have been raised and plans are now being formulated to raise a permanent operating fund, it was announced in New York Tuesday at the conclusion of a meeting held by distributors and exhibitors.

The plan, details of which were not revealed, will appeal to the entire country but expectedly will concentrate on the eastern and middle states. Present operating costs of the hospital are approximately $10,000 a month which permits operation for only 48 patients instead of the 90 patients the mililon and a half dollar plant can accommodate. The meeting estimated that approximately $175,000 a year would be needed for full operation and some $15,000 to $20,000 to provide needed X-ray and kitchen equipment.

Warners' Sell N. Y. Showcase to Legitimate

Warner Bros. sold the 1600-seat Warner, which with the Strand was one of its two New York showcases, Tuesday for a sum reported between $1,500,000 and $2,000,000 to Anthony B. Farrell, New York musical show backer. The amount does not include ground rent which is separate. The Warner house, dark for several weeks, closed after business had been off on its several last offerings.

EL Adds $100,000 To Budget on Four

Eagle Lion has added a special fund of $100,000 to its regular exploitation budget to ballyhoo four of its pictures which are to have day-and-date openings in over 100 locations, Advertising and Publicity Vice-President Max Youngstein declared Wednesday.

The four pictures for which the special budget has been set up are: "Mickey," "Canon City," "Northwest Stampede" and "Hollow Triumph."

UA Closes for 11

Directors of United Artists this week approved distribution deals with Screenplays, Inc., for five pictures, with James Nasser for three, and with Buster Collier, Sam Goldwyn, Jr., and Bernard Luber for one each.

RKO, N. Y. Managers Guild at Odds

RKO Theatres and the Motion Picture Theatre Operating Managers and Assistant Managers were at loggerheads again this week as the Guild filed charges with the New York State Labor Relations Board charging that 42 RKO houses in the city of New York and adjoining Westchester county had refused to bargain collectively with the Guild.

The Guild, which is not affiliated with any national labor federation, declared that it had been certified to represent managers and their assistants by the New York State Labor Relations Board in 1944 but recently RKO had told the New York State Mediation Board it would not enter into a new contract.

May Resume 'Red' Quiz In Late Summer or Fall

Resumption of the Un-American Activities Committee probe into so-called "red" infiltration of motion pictures was promised in Washington this week for late summer or early fall after committee members attended a bedside conference of Chairman J. Parnell Thomas. The hearings, if resumed, will probably be in Washington.

Video Appointments

The National Television Film Council appointed the following temporary committee chairmen, Temporary Chairman Mel Gold announced last week: Irwin Shane, chairman, by-laws; Myron Mills, film distribution; Robert Paskow, television stations committee; Jay Williams, program committee; Sally Perle, press relations.

RKO Appoints Lefko

Maurice E. Lefko this week was appointed eastern central district manager for RKO, replacing Milton Cohen, resigned, Domestic Distribution Vice-President Robert Mochrie announced.

Due to a mechanical error, Pages A-5 and A-6 in this issue became transposed. The article headed, "Promising Fare on Way from Hollywood Lots," therefore, begins on Page A-6 and continues on A-5.

20th-Fox Seeks to Settle Stockholders' Suit

Twentieth Century-Fox Tuesday stated that it was attempting a settlement of the stockholders' suit brought against it by approximately 21 stockholders on a deal made for stock acquisition and other compensation to National Theatres President Charles Skouras, his three lieutenants—Elmer Rhoden, Harold Fitzgerald, F. H. Ricketson, Jr.—and three 20th-Fox executives.

The complete details of the proposed settlement, which must be approved by the court and the 20th-Fox shareholders, were not revealed. Twentieth Century-Fox management, however, claimed that it had revamped Charles Skouras' National Theatres contract during the next seven years for a saving of $1,750,000 and would effect another saving of $1,800,000. Twentieth Century-Fox President Spyros Skouras, Vice-President W. C. Michel and Production Chief Darryl Zanuck, in addition, were reported to have surrendered rights to buy 18,500 shares of Fox common up to Dec. 31, 1948, at $22.50 a share.

2 Plead Not Guilty To Films Infringement

Pleas of not guilty to criminal charges of infringing copyrights on Columbia's "Gilda," 20th Century-Fox's "Leave Her to Heaven," MGM's "Bad Bascombe" and Republic's "Murder in the Music Hall" through use of 16-mm. prints were entered in federal court at Brooklyn, N. Y., Monday by Henry L. Brook and Joseph Albino. The charges arose out of an inquiry conducted by the Federal Bureau of Investigation over illegal use of 16-mm. prints during the past two years in the United States and its territories.

Paramount to Hypo Its Film Advertising

Paramount will hypo its promotion on coming product, a three-day divisional meeting of the company was told in San Francisco Wednesday. The new program will probably make use of ads plugging all Paramount product instead of single pictures.

Dismiss Fraud Suits

Five suits filed in the federal court at Providence, R. I., against William Deitch and West Warwick Theatre Company, Inc., by Paramount, RKO, 20th Century-Fox, Warner Bros. Loew's (MGM), on percentage charges, were dismissed with the plaintiffs stating that the defendants had accounted to them and made settlement.

See Consent Decree In Technicolor Suit

Possibility of a consent decree in the Government anti-trust suit against Technicolor, Inc., was reported in Washington late this week, following reported negotiations between representatives of that company and the Department of Justice.

Calumet Gets New Runs

Suit of the Calumet at Hammond, Indiana won it a better run on major product it was revealed this week. House, which formerly played 60 days behind first run now gets the pictures after 35 days.

STORM OVER HOLLYWOOD?..... Who says so?

The Official Forecast is: "The Greatest Motion Pictures in Years Are Coming from *All* Studios." And the Most Persuasive Proof of All Is Coming From the *Paramount* Studio on the Crest of

a sizzling

SUMMER HIT WAVE

From Paramount...

Imagine All These Great Picture

Bing CROSBY · Joan FONTAINE

in

"The Emperor Waltz"

Color by TECHNICOLOR

America will celebrate the 4th of July with

The new-look, king-size musical combining the talents of 7 Academy Award Winners. Brackett & Wilder — plus Paramount — have made it Bing's most novel and magnificent vehicle. He's a Yankee salesman, selling a scandalous bill of goods to a kissable countess—with five rousing love songs.

First trade prediction in Film Daily says "It's going to kick its heels into the season's big boxoffice money"—and you can watch this come true at its Hollywood World Premiere, followed soon by the Eastern Premiere at Radio City Music Hall.





with

ROLAND CULVER • LUCILE WATSON

RICHARD HAYDN • HAROLD VERMILYEA

Produced by Charles Brackett

Directed by BILLY WILDER

Written by Charles Brackett and Billy Wilder

etween July Fourth and Labor Day.....



It Takes 4 Handsome Guys With a Gleam in Their Eyes To Make Her Dreams Come True...

The Lady is a Dream...
The Gentleman is a Wolf...
The Picture is a Hit
Every Bit as Gay as the Play!

• • •

Betty Macdonald

HUTTON · CAREY

in

"DREAM GIRL"

with

PATRIC KNOWLES · VIRGINIA FIELD
WALTER ABEL · PEGGY WOOD

A Mitchell LEISEN Production
Produced by P. J. WOLFSON
Directed by MITCHELL LEISEN
From the Play by Elmer Rice

Already It's the Talk of the Trade!

"A sure winner, this version of Elmer Rice's smash play!"—says Variety

"A-1 comedy will be the same success it was on the stage."—says Hollywood Reporter

"A landslide of coin—let out all the stops!"—says Showmen's Trade Review



She's the Rage of the Stage as a Diva!
She's the Topic of the Tropics in a Dive!
She's a Singing Sister in a Honkytonk!
She's the greatest Hutton character you've ever seen playing *all* these different roles!

Do You Remember Any Such Wealth of Hit





From a bold best-seller, based on an amazing true case. A good woman suddenly swept away from all the standards she lived by—into a fury of infatuation so overpowering she would lie, steal—yes *murder*—to hold the love of a worthless rogue. This is Paramount's finest romantic drama since "To Each His Own."

• • •

RAY MILLAND · ANN TODD
(By courtesy of J. Arthur Rank)

GERALDINE FITZGERALD

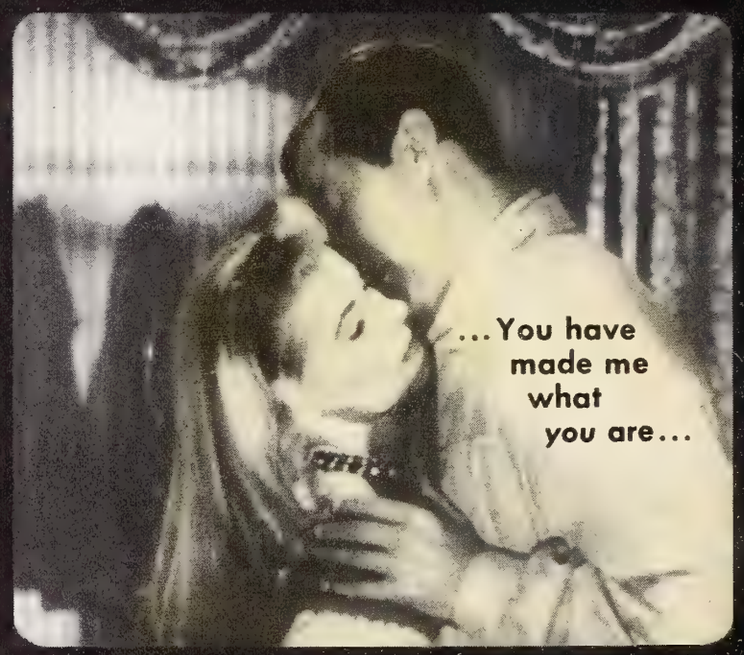
in **HAL WALLIS'** production

"So Evil My Love"

with Leo G. Carroll · Raymond Huntley
Martita Hunt · Raymond Lovell
Moira Lister · Roderick Lovell

Directed by **LEWIS ALLEN**

Screenplay by Leonard Spigelgass and Ronald Millar
Based on a novel by Joseph Shearing





·om Any Company in Any 2-Month Period?



And another tremendous August attraction . . .

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND

in

"A Foreign AFFAIR"

with

Millard Mitchell

Produced by **CHARLES BRACKETT**

Directed by **BILLY WILDER**

Screenplay by Charles Brackett, Billy Wilder and Richard Breen

Adaptation by Robert Harari • Original Story by David Shaw
Music and Lyrics by Frederick Hollander

It's **BRACKETT & WILDER'S** entry for the romantic comedy hit-of-all-time award. And they've brought back **JEAN ARTHUR** in a role recalling the hilarity of "The More the Merrier."

MARLENE DIETRICH at her sultriest, and singing again the kind of songs that made her famous!



JOHN LUND now proves himself the great star you knew he'd be. He's marvelous as the man-in-the-middle...between a career woman and a woman whose career is love. Just listen to any sneak preview audience and you'll realize what kind of a hit it is . . .

Climaxed By This Terrific Paramount-Week Attraction



A radically new departure from previous Ladd pictures . . . to give full dramatic opportunity to the star exhibitors put in the Top 3 in every poll.

• • •

ALAN LADD and DONNA REED

in

"BEYOND GLORY"

with

GEORGE MACREADY · GEORGE COULOURIS
HAROLD VERMILYEA · HENRY TRAVERS

Produced by Robert Fellows

Directed by JOHN FARROW

Original Screenplay by Jonathan Latimer, Charles Marquis Warren and William Wister Haines



The stirring story of a man caught in the restlessness of our postwar generation—a man who meets the wife of the friend he believes he has murdered. Through her he learns a courage beyond glory. A completely *different* Ladd picture and unquestionably his greatest!

• • •

"SUMMERTIME, AND THE LIVIN' IS EASY"—WITH

PARAMOUNT'S SUMMER HIT-WAVE

ity Nets Possible With New Wire System

(*Continued from Page* 5)

ork would be possible now in the city of New ork if the overburdened phone lines in that ty permitted it. It would also be immediately ossible in other cities where television is avail- le either through local stations or network rograms emanating from New York and sent other cities by coaxial cable.

The new system also opens up the possibility at television sports events and entertainment rograms can be made available to taverns and her competitive places of amusement under a tup similar to Muzak's wired music service.

The basic difficulty in transmitting television wires to date has been that the high fre- encies it uses tend to grow weak quickly as ey travel over an ordinary wire. This defi- ency was solved by coaxial cable, but the costs date have been high and the cable scarce.

atisfactory

However, television has been satisfactorily ansmitted over the ordinary telephone wires r a distance of one to three miles, engineers eclared. The new system increases this dis- nce to the point where such a setup is suitable r a network within a city by placing "boost- rs" across the line at distances of every one to ree miles. These boosters, which keep the fre- uencies at normal strength, are similar to those sed to compensate for loss of electrical power ver long-distance lines and in the Atlantic ables.

They consist of a video-frequency amplifier compensate for line loss, a frequency equal- er to compensate for the fact that television's igh frequencies suffer a greater loss than its wer frequencies, and a phase corrector to mpensate for phase distortion.

In addition, the telephone wire must be used r television alone. It must run directly from he television station to the receiving station and must not pass through a switchboard or the rdinary type of terminal equipment. Because f cross-talk (that other conversation you hear n your telephone which results from two sets f lines getting together) only a few such tele- ision lines can run through one cable, en- ineers further say.

The importance of the entire development ould seem to be that it makes possible im- ediate development of such theatre nets, pro- ided the telephone company has wire facilities.

n Film

At the moment, there seems to be a lot of ctivity in connection with theatre systems to ecord television programs on film from the re- eiver. This system is one favored by Para- ount and also used by DuMont and RCA.

Their practicability insofar as the theatre is oncerned to date is limited to their cost. Para- ount Vice-President Paul Raibourn estimates hat such equipment as the New York Para- ount has can be mass-manufactured for $10,000 $12,000 a set. Other engineers say similar quipment would cost between $25,000 to $35,000. Raibourn frankly states Paramount does not wish to enter the manufacturing field and that so far no outsider has offered to make Paramount equipment on a large scale basis.

Engineers this week were inclined to believe that most of the systems by which video is received on film will offer definite advantages to the movie house insofar as presentation is concerned. They also thought that the expense of these systems, which require a separate booth for television photographing and processing equipment and the extra help, might be important items which would limit such systems at the moment to the larger houses.

Rain, Rain Come Again

The Playhouse at Scituate, Mass., probably rates the title of the "most" unusual film house in the world." The management gives matinees on rainy days only. When the sun is out, the beach proves too stiff a competition for the theatre.

Up and Down

New York's Radio City Music Hall, long a bastion of fixed prices, raised weekday matinee top from 95 cents to $1 this week and its night top from $1.25 to $1.40 while the Astor show window cut its prices for "Melody Lane." The Astor cut its night top on the peak hours from $1.80 to $1.25 and to $1.50 weekends and put in a children's weekday admission of 55 cents. Radio City Music Hall is still one of the bargain amusement buys by current Broadway picture house standards. Loew's State is discussing possible admission raises when the house goes first-run for "Easter Parade" on June 30.

Garden Favors Theatres For Its Video Shows

(*Continued from Page* 5)

one which would combine a feature with a sports event or part of a sports event.

"The combination of a feature picture plus a sports event," he believes, "should appeal to the entire family." In some instances it might be profitable to show the entire sports event, he added.

The time element of various sections of the country could be solved, he said, by recording the television program on film and showing it when needed as well as having it for repeat programs at different shows. Different sports events in different seasons—such as the fights, basketball, hockey, the Westminster Kennel show, the Horse Show, track meets—would provide a diversified and continual program, he said.

As to the cost of a network, the General does not consider that a deterrent. "When you can fill your seats the cost becomes a minor problem," he said.

Will Call MPAA Video Meet Soon, Johnston Says

The Motion Picture Association of America will call its members together soon to discuss the problems raised by television and methods by which it can be used to advance motion picture companies, President Eric Johnston declared this week.

Diana, U-I Cancel Releasing Deal

Universal-International this week was reported in Hollywood as having agreed with Fritz Lang to abrogate the releasing deal for Lang's Diana Productions and Lang was said to be conferring with another major studio to distribute his product. The producer-director remains as president and production chief of the corporation which recently bought out former Vice-President Walter Wanger and Joan Bennett.

Ainsworth Attacks Affilates at New Orleans

Affiliated theatres were attacked by national Allied President William Ainsworth as he addressed some 150 exhibitors from Louisiana, Mississippi, Texas, Alabama and Florida attending the first anniversary meeting of the Allied Theatre Owners of the Gulf States in New Orleans.

Ainsworth declared that "only 3,600 of the 17,000 movie houses in the United States are affiliated with or owned by the producers but those theatres manage to gross the biggest percentage of the business." He charged producer-distributor-exhibitor tieups have "clamped a virtual stranglehold on the independent producers because they won't show his (the independent's) pictures in their theatres."

Ainsworth talked at a dinner held in the New Orleans Country Club. Gulf Allied President W. A. Prewitt, Jr., presided.

St. Louis Exhibitors Form Mid-Central Allied

Approximately 30 exhibitors in the St. Louis exchange area met in that city Tuesday and organized the Mid-Central Allied Theatre Owners, Inc. The new organization will seek affiliation with national Allied.

The committee which will draft plans for the new exhibitor group and report back to a general meeting to be held in July consists of Chairman Andy Dietz, Loren Cluster, E. H. Wiecks, Gene Beckam, Charles Beninati, W. T. Zimmerman, O. F. Jefferis, Earl Vandiver, Caesar Berutt, Henry Halloway, Hugh Graham, Howard Zuloff.

Paul White To Produce 'This Is Your World'

Paul White, formerly European representative for David O. Selznick in Paris, will bring out a series of 13 shorts tentatively titled "This Is Your World" for his newly-formed Paul White Productions, Inc., he announced in New York this week.

The series will be human interest stories of the peoples of the Pacific from China to Australia and will feature living conditions, customs, dances, etc., filmed in color and with original sound, and narrated by William Winter, formerly with CBS and the State Departments "Voice of America" in the Pacific. Charles R. Senf is the supervising film editor. White left Paramount to enter World War II and served under Marine Lt. General Holland M. Smith as officer in charge of combat photography including the assaults on Iwo Jima.

'Destiny' Makers Color Series Goes to Astor

Astor Pictures President R. M. Savini announced this week that he had concluded a deal with Hullinger Productions of Washington for a series of documentary shorts, said to be the first such in color, which will deal with topical subjects and contemporary personalities.

The shorts, to be known as "Makers of Destiny," will include such figures as Senators Taft, Vandenberg, House Speaker Joe Martin, Supreme Court Justice Douglas and Columnist Drew Pearson.

Savini also announced that he had closed a releasing deal for the first Negro roadshow in motion pictures—"The Betrayal."

Kentucky Exhibitor Head Now State Cop Chief Too

Guthrie F. Crowe, 38, La Grange, Ky., Attorney and President of the Kentucky Association of Theatre Owners, this week was appointed Commissioner of Kentucky's State Police, the first such position in that state.



Guthrie F. Crowe

The appointment will not interfere with Crowe's duties as head of the Kentucky exhibitor organization whose presidency he will retain and in whose program he will be active.

The $50,000 a year post to which Crowe has been appointed is in a new agency, created by the 1948 General Assembly to supersede the present Kentucky Highway Patrol. Crowe, who hails from Oldham county, is a son of the late Robert T. Crowe, Speaker of the House in 1918. He has served as a police judge in La Grange County and as attorney for the La Grange Board of Education. During the war he served in the navy armed guard and in 1942 was in Kentucky's House of Representatives from Oldham-Trimble.

No Censor Fight Now For MPAA—Johnston

Such matters as local censorship are "ethical" problems, the luxury of which the Motion Picture Association cannot afford at this time when many millions of dollars are tied up in soft foreign currencies, President Eric Johnston explained in Washington last week.

Johnston's statement was made at a press conference during which the MPAA President leaned heavily on the question of foreign funds, terming the foreign markets the number one burden of the film industry. Recovery of European economies through the Marshall plan, he said, might mean more than $50 million dollars for the American motion picture industry.

His remarks came at a time when the House lopped $5 million of the $15 million dollar Foreign Aid Appropriation bill which placed a fund at the disposal of the European Aid recovery to reimburse to American newspapers, magazines, books and films for their distribution expenses in the Marshall plan countries. This money is designed to be turned over to the American firms in return for blocked currencies. The cut in appropriation came after a move to eliminate the fund altogether failed by a vote of 117-67.

On the home front, Johnston said he thought the box-office was unlikely to fall off from its present level and that the industry had gone through its post war readjustment. In the latter respect it had anticipated the readjustment of the electrical and automobile industries, he said.

One Good Reason

One good reason why the motion picture industry ought to make a united attempt to knock out censorship can be found in the censor fees taken in by one state alone—Ohio—for reviewing motion pictures. In 1944 that state took in $209,461.80; in 1945, $218,417.75; 1946, $239,111.75; 1947, $245,301.25; and in 1948 from January to April inclusive, $89,321.75.

NEWSREEL CLIPS

Hold That Tiger

Jungle adventure pictures, which used to be top box-office with the customers eating up thrilling scenes of elephant stampedes, snarling tigers and the like, are going to stage a big comeback, Frank P. Rosenberg, co-producer with Monty Shaff of "Man-Eater of Kumaon," which Universal-International has for release. The only thing Rosenberg insists is that the new cycle will have to be more than the picturization of a jungle hunt; it must, he says have a sensible story played by known actors who won't ham the heroics too much and it must be authentic. Rosenberg's film is based on Jim Corbett's book "Man-Eaters of Kumaon," which narrates the story of Corbett's hunt for a tiger which killed 435 people in India before the writer killed said tiger.

Financial

Net profit for Walt Disney Productions during the first 27 weeks of 1948 was $61,128 or eight cents a share, compared with 1947's $264,383 net or 38 cents a share during the same period, Pres. Roy O. Disney told shareholders. Disney anticipated future improvement, but found no "material improvement" in sight "until international currency difficulties become less severe." The company has decided to pay a 37-cent dividend on the six per cent cumulative preferred, July 1, and dividends of $2.25 a share on the preferred, to be paid July 1 and Oct. 1.

Balaban Speaks

"For democracy is indivisible, bestowing its blessings with equal favor to all. Again and again this doctrine has been sanctified by the blood of our countrymen, Protestants, Catholics and Jews. And when a bigot stands on the free soil of America and preaches hatred against any group of his fellow Americans, he sins against the American spirit!

"My friends, unfortunately there have been many such sinners in the history of our country. Human beings, being human, do not always practice the principles to which our country is committed. Neither the moral compulsions of religion nor the dictates of a democratic society have been able to eliminate man's suspicions and prejudices against those of a different race, creed or national origin. Respect for differences still remains as one of the objectives in perfecting our way of life.

"There have been many minorities in our history who have felt the bitter impact of prejudice and persecution. Predominant among these is the colored race. We are only beginning to make good for them the guarantees given to all citizens under our Constitution and Bill of Rights. We have a long way to go before the conscience of America can rest easily on this score.

"Any challenge to the integrity of the individual is a threat to everything we stand for. In this respect, group prejudice and communism have something basic in common. Both are inherently contemptuous of the sanctity of the individual human personality. Both succeed in their objectives only when they have destroyed human rights. I submit to you that you cannot honestly fight one without fighting the other!

"The greatest threat of communism lies not on a military battleground but in the hearts of our people. As long as we have faith in ourselves and cling to our heritage of freedom, then no power on earth can destroy our way of life. Give us hearts that are sound, hearts that beat to the traditional rhythm of America—and we'll take Stalin in stride as we've taken Hitler and Hirohito!"—Barney Balaban in a talk to Protestants, Catholics and Jews in Boston.

More Quotes

"The motion picture, even more than the press or radio, can show to the people of the world that the greater number of people are working for us to attain peace, and that only through the United Nations can they attain such peace. I would like to give you an anecdote that will recall the days of 1941. During that year Marshal Petain forbade the showing of American films. However, I was in the unoccupied zone and with other friends of American motion pictures I went to see a film seven times a week. It was 'You Can't Take It With You.' It inspired us with a taste of freedom and a flavor of democracy."—Georges Huisman, chairman of the French Committee on Motion Pictures for the United Nations at a luncheon tendered him this week by the Motion Picture Association of America in New York.

Calendar

JUNE

16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.
17, first annual convention, New Jersey Chapter TOA, Berkely-Carteret Hotel, Asbury Park, N. J.
20-22, convention, Theatre Owners of North and South Carolina, Ocean Forest Hotel, Myrtle Beach, S. C.
20-22, annual convention, Mississippi Theatre Owners Association, Buena Vista Hotel, Biloxi, Miss.
25-26, regional meeting, Allied Non-Theatrical Film Ass'n, Netherlands-Plaza Hotel, Cincinnati.
28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.
28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

NOVEMBER

27-28, fall board meeting of National Allied, New Orleans.
29-Dec. 1, annual convention, National Allied, New Orleans.

Mrs. Chas. Brackett Dies

Elizabeth Barrows Fletcher (Mrs. Charles) Brackett, wife of the Paramount producer and writer, died Monday night at her home in Bel Air, Calif. She was a writer and former staffer of the *New Yorker*. Survivors are her widower two daughters—Mrs. James Larmore and Mrs. Clifford James Moore; a grandson, James Matthew Larmore, a granddaughter, Victoria Brackett Moore, and a sister, Lillian Fletcher.

Soviets Sue Classics

Artkino, Soviet film distributing company in the United States, filed suit in the New York State Supreme Court last week attempting to prevent the picture, "Will It Happen Again," from using Soviet scenes. The suit was filed against Film Classics and charges the company has no legal right to incorporate any film footage made in Russia in the "Happen" film.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Day-Date Openings to Aid 'Regards' Premiere

A series of important key city day-and-date openings on 20th Century-Fox's "Give My Regards to Broadway" will complement the world premiere of the Technicolor picture at the RKO Memorial Theatre in Boston on June 16. The Boston premiere was set back from June 9 in order to launch the picture simultaneously over the country, taking full advantage of an intensive advertising and publicity campaign.

Day-and-date openings set for June 16 include the following cities: Seattle, Wash.; Cleveland, Ohio; Spokane, Wash.; Atlantic City, N. J.; New Bedford, Mass.; Lincoln, Nebraska; Kansas City, Mo.; Richmond, Va.; St. Paul, Minn.; Harrisburg, Pa.; Davenport, Iowa; Ft. Wayne, Ind.; Steubenville, Ohio; Cumberland, Md.; Des Moines, Iowa; Dayton, Ohio; Rock Island, Ill.; Buffalo, N. Y.; Washington, D. C.; Nashville, Tenn.; Tulsa, Okla.; Waterloo, Iowa; Lawrence, Mass., and Denver, Colo.

Tiger Tour Set as Stunt for 'Man Eater'

An extensive advertising campaign on their wild animal picture "Man Eater of Kumaon," to be highlighted by a nationwide "personal appearance" tour of the tiger which has the title role in the Universal-International release, is being planned by Frank P. Rosenberg and Monty Shaff, co-producers of the screen adaptation of the Jim Corbett book, it was announced by Rosenberg in New York last week.

First move will be to bring the tiger to New York by plane for the opening at the Winter Garden, scheduled for July 1. After that, the animal will make a tour of the United States in a special truck.

Rosenberg, formerly publicity director at Columbia studios, also plans a nationwide book tieup campaign, since the Corbett piece was a Book-of-the-Month Club selection and appeared in *Coronet* magazine.

U-I will hold a special invitational preview of the picture on June 15 for the membership of the Explorers Club.

Horwits in Hollywood For Studio Conferences

Al Horwits, Universal-International eastern publicity manager, is in Hollywood for conferences with U-I studio officials and to set final plans for the world premiere of "Tap Roots," Walter Wanger Production in Technicolor, which is to take place in Philadelphia during the Democratic National Convention.

While on the coast Horwits will also see a number of forthcoming U-I releases, including "Mr. Peabody and the Mermaid," "The Case Against Calvin Cooke" and others.

'Lulu Belle' Premiere

"Lulu Belle," Columbia drama presenting Dorothy Lamour in the title role and co-starring George Montgomery, will have its New York premiere at the Rivoli Theatre June 19.

'A Rose from Casanova'

The longer Manager Tom Wolf thought about Eagle Lion's "Adventures of Casanova," the more convinced he became that a rose for women patrons of the Roxy Theatre, Kansas City, Mo., would be a swell exploitation stunt.

So, with the cooperation of the Rose Marie Floral Shop, Wolf presented a rose to every woman attending on Saturday of the engagement. To each flower was attached a card with this copy: "A Rose for Madame from the Greatest Lover of All Time, Casanova."

The stunt, among others, increased the week's gross on the picture.

Dialog Between Showman and Son Forms Noteworthy Institutional Ad

"What was that man talking about, Daddy?"

That's the leading catchline of an excellent institutional advertisement used recently by Manager Frank Love, Jr., of the Tallchief Theatre, Fairfax, Oklahoma, to increase the public's interest in the attractions coming to his theatre and to boost the importance of motion pictures generally.

But let's get on with Love's dialog between a theatreman and his son:

"What man was that, Butch?"

"That man who said they don't make as good pictures as they used to."

"Oh, that man."

"Yes, and he said if it wasn't so cool and comfortable in your show, he'd just as soon stay home. But, Daddy, I heard you tell Mama that you'd gotten a letter from the home office telling about some brand new pictures they'd have for you to run that were really 'box-office.' Daddy, what's 'box-office'?"

"That means a picture's so outstanding that a lot of people will want to pay a lot of money to see it."

"Even that man who said they didn't make good pictures any more, Daddy?"

"Yes, Butch, even that man."

"But how's he going to know you have a bunch of good pictures if he doesn't go to the show to find out?"

"Well, Butch, I guess it's up to us to do everything possible to let that man know we really have the pictures coming he'll want to see. For instance, I've ordered some special screen advertising; we've put up a special display in the lobby; and I'm using some extra space in the newspaper to tell our patrons about the swell lineup of pictures we have booked for June."

"But, Daddy, are the pictures really swell?"

"Yes, Butch, we have every reason to believe that this is going to be the greatest spring-summer movie season we've had in years. For instance, during June we have such sensational hits booked as 'Voice of the Turtle,' 'Four Faces West,' 'Good News,' 'Song of the Thin Man,' 'The Bishop's Wife,' 'Louisiana,' 'Duel in the Sun,' 'Nightmare Alley' and 'Fury at Furnace Creek.' We have also have a Men's Burlesk Bathing Revue scheduled for the 8th on the stage."

"I've got an idea, Daddy. Why don't we go buy that man another cup of coffee and I'll drink another coke and we'll tell him about all the good pictures he'll be able to see next month?"

"That's a good idea. And always remember, Butch, THERE'S NOTHING WRONG WITH SHOW BUSINESS THAT GOOD PICTURES WON'T CORRECT!"

And so ends Love's swell institutional message. But it can be the beginning for thousands of other showmen who seek an effective method of impressing the public with the quality of their forthcoming attractions. Love has led the way —will you follow?

Five-Foot Cutouts

An attractive front for Warner Bros.' "April Showers" was made by Manager Reynold Wallach of Schine's Strand, Cumberland, Md., by cutting out and mounting the five-foot pictures of the film's stars from the 24-sheet, mounting them on cardboard and placing them on the top and to the front of the marquee, with title letters from the same poster just underneath the figures.

'Shaggy' World Premiere Is Held in Denver

With leading lady Brenda Joyce, Shaggy, the dog, and guest star Martha Vickers in attendance, as well as Co-Producer Bill Pine, world premiere of "Shaggy," Pine-Thomas production in Cinecolor for Paramount release, was scheduled for Friday (11) at the Denham Theatre in Denver.

An extensive publicity campaign began last weekend, with the Denver *Post*, Rocky Mountain *News* and all radio stations giving full support to the opening. The *News* is running a nine-day contest with six of Shaggy's pups, flown to Denver from Hollywood, as prizes for the best letters written by children on "Why I Want Shaggy's Pup."

The Hollywood group was to arrive a day ahead of the premiere for press and radio interviews, and were to appear at three shows at the Denham on opening day. "Shaggy" will go into national release immediately after the Denver premiere.

'Canon City' Premiere

"Canon City," Eagle Lion film about last winter's prison break at Canon City, Colo., will be held in that city early in July, it was learned in Denver this week. M. R. Austin, EL Denver branch manager, is handling the advance details.—DE.

Talent Contest, Stassen P. A. Spurs Premiere of 'Prairie'

A special campaign administered by Matt Freed, general manager for Robert L. Lippert's Theatres, was utilized for the recent world premiere of Screen Guild's "The Prairie" at the Craterian Theatre in Medford, Ore.

Highlight of the campaign was a talent contest sponsored by the Medford *Mail Tribune* and radio station KYJC. Contest was open to every boy and girl, man and woman, and the rules were simplified as much as possible. Photographs were to be submitted for judging by a selected committee made up of the police chief, fire chief and radio manager.

Edward Finney, who produced the picture, came to Medford a week in advance to help arrange the competition. His offer to give the winner a part in one of his forthcoming productions was based on his belief that new faces are necessary for the industry. There are four newcomers—Russ Vincent, David Gerber, Jack Mitchum and Fred Coby—in "The Prairie."

As a result of the contest, the picture enjoyed a sustained buildup by both the newspapers and leading radio station, and interest was maintained throughout the run of the picture.

Finney appeared before the student bodies of four public schools and his addresses stressed the immortal character of James Fennimore Cooper's works, his times, and the family values of his stories.

Juvenile Delinquency

Finney also spoke before a meeting of the Medford American Legion, Rotary Club and PTA, dwelling on juvenile delinquency problems and their solution by good reading interest in books like Cooper's and "Americanism" films like "The Prairie."

Tieups with the public libraries were arranged, with stills and attraction cards planted, along with the lists of available books by and about Cooper.

Oldtimers in the area were contacted for stories about the early pioneers who helped settle and organize the Rogue River Valley section. Stories were reproduced in the newspapers. Some contributed interesting historical pictures and display material for lobby exhibit.

A special section of the Sunday papers displayed pictures of the oldtime landmarks of the Rogue River area covering buildings, homes, banks and stagecoach stops, tieing-in with a layout of "Prairie" stills and a feature story paralleling Medford's story of its early days with conditions portrayed in the picture.

Harold Stassen, presidential candidate who made a personal appearance in Medford, was given the signal honor of having the opening performance dedicated to him. He appeared at the theatre and posed for special pictures (*see cut*). Usherettes, dressed for the occasion in western outfits, sported huge badges announcing the world premiere showing.

Newspaper teaser ads broke five days before the opening in local and surrounding communities. Special spot announcements were used on the radio in adidtion to the regular newspaper campaign.

The "leg-work" paid off as the picture opened to 75 per cent over the average Wednesday opening and maintained a 27 per cent over average business for the balance of the run. Business was good despite, almost unbeatable competition by a carnival, circus, school track meet, professional baseball games, local Civic Theatre Group presentation and final school examinations.



NEW KIND OF P.A. Ordinarily Hollywood luminaries are present for a world premiere, but in the case of Screen Guild's "The Prairie," which made its bow recently at the Craterian Theatre, Medford, Ore., the guest of honor was Harold Stassen, Republican presidential candidate. Opening performance was dedicated to the former Minnesota governor by Matt Freed, general manager of Robert L. Lippert Theatres in Medford. Usherettes wore special western costumes with huge badges for the occasion.



DASHING FIGURE. They must have picked the handsomest man in town for this street ballyhoo in connection with the showing of Eagle Lion's "Adventures of Casanova" at the Strand Theatre, Altoona, Pa. Anyway, Manager George Long and EL Field Man Max Miller promoted the gentleman to dress in a flashy Casanova costume, with a sign on his back, and saunter around town. The crowds gathered . . . the girls sighed.

Pan-American Angle

With the action of Columbia's "To the Ends of the Earth" taking place in many countries, Paul Glase of the Embassy Theatre, Reading, Pa., promoted several Pan-American window tieups, and had a special theatre program filled with ads printed for distribution through both the Embassy and the Ritz theatres.

Oldtime Movie Program

Pension fund of the Fifth Avenue Theatre, Seattle, was upped considerably when Manager John Hamaker gave a two-and-a-half-hour program of oldtime movies and contributed the entire proceeds to the fund.

'Mama' Gets Hurry-up Campaigns in 2 Houses

Following "quick" bookings of RKO Radio's "I Remember Mama" at the Glove, Gloversville, N. Y., and the Pontiac in Glens Falls, Schine Managers F. K. O'Kelly in Glens Falls and assistant Donald Sleight, and in Gloversville, House Manager Dick Moran and District Manager Lou Hart, hitched up their trousers and got to work on effective campaigns.

The Glens Falls campaign was centered mainly on two radio contests, one over WGLN to find the oldest mother in the county, and over WWSC to find the oldest Gold Star mother in Glens Falls. A number of gifts for each were promoted from the merchants. These were presented to the winners at the Pontiac during a half-hour broadcast from the stage at the opening show. O'Kelly and Sleight also tied up with a savings bank, arranged a full-page co-op ad and a number of merchant window displays.

Selling Angles in Gloversville

Hart and Moran set up a similar campaign for "I Remember Mama" in Gloversville. With the local radio station they set up a search for the oldest mother in Fulton County, contest running for more than a week. On the opening night the winner was presented with gifts promoted from a local appliance store and from a jeweler, after which she was the guest of a prominent restaurant for dinner. Hart and Moran arranged for a local photographer to make a portrait of her and with a florist to donate flowers. The merchants further cooperated in plugging the contest by taking additional radio time.

First Negro Roadshow To Premiere on June 20

World premiere of the first Negro roadshow, "The Betrayal," a three-hour feature produced by Oscar Michaud, will take place at the Mansfield Theatre in New York on June 20 and will play thereafter on a two-a-day policy, it was announced this week by R. M. Savini, president of Astor Pictures, which is releasing the film. The picture will also be roadshown elsewhere, Savini said.



WINDOW TIEUP. When Warners' "April Showers" played at the Stanley-Warner Mastbaum Theatre in Philadelphia, a tieup was made with Snellenberg's department store for this attractive window display which not only boosted the picture but also stimulated sales for "April Showers" Toiletries.



means business!



"product, prestig



In the first five months of 1948, 20th Century-Fox pictures made the list of Motion Picture Herald Boxoffice Champions a total of NINE times...far more than any other company! This record for consistency in boxoffice achievement is matched only by the record number of awards and honors heaped upon the company's attractions during the past year, climaxed by the Academy Award to "GENTLEMAN'S AGREEMENT" as "The Best Picture."

In Product, Prestige and Boxoffice —the three essentials for any theatre's success—20th Century-Fox will continue to lead the industry during the coming season.

Typical of the outstanding attractions for which the entire industry looks to 20th are: . . . . . .

...nd boxoffice...

GENTLEMAN'S AGREEMENT



Unprecedented in business and acclaim! Gregory Peck, Dorothy McGuire, John Garfield in the Academy Award film! Directed by Elia Kazan. Produced by Darryl F. Zanuck.

THE IRON CURTAIN



Making headline news and boxoffice history across the nation! Dana Andrews, Gene Tierney. Directed by William A. Wellman. Produced by Sol C. Siegel.

GREEN GRASS OF WYOMING



Romance! Adventure! Racing thrills! Peggy Cummins, Charles Coburn and Robert Arthur. Directed by Louis King. Produced by Robert Bassler. Magnificently photographed in Technicolor.

GIVE MY REGARDS TO BROADWAY



June 16th, the Industry's regards to 20th right across the nation for the day-and-date premiere of "The latest of the sparkling filmusicals for which 20th is justifiably celebrated!"—*Boxoffice*. Color by Technicolor!

THE STREET WITH NO NAME



Adapted from the files of the F.B.I.! With Mark Stevens, Richard Widmark (The laughing killer of "Kiss of Death") and produced with the real-life impact of "Boomerang!" and "Call Northside 777"! Directed by William Keighley. Produced by Samuel G. Engel.

ESCAPE



John Galsworthy's great suspense drama! Starring Rex Harrison and Peggy Cummins. Directed by Joseph L. Mankiewicz. Produced by William Perlberg.

THE WALLS OF JERICHO



Boxoffice power! 4 big stars! Cornel Wilde, Linda Darnell, Anne Baxter, Kirk Douglas! A best-selling novel! Directed by John M. Stahl. Produced by Lamar Trotti.

DEEP WATERS



Dana Andrews, Jean Peters, Cesar Romero, Dean Stockwell and Anne Revere. From the best-seller "Spoonhandle" read by millions in Reader's Digest. Directed by Henry King. Produced by Samuel G. Engel.

THE SHAMROCK TOUCH



Tyrone Power, as an adventurous foreign correspondent, starred with Anne Baxter! Filmed in Ireland and New York! Directed by Henry Koster. Produced by Fred Kohlmar.

THAT LADY IN ERMINE



Betty Grable! Douglas Fairbanks, Jr.! A romantic comedy with plenty of singing, dancing and Technicolor! Betty's first since "Mother Wore Tights"! Directed and Produced by Ernst Lubitsch.

MARTIN ROME

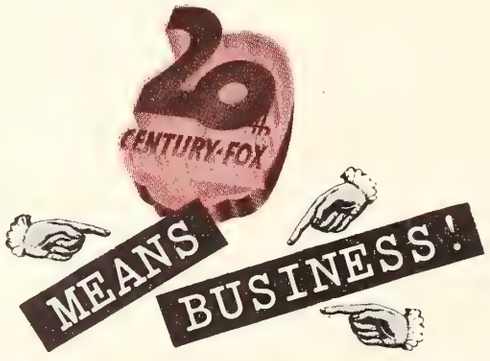


Filmed with that famous 20th realism right in the heart of New York City. Victor Mature, Richard Conte. From a novel by Henry Edward Helseth. Directed by Robert Siodmak. Produced by Sol C. Siegel.

UNFAITHFULLY YOURS



One of the most unusual comedy romances of the year! Rex Harrison and Linda Darnell with Rudy Vallee and Barbara Lawrence! Written, Directed and Produced by Preston Sturges.



Horse and Buggy, Midget Autos Exploit 'Big City'

For MGM's test engagement of "Big City" in Harrisburg, Pa., Manager Sam Gilman made full use of the title, sent a horse and buggy through the streets to ballyhoo it, bannered midget Playboy autos, made full use of radio and engineered a number of tieups. He was aided in his promotion by his assistant, Bill Blankinship, and MGM Exploiteer Ed Gallner.

Public interest in the street balyhoo was about evenly divided between the horse and buggy, driven by two theatre employes in farmer get-ups, and the midget autos. Buggy was bannered back and sides with copy about "just came in for a visit to the Big City," while the banners on the Playboy autos read: "It's the biggest little car on the market—See 'Big City'," etc.

A juke box was set up in front of the theatre with passersby invited to play any of the accompanying records free. Most of the tunes were plattered by MGM Records. A photo of Margaret O'Brien sitting on a fire plug was blown up into six-foot cutouts and placed in front of the theatre and on a street corner with this copy: "How about joining the fun in the Big City," etc.

For a week prior to playdate all patrons giving $5 bills to the cashiers to pay for tickets received as part of their change a dollar bill in a cellophane bag imprinted: "This dollar is more than enough for a million dollars' worth of entertainment when you see the Big City."

"Big City" heralds were stuffed in all bundles delivered by the Arcade Laundry, which serves the theatre, and by Green's Card Shop. During the final week the heralds were distributed at the theatre at program "breaks." WKBO and WHGB disc jockeys plugged the film's tunes and offered guest tickets to studio audience participants. Music stores and counters, hotels and 10-cent stores featured displays.

'Mickey' Premiere in Moline, Ill., on June 22

World premiere of Eagle Lion's Cinecolor "Mickey" will be held June 22 at the Le Claire Theatre in Moline, Ill., followed by an engagement starting the next day at the Paramount in Des Moines. Both openings will be attended by a large contingent of Hollywood stars headed by Lois Butler, youthful singing star of "Mickey."

Arthur Jeffrey, EL exploitation manager, has been in Des Moines and Moline conferring on premiere plans and campaigns with a premiere committee consisting of Bert Stolpe, promotion and public relations director for the Des Moines *Register and Tribune,* who is vice-chairman of both Des Moines and Moline celebrations; Ralph Branton, Tri-States Circuit executives; W. A. Marlin, BMI (Broadcast Music, Inc.) representative for the mid-west; and Milt Overman, EL field exploitation representative.

Immediately following the Moline and Des Moines openings, "Mickey" will open a series of day-and-date engagements at more than 120 major key-city circuit and independent houses in Iowa and Illinois, including top theatres of the Tri-State Circuit.

'Nais' Premiere

Marcel Pagnol's "Nais" will have its American premiere at the Sutton Theatre, New York, June 15. The French picture is distributed by Siritzky International.



HORSE AND BUGGY ballyhoo was used by Manager Sam Gilman of Loew's Regent, Harrisburg, Pa., to call attention to MGM's "Big City." Copy on sign: "Just came in for a visit to the 'Big City' at Loew's."

Newsboy Radio-Movie Quiz Hub 'Silver River' Stunt

A musical movie quiz over radio station WMEX was conducted by Warner Bros.' Art Moger, field man in the Boston territory, in connection with the Boston *Daily Record* newsboy's radio broadcast, to promote the showing of the Warner picture, "Silver River," at the Metropolitan Theatre, Boston.

Newsboys correctly answering the questions received a silver dollar sent from Silver River, Colo., scene of the picture, by Stars Errol Flynn and Ann Sheridan. All the contestants received tickets for themselves and their parents to see the picture.

A cowboy hat, autographed by Errol Flynn and similar to the one he wore in the picture, was presented to Charles Mungie, circulation director of Hearst's Boston newspapers, for his outstanding work in establishing a newsboys' youth-building program.

Reade Sets Campaign For Louis-Walcott Fight

Anticipating a lonely night for theatre managers on June 23 unless they can induce fight fans to see or hear the bout in their showplaces, the Walter Reade Theatres have mapped a special exploitation campaign for the Louis-Walcott fight.

Exploitation handbooks have been prepared for each house manager, outlining plans for the seven houses already equipped with television lounges to publicize their facilities, and directing all other houses to tie-up with local dealers to borrow either television sets or console radios for the night of the fight.

The brochure outlines special lobby and newspaper advertising, the use of trailers, and urges managers to woo patrons with the campaign slogan, "Don't Stay Home For the Big Fight, See It At Our Theatre." Contests to whip up additional patron interest are also suggested.

The Reade organization is also planning a similar campaign to stress coverage of the Presidential conventions in Philadelphia in June.

Cities Set Dates on Blandings Houses

Selznick Releasing Organization's promotion on "Mr. Blandings Builds His Dream House" neared its climax this week as builders and furnishers in a number of major American cities reported the dates of completion of the Blandings Dream Houses in their areas. Over $70 million is expected to be raised for various U. S. charities through the campaign. All openings will correspond with the release of the film in that area.

First Blandings Dream House to be completed opened last week in New York, followed by the Los Angeles house, June 7. Other openings: Detroit, July 1; Portland, mid-June; Cleveland, August 15; Pittsburgh, July 4; Bakersfield, Calif., July 1; Boston, late June.

Turner Adapts Promotion Campaigns To Special Events, Reaps Benefits

A showman who adapts his promotion campaigns to special events is Arthur Turner, Eugene, Ore. city manager of Western Amusement Co.

For Mother's Day, when Universal-International's "Black Bart" was the bill, Turner tied up with the Eugene *Register-Guard* in extending an invitation to all local mothers over 65 to be special guests at the Sunday afternoon performance. Additionally, he held a "Mother's Day Registration" to select the oldest and youngest mothers and the mother of the most children.

On the Wednesday preceding the Sunday show the *Register-Guard* ran a special story on the "registration," carrying an entry blank for readers' nominations of mothers they believed fell in any one of the three classifications. That newspaper followed up with another story on Thursday and a third in its Sunday issue. Free transportation for the mothers was promoted by Turner from a Eugene taxi company. He also promoted two dozen red roses from a florist and two pound boxes of candy from a candy shop which were presented to the oldest and youngest mothers and the one with the most children at stage ceremonies. The oldest Eugene mother was 84. A visiting mother, 87, from New Orleans, and the mother of the most children, was an additional guest.

Radio station KASH plugged the search for mothers every day for a week in advance. Turner wrote a special letter to all members of the Heilig Birthday Fan Club, inviting all members to bring their mothers to the Saturday performances. By showing their club membership card and buying a ticket for themselves, their mothers were admitted free.

When Turner learned that the Disabled American Veterans wished to get extra advertising for its Kiddie Karnival for the benefit of disabled veterans, he tied up with them for a "Diaper Derby" on the stage of the Heilig for Saturday evening at which "20 nervous daddies" were to diaper "20 squirming babies." The daddy contestants were from among those who had children entered in the disabled veterans' Kiddie Karnival. Turner advertised the "derby" through a slide on the screen daily for a week in advance and through a 30x40 lobby board and spot radio announcements five days in advance. The *Register-Guard* cooperated through a gratis announcement of both the diaper derby and the Kiddie Karnival on its Sunday amusement page, giving in detail the five rules governing the diapering contest.

Clean-Up Drive Potent Angle In 'Sitting Pretty' Campaign

The Junior Chamber of Commerce of Flushing, L. I., was designated by Queens Borough President James Burke to head the "clean-up, paint-up" drive in connection with the borough's Golden Anniversary beautification program. The young men of that organization, who have been very helpful in community activities, selected as general chairman to coordinate the entire drive, a man who has shown himself interested and active in community matters, Sol L. Sorkin, who is also active and interested in the management of RKO Keith's theatre in Flushing and in promoting its bookings.

Program Extended

Twentieth Century-Fox's "Sitting Pretty" was one of the theatre's bookings falling within the period (which was extended almost through May) of the drive, and it was decided to tie in the title of the film with the drive and to use this slogan: "You'll be Sitting Pretty if you—clean-up, spruce-up, paint-up with the North Shore," the program by that time having been extended to include Bayside, College Point, Whitestone, Malba and Rozewood-Utopia.

Form Broom Brigade

Sorkin threw himself wholeheartedly into the clean-up activities, not neglecting the opportunities to align it with RKO Keith's and "Sitting Pretty." A broom brigade from the Flushing and Bayside HI-Y Councils was formed and armed with brushes and brooms (and not forgetting signs), literally cleaned up the streets. To keep the enthusiasm at high pitch, essay and poster contests were held in all the high schools in the area, with the heads of departments and the teachers all cooperating.

Three hundred 14x22 cards, with the "clean-up—spruce-up" and "Sitting Pretty" copy, were posted by the HI-Y Council members on lamp posts, store windows, bus terminals, Long Island railroad stations, on taxi cabs and many other conspicuous spots. A number of the window displays were outstandingly attractive. Block parties were held and the newspaper gave stories and pictures to the drive.

Prizes to Winners

Sorkin, long in advance of the "Sitting Pretty" playdate, placed a 40x60 board tieing up the feature with the clean-up drive in front of the theatre. He also awarded prizes to the winners in the high schools' 250-word essay contests on "How the North Shore Can Be Beautified." Awards consisted mainly of hand bags, pearl necklaces and pen and pencil sets donated by the Flushing Merchants Association. Contest judges were George F. Parks, chairman of the English department of Queens College, and members of the Douglaston Art League.

In addition to various borough bureaus of Queens, departments of the state and of New York City cooperated, as did 100 local community, trade, fraternal and youth groups.

Almost Made Walls Bulge

Presentation of awards on the stage of RKO Keith's brought out an audience that all but made the walls bulge.

Yes, community service, with its resulting goodwill, also pays off materially.





CONTEST WINNERS, BROOM BRIGADE IN 'CLEAN-UP' DRIVE. Top photo shows winners of the high schools essay contest on subjects relating to the "Clean-Up, Spruce-Up" campaign, sponsored jointly by RKO Keith's Flushing Theatre and the Flushing, N. Y. Junior Chamber of Commerce in a tieup with 20th Century-Fox's "Sitting Pretty." That genial gentleman is Manager Sol Sorkin, who was selected as general chairman to coordinate the entire drive. (Swell example of exhibitor being active in community affairs.) Bottom photo shows the broom brigade from the Flushing and Bayside Hi-Y Council at work on Northern Boulevard at Main Street, as part of the activity in connection with the campaign.



WINDOW TIEUP. One of the window tieups on 20th-Fox's "Sitting Pretty" and the Flushing, N. Y., "Clean-Up, Spruce-Up" drive, is shown above. Campaign was sponsored jointly by RKO Keith's Flushing, whose manager, Sol Sorkin, was general chairman, and the Flushing Junior Chamber of Commerce.

Star's P. A. Spearheads 'Forest' N.Y. Campaign

Actress Ann Blyth spearheaded the promotion campaign which Universal-International developed to help launch the world premiere of "Another Part of the Forest," at the Rivoli Theatre in New York. Many of the promotions were national in scope and will benefit exhibitors when they play the film.

Radio was used heavily during the three-week advance campaign, with Miss Blyth appearing on many of the leading network programs originating in New York.

An unusually heavy publicity campaign, centering around Miss Blyth, also marked the activity backing the premiere. In addition to being interviewed by national syndicate representatives, she posed for color shots for the New York *Sunday News* and *American* magazine. She was interviewed by the *News*, the *Sun* and the *Post* as well as seven fan magazines.

Miss Blyth cooperated in many local civic events during her visit to New York. She appeared at the General Post Office to buy the first stamps dispensed by the new Post Office vending machine; she was selected New York City Poppy Girl and sold the first poppy to Mayor O'Dwyer; she appeared in New York City's Loyalty Parade and was photographed with the Mayor; she helped raise funds for the American Overseas Aid-United Nations Appeal for Children by auctioning off hats at the Rivoli; and she went to Brooklyn to help launch that borough's participation in the American Cancer Society's Drive.

In addition, the star made appearances at the Rivoli on opening day and also participated in several promotions involving that theatre.

Ads on Building of Dream House Exploit 'Blandings'

Display ads on the progress being made on the building of a "dream house" in the Country Club Plaza District placed in newspapers by the J. C. Nichols Co., realtors and developers of the area, are drawing the attention of the public in Kansas City, Mo., to the coming Selznick picture, "Mr. Blandings Builds His Dream House," although the film will not be shown until some time in August. It is held doubtful that the "dream house" will be completed by film's playdate.—KC.

Some Away-from-Theatre Stunts Used by Lofthus

Away-from-the-theatre exploitation stunts are considered by Manager Norman W. Lofthus of Warners' California Theatre, Santa Barbara, Calif., among the most effective ideas for bringing coming attractions to the attention of his public. Among recent instances of this type of exploitation are the following stunts:

Columbia's "Relentless"—A press book ad showing three figures of the same height, though perspective made the one farthest away look the tallest, was used for a small table card with plugging copy on the front. These cards were placed on the tables of every restaurant and tavern in Santa Barbara and remained there for a five-day period.

Paramount's "I Walk Alone"—Lofthus prepared a "Wanted" herald with cuts of Burt Lancaster and Lizabeth Scott which he used for general distribution and as a tack card. Copy also plugged the "Reward in thrills and action" for all those who would see the film.

Paramount's "Saigon" — A "stage money" street giveaway bore this imprinted copy; "130 million people have a YEN for Alan Ladd in 'Saigon'." Small cuts of the stars with their names appeared in the upper corners and name of theatre at the bottom.

RKO's "Night Song" and Universal-International's "Black Narcissus"—As a "come-on" stunt for this dual bill, Lofthus utilized a giant postcard containing his personal recommendation of the two films as a "motion picture experience to top all others" and one to "touch and reawaken emotions."

Mayor Buys First Ticket To 'Expectations' Benefit

Getting the mayor of Van Wert, Ohio, to buy the first ticket to benefit showing of Universal-International's "Great Expectations" for a local organization won Manager Joe Burns of Schine's Van Wert, a two-column picture in the local paper showing the mayor with the house manager and chairman of the sponsoring organization.

Women members of the benefitting organization mapped the entire city off into districts and covered nearly every home, selling tickets. Many merchants were induced to buy tickets for their employes. On Saturday a booth was set up on the main street, with a public address system where the ticket sale was continued. The organization paid for and placed 50 window cards. The high school English teacher gave book report credit to any of her pupils who made a report on the film. The local newspaper bought tickets for all of its carriers.

University Prom Tieup By Lentz in Akron

The Junior Prom at Ohio University, Athens, O., is a social event at which a king and queen are chosen. Manager Fred Lentz of Schine's Athena, arranged for a presentation of all the candidates on the stage of his theatre, with a college boy emceeing and two college bands furnishing music.

On the night of the presentation, the college fraternities and sororities paraded on the main street, ending at the theatre. Lentz plugged the event with a large lobby display of pictures of the candidates. Interest was widespread and brought out an attendance that paid off handsomely.



'COME WITH ME' . . . Street ballyhoo for the showing of Universal-International's "Casbah" at the Park Theatre, Tampa, Fla., consisted of two costumed girls (above), who passed out throwaways. Credit Manager Elmer Hecht.

Full Color Page of Star Exploits 'Bishop's Wife'

Ivan Ackery, manager of the Orpheum, Vancouver, B. C., in his campaign for RKO's Sam Goldwyn production, "The Bishop's Wife," promoted a full-page color of Loretta Young in the daily Provincial newspaper on the opening day. Ackery also distributed more than 6,000 photograph cards in front of the theatre two weeks in advance. Three thousand office memo reminders to see the picture were also distributed.

Ackery obtained, in advance, writeups by newspaper columnists with pictures; conducted a teaser ad campaign in all the newspapers; obtained two interviews over a coast-to-coast network, live flashes over three stations; a ballyhoo seat gag at a main street intersection; four large windows in the bigest department stores; and held a screening for newspaper and radio men and their wives at the opening.

Promotes 200 Roses

Louise Cotter, RKO Brandies, Omaha, promoted 200 roses for the first 200 ladies to see Columbia's "The Mating of Millie."

O'Rear's Bang-Up Rush Job Promoting 'Fuller'

With Columbia's "Fuller Brush Man" booked into the Colonial, Harrisburg, Pa., on less than 24 hours' notice, Manager Jack O'Rear, aided by Columbia Exploiteer Milt Young, jumped into their exploitation harnesses and pulled in an outstanding rush promotion job.

One high spot of the campaign was a radio contest in which listeners were asked to describe the various uses for Fuller brushes in the homes. Writers of the first 25 letters received two Fuller brushes as gifts and two passes to see the picture. The Fuller Brush Company contributed 200 brushes for presentation to the first 200 women who attended the opening matinee. The gifts were plugged through newspaper ads and signs on the boxoffice. Calling cards, containing photos of Red Skelton, and actual brushes in miniature, were passed out by theatre personnel.

The Fuller Brush salesmen in the area distributed doorknob hangers on their regular routes. The hangers informed customers that the salesman had called and would return; on the other side of the card, the name of the film, theatre and playdate were listed. An unusually heavy newspaper ad campaign and numerous radio spot announcements spread information of the sudden booking.

Owing to a sudden cancellation of a previous booking, O'Rear and Young had from 11 A.M. to 5 P.M. of the day before the opening to lay out their campaign. The film opened strong despite the circus, Aqua-Parade and strong attractions in other theatres.—HAR.

Lux Canada Campaign

Lux Soap will run advertising campaigns in Canada featuring Bette Davis, with credit to "Winter Meeting"; Jane Wyman, crediting "Johnny Belinda," and Janis Paige, with credit to "Romance on the High Seas."

Green for Horror

For a horror bill Manager Bill McDevitt of Century's Freeport, Freeport, L. I., placed green gelatin over the lens of the projection machine when the trailer went on, giving an eerie effect.



COLORFUL FRONT FOR REALART COMBINATION. Realart Pictures' reissue combination of "Corvette K-225" and "Wings Over Honolulu" was given a colorful and attention-getting front display at the New Amsterdam Theatre in New York. Note how the display, created by Murray Le Boss, who operates the house, blends the principal selling elements of the two pictures into a single eye-catching unit.

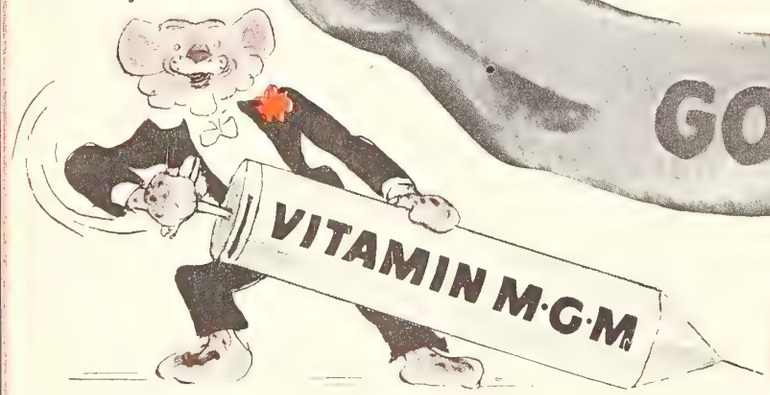
HORSE SHOES?

(Give 'em back to the horses!)

You've got plenty of GOOD LUCK when you've got VITAMIN M-G-M!

FLASH!

"It's so good for the entire industry."



GOOD LUCK

LUCKY LINE-UP!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" (*Technicolor*). MICKEY ROONEY, GLORIA De HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" (*Technicolor*). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" (*Technicolor*). ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

IRVING BERLIN's "EASTER PARADE" (*Technicolor*). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" (*Technicolor*). WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" (*Technicolor*). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

OTHER PREVIEW
AND STILL THE
HITS COME!

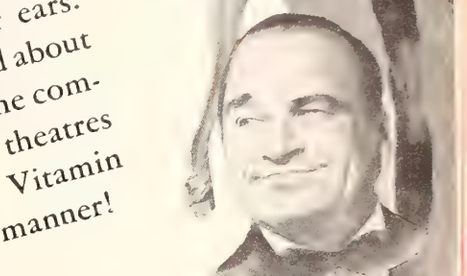


"A DATE WITH JUDY" IS AN AUDIENCE GOLD-MINE!

When it was sneak-previewed in California last week, we couldn't believe our ears. Such an ovation! You'll hear it talked about everywhere. See it for yourself at the coming gala Trade Shows, to be held in theatres with audiences. Another great Vitamin M-G-M hit in the "Easter Parade" manner!

★

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL ELIZABETH TAYLOR • CARMEN MIRANDA XAVIER CUGAT and his Orchestra ROBERT STACK • Color by TECHNICOLOR Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aleen Leslie • Directed by RICHARD THORPE Produced by JOE PASTERNAK.



GOOD LUCK

Which is America's No. 1 hit today? Which picture in its first 75 engagements is the talk of the nation? Yes, it's

"HOMECOMING"

Gable-Turner Wow!

GOOD LUCK

Isn't it Wonderful?

"THE PIRATE"

(4th big week)

had the second highest all-time M-G-M gross at Radio City Music Hall for first 2 weeks. Judy Garland, Gene Kelly! Technicolor, too!

GOOD LUCK

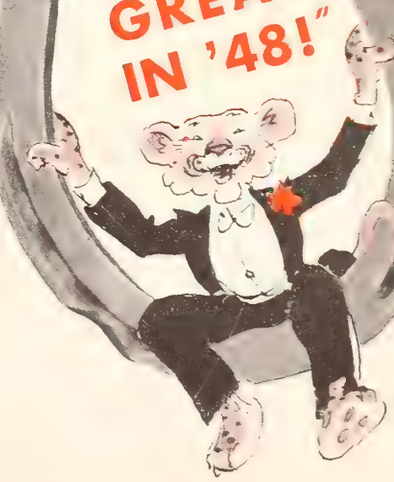
What an attraction for Summer!

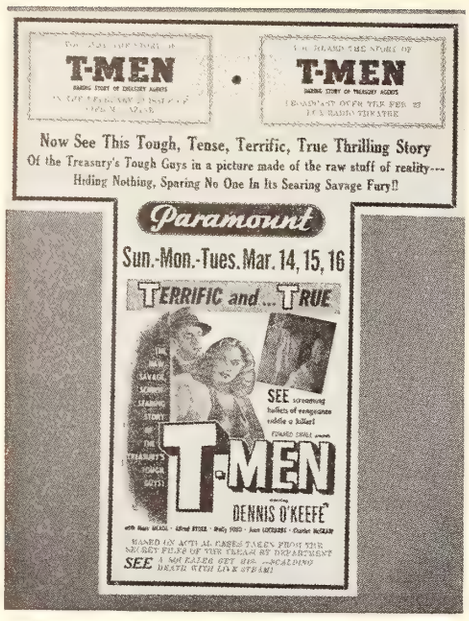
"ON AN ISLAND WITH YOU"

is packed with musical joy and Technicolor beauty! Stars! Romance! Fun!

GOOD LUCK

"M-G-M GREAT IN '48!"







DONE TO A 'T.' Leave it to Manager Dick Peffley of the Paramount Theatre, Fremont, Ohio, to create the novel, talked-about T-shaped herald shown above on Eagle Lion's "T-Men." And while we're on this "T"' angle, note the terrific lobby display in the photo at right—one of the best we've seen in connection with "T-Men" exploitation.

Personalized Approach by Peffley in Fremont Keeps Theatre Before Public

A personalized approach by the manager of a theatre is often most fruitful in results, and Manager Dick Peffley of the Paramount Theatre, Fremont, O., is an exhibitor who believes in getting and keeping in touch with his public, as STR readers should be aware from previous accounts of his promotional activities.

A recent example is his campaign for United Artists' "Carnegie Hall" in which he sent a personal letter to each member of the Fremont Concert Association and other music lovers. In the letter he arranged in three rows of small rectangles the names of 18 famous singers, musicians and pieces of music to be heard in "Carnegie Hall," and went on to tell recipients that if they paid to see the 18 musical events in the film they would have to spend at least $35, but that in the picture coming to the Paramount the only charge was the regular price of admission. Letter concluded with this paragraph:

'One of the First'

"We hope you will be one of the first in Fremont to enjoy 'Carnegie Hall' and that you will then recommend it to many others who are seeking the most worthwhile screen entertainment and good music." Peffley reports that such personalized letters on large musical films have paid handsome dividends.

For Eagle Lion's "T-Men," Peffley constructed a large letter T, about nine feet tall, in the lobby and decorated all four sides of the stem of the T and the crosspiece with stills and poster cutouts on the production. The gigantic T stood in the center of the lobby for 10 days in advance; during the film's run it was placed on the sidewalk in front of the theatre. In both positions it attracted an unusual amount of attention and favorable comment.

Illuminated 24-Sheet

Additional "T-Men" promotion included distribution of 1,000 throwaways; newspaper use of an ad in which readers were to detect the counterfeit "T-Men" bill out of four shown; a lighted 24-sheet in the center of town. Peffley laid special stress on the fact that the story of "T-Men" appeared in *Life* and was broadcast on the Lux Theatre program, and on the further fact that the production had received a special award from *Parents' Magazine*.

A stunt with a humorous angle that caught the fancy of the public was a throwaway card on Paramount's "Albuquerque." For this he tied up with the manufacturer of a local Christy safety razor blade which donated 1,000 of the blades, ready wrapped. Peffley pasted these on a card which bore in the upper righthand corner a small head of George "Gabby" Hayes with full, free-flowing beard. Next to the head was this message: "Whether you have a one-day growth, or a beard like 'Gabby' Hayes, star of 'Albuquerque,' a Christy blade will give a clean, easy and comfortable shave." Theatre ad appeared on the lower half of the card.

Peffley's friendly standing with newspaper editors resulted in a front-page announcement of the fact that he had booked 20th Century-Fox's "Gentleman's Agreement" on the day following announcement that the film had won several awards from the Academy of Motion Picture Arts and Sciences. Newspaper announcement, written by the editor, started off: "It doesn't take Dick Peffley long to capitalize on a lot of free Page one publicity."

He Man-She Woman

With Eagle Lion's "Caravan" and "Blonde Savage" as a dual bill, Manager Tom Wolf of the Durwood Roxy Theatre, Kansas City, Mo., sought an unusual exploitation angle in his billing, and came up with "He Man vs. She Woman." Posters for "Caravan" were headed: "Here he is, girls," and for "Blonde Savage": "Here she is, men." Wolf worked the theme into his newspaper display ads, on the marquee and a special theatre front.

'Ends of Earth' Campaign Is Based on Film's Title

Gerry Wollaston, manager of the State Theatre, Harrisburg, Pa., based his campaign for Columbia's "To the Ends of the Earth," on the film's title, with an excellent payoff at the box-office.

Busses were placarded with signs advising the public to "take this bus 'to the ends of the earth' at the State." The Regal luggage shop promoted its sales by boasting that "our luggage will last 'to the ends of the earth'." Bowman's department store took a full-page cooperative ad declaring: "If you went 'to the ends of the earth,' you couldn't find better products." Caplan's Shop proclaimed: "We go 'to the ends of the earth' to get the finest drugs for our prescriptions."

As a lead-off publicity stunt, Wollaston screened the picture for narcotics and local enforcement officials; medical, dental and pharmaceutical representatives, all of whom praised the film and its story.

The U. S. Army recruiting service permitted Wollaston to place one-sheet posters on both sides of its seven recruiting boards in prominent locations. Poster copy: "Travel 'to the ends of the earth' for adventure with the army."

While there is no music in "To the Ends of the Earth," Wollaston used the recordings from the recently-released Dick Powell album as teasers, and placed spot announcements, with music, on two radio stations. Murphy's and Caplan's music departments used large posters. A thousand menus were imprinted with film copy for Murphy' luncheonette service.—HAR.

Green-Balloon Ballyhoo For 'Green for Danger'

Adhering to the color green in the title of Eagle Lion's "Green for Danger," Manager Lloyd M. Mills of the Midtown Theatre, Buffalo, N. Y., aided by EL Exploiteer Charles Baron, released 15 large green balloons in front of the theatre as a street ballyhoo. Each contained a pass for the theatre, good for any show during the run, for those who found the balloons.

Two weeks in advance, Mills mailed 3,000 postcards to lovers of symphony music, with a second mailing list addressed to 1,500 doctors on "The Story of Kenneth Randall, M.D.," showing along with "Green for Danger," with a postscript on the Eagle Lion feature.

Radio stations WBEN and WGR gave "Danger" spot announcements, and stories and stills or mats were placed with the Buffalo dailies, a Polish publication and 15 newspapers in surrounding towns.

2,000 Place Mats

Henry Scholl had 2,000 place mats imprinted with copy promoting Columbia's "Swordsman" playing the Capitol, Trenton, N. J., and placed them on the counters of the Woolworth store.

Title Teaser

Manager Bill Straub of Schine's Colonia, Norwich, N. Y. had the happy inspiration to use the puzzling title of 20th Century-Fox's "Scudda Hoo! Scudda Hay!" as a teaser card. Nothing but the title appeared on the cards which were placed in store windows, etc., a week in advance. They soon had customers asking merchants what the Missouri mule-skinner's lingo was all about. It proved a real curiosity teaser.

Radio Contests Highlight 'Ideal Husband' Selling

Local radio stations were rounded up by Sid Kleper and Norm Levinson of Loew's Poli College Theatre, New Haven, Conn., to conduct a series of contests in connection with the showing of 20th-Fox's Alexander Korda production, "An Ideal Husband." This radio phase highlighted a well rounded campaign on the picture.

Station WELI started a search for New Haven's "Ideal Husband" with clues being given over the air similar to the "Walking Man" contest, and winners received prizes donated by local merchants. Other features of the air promotion included a contest over WNHC on the subject "What Makes An Ideal Husband?"; a street broadcast through the facilities of WAVZ asking citizens for their "Ideal Husband" requirements; and a discussion over WYBZ in which Yale students argued the pros and cons of "Do College Men Make Ideal Husbands?"

A special tieup with the city's Bureau of Vital Statistics brought newspaper publicity and picture space when the theatre presented guest tickets to couples taking out marriage licenses during the playdate period. This was followed up by a search for "Ideal Husbands" at one of the large social events of the season.

Kleper and Levinson arranged for large window displays throughout town, and distributed 5000 lucky number bags with the winning numbers displayed in store windows and the theatre lobby.

For a street ballyhoo, three girls roamed the main thoroughfares carrying signs reading "It's Leap Year And We're Looking For Ideal Husbands" plus picture and playdate copy. Teaser cards imprinted "For Men Only" and "For Women Only" were also distributed calling attention to the engagement.

Advance work on the picture included contacts with the audio-visual departments of the New Haven schools for bulletin board and in-school posting based on Oscar Wilde's literary works; contacts for theatre parties with the Yale University Westminster Fellowship, a motion picture study group; and enlisting the aid of Women's Clubs, PTA's, and fraternal groups.

Marcks' Campaign Had 'Em 'Billing, Cooing'

The superintendent of schools and Parent-Teacher groups of Delaware, Ohio, agreed so eagerly to pass along information of the showing of Republic's "Bill and Coo" bird picture that they may be said to have been "billing and cooing" at the prospect.

At any rate, the superintendent allowed Manager Lou Marcks of the Schine Strand to post a herald on all school bulletin boards, making an exception to school rules, and the Parent-Teacher groups passed the word along to all members. A local music store displayed the title pages of the film's songs and the professor of dramatics at Ohio Wesleyan called the attention of his students to the construction of the "Bill and Coo" sets.

School-Paper Reviews

Manager Jack Hamaker of the Fifth Avenue Theatre, Seattle, made a play for music lovers, young and old, when RKO's "Night Song" was his attraction. He gave a special preview for music clubs and for the editors of school papers. The young critics wrote reviews which were carried in the morning daily's teen-age column.



'SENSATIONAL' HERALD. Capitalizing on the newspaper coverage of the picketing that marked the opening of 20th-Fox's "The Iron Curtain" at the New York Roxy, and also utilizing the Life magazine coverage, the advertising and publicity department of Walter Reade Theatres has created this "sensational" herald for use in exploiting the film in the circuit's houses.

Boosts Newcomer in 'Vengeance' Campaign

Jessica Tandy, who won stardom in Broadway's stage hit, "A Street Car Named Desire," received top billing in the campaign for the Universal-International film, "A Woman's Vengeance," over the picture's film stars in the campaign put on for it at the Alexandria Theatre, San Francisco, by San Francisco Theatres Divisional Director Irving M. Levin.

Special newspaper advertising layouts featured Miss Tandy as a "new star." Brochures emphasizing the strong story angle and the acclaim won by Miss Tandy in New York were distributed.

Beach Hotels Plug 'Ram'

James Ricci arranged with all boardwalk hotels in Atlantic City, N. J., to display special placards he had prepared on Columbia's "Sign of the Ram" when it played the Stanley Theatre at that resort. Rosa Schwartz's china shop also gave "Ram" an eye-arresting window display.

Boyle Turns on Heat To Exploit Two Films

Manager Joseph S. Boyle of Loew's Poli Broadway, Norwich, Conn., put on the heat in recent campaigns for MGM's "Homecoming" and 20th Century-Fox's "Iron Curtain." Promotion was extensive for both pictures and the attention they attracted was reflected at the box-office.

Lana Turner being a co-star with Clark Gable in "Homecoming," Boyle invited all residents of the town named Turner (it turned out there were not many) to attend the opening night performance.

A contest was arranged with the Norwich *Bulletin-Record* in which veterans were asked to write an account of their most thrilling "Homecoming" experience. A radio quiz show over station WNOC asked listeners how many pictures Gable has made since his own "homecoming" from the war. Special "Homecoming" window cards were spotted in dress shops and teaser cards placed in hotel mail boxes and in parked cars.

Highlighting the "Iron Curtain" promotion was a radio tieup in which station WNOC daily asked listeners of its "Man on the Street" program: "What interested you about 'The Iron Curtain'?" Same station gave the film spot announcements. Film's title in red letters was placed on the marquee during the run.

All Catholic churches in Norwich recommended "Iron Curtain" as a "must" on the day following the opening.—HFD.

Classified Ad Stunt Proves Worth for 'Union'

A stand-by exploitation stunt again proved its worth for Manager Joe Boyle of Loew's Poli Broadway, Norwich, Conn., who employed the classified ad page stunt for MGM's "State of the Union."

Boyle arranged with the Norwich *Record* to spread the names of a number of the town's residents, taken at random from the telephone directory, in the classified ads. A notation that persons who found their names listed in the section would get guest tickets by identifying themselves at the box-office got plenty of attention.—HFD.

Happy as Mickey Mouse

A tieup plugging RKO-Disney's "Fun and Fancy Free" was obtained by Manager Henry Josephick of the RKO Brunswick, Trenton, N. J., with the Food Fair Super Market for a guessing contest. The store's display consisted of boxes of Cheerios, blowups of scenes and characters and posters of "Fun and Fancy Free." Store's plug for the product it was pushing read: "Eat Cheerios daily and feel as happy as Mickey Mouse in 'Fun and Fancy Free'."

Political Rally Aids 'Union'

Theatres as well as hotels can profit from political rallies. Manager H. W. Reisinger of Loew's Theatre, Dayton, O., proved this. Two Republican presidential candidates, Stassen and Taft, were booked for speeches in Dayton shortly before the opening of MGM's "The State of the Union." Reisinger printed up a large supply of small heralds, red letters on yellow paper, headed: "How's the State of the Union? It's Great," proceeding into credit copy. These were distributed at both rallies.

He also tied up the Western Union to distribute heralds for three days prior to the film's opening and during the showing. Copy, on a miniature Western Union blank, read: "Don't write. Telegraph congratulations and best wishes to any 'State of the Union.' Send them by Western Union. See 'State of the Union' now at Loew's." Western Union used 30x40 blowups of "State of the Union" stills at its main office and its branch office in the Biltmore Hotel.

TRADE PRESS SAYS...

"ALTOGETHER TERRIFIC... AN ALL-OUT TREAT FOR ANY TYPE OF AUDIENCE."
—M. P. HERALD

"Belongs strictly in the 'can't-miss' category . . . Will have great therapeutic value for whatever it is that's ailing the boxoffice."
—DAILY VARIETY

"Skedded for top biz . . . certain to please every audience strata and send them away happy."
—FILM DAILY

"A formidable boxoffice magnet . . . every member of the family will want to see it."
—SHOWMEN'S TRADE REVIEW

"High-spirited musical blend of fun and fantasy . . . Assured appeal for all ages." *—M.P. DAILY*

"Should strike wide appeal . . . There's meat for all . . . Rates top credit."
—VARIETY

"Unreservedly recommended . . . Will deal out full satisfaction to every segment of the audience."
—INDEPENDENT FILM JOURNAL

"Probably the best musical variety show Disney has made, and should so record itself at the turnstiles."
—BOXOFFICE

"Should find plenty of popular appeal . . . Entertainment for all types of audience." *—THE EXHIBITOR*



WORLD
AT THE A

Gre

MEL



with these great b

ROY ROGERS · DENNIS D
FREDDY MARTIN · ETHEL SMITH
THE PIONEERS · THE DINNIN

Released thru RKO RADIO PICTURES

EMIERE ENGAGEMENT NOW

OR, NEW YORK— *and Terrific!*

Walt Disney's

ew TECHNICOLOR Song and Star Show

ODY TIME

Wonderful new Disney stars like "Pecos Bill," "Johnny Appleseed," 'Little Toot," "Sluefoot Sue," and others . . . in Disney's gayest world of laughter, melody, beauty and color.



© W.D.P.

fice names singing and playing 7 SONG HITS!

THE ANDREWS SISTERS · FRANCES LANGFORD

UDDY CLARK · FRED WARING AND HIS PENNSYLVANIANS · SONS OF

STERS · JACK FINA · LUANA PATTEN and BOBBY DRISCOLL

An STR Showmanalysis

(REG. U. S. PAT. OFF.)

Campaign Material for PARAMOUNT'S "Hazard"

GENERAL APPROACH: Comedy, with many hilarious angles and situations, of a girl who bets herself into matrimony on the turn of a card with a gambler, then welches and runs away. The gambler hires a private detective to bring her back. During a cross-country chase the sleuth and the girl fall in love. While bringing her back to the gambler, the detective wins the girl. The comedy angles are highlighted in the ads, exploitation, posters, accessories and publicity.

NEWSPAPER ADS: The 22 newspaper ad mats and the five one-column advance teaser ads are pointed to comedy and play up the "Hazard" idea by having the title on playing cards in practically all but the teasers. The latter are real teasers with bust portraits of Paulette Goddard, in a white dress, in various poses with the catchline: "High card wins me in" printed across her body and "Hazard" in large type underneath. The 22 regular ad mats play up portraits of Miss Goddard and Co-Star Macdonald Carey, often on playing cards, with a number of the larger ones showing comedy scenes in the film. Attention-getting catchlines, such as "Place your bets, gentlemen," "Imagine winning her on the turn of a card!" "High card wins me," etc., top the ads. A full pressbook page is devoted to a composite ad mat containing cuts and titles which the exhibitor can use in making up his own ads. Also available is a composite cartoon art mat for the same purpose.

DISPLAY MATERIAL: Black-and-white reproductions of the four posters strike the comedy note. The 24-sheet, with Miss Goddard falling down, one shoe flying off, makes an effective cutout for lobby and marquee. It has plenty of white space to set off the title, names of the stars and the bust picture of Carey at the right. Effective cutouts may also be made from the three- and one-sheets. Poster cuts are repeated in most of the accessories, particularly in the window card, one of the two 22x28 lobby cards and the two-color folder herald. Other available accessories are eight 11x14 stills, two displays and two banners.

EXPLOITATION: Campaign stunts to fit any situation are contained in the three-page exploitation section of the pressbook. There's a gag playing card for a giveaway; a three-column "confessions" type of package stuffer, fully illustrated, and suitable for a magazine page; a roulette wheel lobby stunt with ticket awards and chances to help local charities; guessing contest on the number of poker chips in a basket; merchant tieups; fire hazard and safety driving ideas; inquiring reporter stunt on the greatest hazard ever faced; cutout lobby display; four personals for classified ad directories; gag throwaway; teaser tack cards. Outstanding are three street stunts: a girl doubling as Paulette Goddard, with a sign, "Hazard a bet with me" on who plays the male lead in the film, with tickets for correct guesses; a man in top hat with a sign he won his bride on a bet but she ran away; a girl handcuffed to a man, with a sign "I took one hazard too many and lost." A full page is devoted to spot announcement records for radio; four free radio promotion aids, a 15-minute radio chatter script on Hollywood items, live spots to be read and a prepared interview.

Tie 'Night Song' in With Rubenstein Appearance

Personal appearance of Pianist Artur Rubenstein in Vancouver, B. C., coincided with the showing of the RKO picture in which Rubenstein appears, "Night Song," and Manager Jack Randall of the Strand based much of his promotion upon that fact. A trailer stressed his screen appearance, in which he plays a piano concerto, two weeks in advance. A disc containing "Night Song" music, with special opening commentary, was played at theatre intermissions six times a day. Lobby and window displays told the public that Rubenstein could be heard and seen in the film.

Four networks gave gratis renditions of the concerto from "Night Song," crediting the film, theatre and playdate. The B. G. Electric Company permitted 100 window cards to be placed at all bus stops. Manager Randall addressed a personal letter to all Vancouver music teachers and British Columbia Festival officials inviting them to attend the opening performance. A large piano display in the lobby, strong newspaper ads and the use of radio time jumped attendance at the Strand well above the average.

Redhead Contest

A novelty contest of redheads was a promotion stunt arranged by the manager of the Warner Theatre, Washington, D. C., for Warner Bros.' "Silver River." Tieup was made with the Bates Jewelry Store to send its photographers to the theatre to take "shots" of redheads which were entered in a contest. The store contributed a watch as first prize and a silver service for eight as second award.—WTN.

'Tears Will Flow . . .'

At a recent dual bill of "Magnificent Obsession" and "To Each His Own," the manager of the Jayhawk, Kansas City, Kan., subsequent-run house, advertised it as a show for women only, taking smaller print to advise the men to remain home as baby sitters as the program was a tear-jerker especially for women and that "tears will be flowing tonight at the Jayhawk."—KAN.

Bathing Suit, Blue Jeans 'Scudda Hoo!' Contests

The Fox Palace, Milwaukee, got 20th Century-Fox's "Scudda Hoo! Scudda Hay!" off to an excellent start through two contests in which the entrants appeared in person on the theatre's stage. First came a bathing suit contest, followed two days later by a blue jeans revue, both based on costumes worn by Star June Haver in the film. Her picture, wearing the two costumes, appeared in the ad in the Milwaukee *Journal* announcing both events.

Similar prizes were offered in both contests: first prize, a portable radio; second, a beach makeup kit; third, a six-month pass to the Fox Theatre.—MIL.

Admits Bewhiskered

Capitalizing on the beard worn by the hero in the French picture, "Panic," Manager Murray Green of Century's Vogue, Brooklyn, N. Y., distributed passes to all men whose beards measured one inch or longer. Ad for "Panic" read: "Your thicket is your ticket."

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The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

My Dog Rusty

Columbia Drama 64 mins.

AUDIENCE SLANT: (Family) Just a fair entry in Columbia's boy-dog series.

BOX-OFFICE SLANT: Should be good for lower half of double bills, with the "Rusty" name fairly well known to fans.

Cast: Ted Donaldson, John Litel, Ann Doran, Flame, Mona Barrie, Whitford Kane, Jimmy Lloyd, Lewis Russell. Credits: Producer, Wallace MacDonald. Director, Lew Landers. Screenplay, Brenda Weisberg. Story, William Sackheim. Based on characters created by Al Martin. Photography, Vincent Farrar.

Plot: A young boy constantly tells lies, much to the discomfort of his father. When the lad refuses to admit the truth regarding his duplicity in changing bottles for a water-testing experiment, it costs his father an election for mayor. However, the boy decides to be truthful and the family and its friends are reunited by this act.

Comment: This is just a fair entry in Columbia's boy-dog series. It is below the standard of previous releases in this series. The usual ingredients of young Ted Donaldson, his watchful parents, and the extremely handsome dog, Flame (called Rusty in the film) are all there—but the story isn't sufficiently strong. The film, nevertheless, should be good for the lower half of double bills, with the "Rusty" name fairly well known to fans.

Portrait of Innocence

(French Dialog—English Titles)

Siritzky-Int'l Juvenile Comedy 90 mins.

AUDIENCE SLANT: (Family) This comedy, whose plot centers on a gang of kids, will be pleasing to any audience. Even the French language is no drawback.

BOX-OFFICE SLANT: For the art houses, of course, but some extra business might be got by contacting French teachers. The film is ideal for students, for the dialog is simple.

Cast: Louise Carletti, Gilbert Gil, Pierre Larquey, Andre Brunot, Emile Genevoix, Bussieres, Coedel, Jean-Pierre Geffroy, Georges Reygnier, Jean Buquet, Bernard Dayde. Credits: Pathe Film directed by Louis Daquin. Original screenplay by Hilero and Gaston Modot. Photography, Bachelet. English titles, Charles Clement.

Plot: One of the boys in the warring gangs breaks an expensive window and they all join forces to raise money to keep him out of trouble. Two cheap crooks snatch the money when it is collected, but the boys with the aid of police run them down and win the praise of the school principal.

Comment: Here is a delightful comedy of two gangs who join to get one of the boys out of trouble. Their methods of making money are ingenious, to say the least, and are good for many hearty laughs. The picture would be a hit if made in English, and as it stands it speaks pretty much of a universal language. The French kids—in their early teens—all play without a single self-conscious smirk, which adds an air of reality to the already real background of the Paris suburbs, and the gags are right healthy comedy. Any exhibitor who has an itch to try a foreign-language picture would do well to experiment with this one, for even a non-linguist can get the flavor of the simple dialog with the help of the English titles. French teachers might be contacted with a view to taking a class *en masse* as a French lesson. It will be a merry lesson.

National Reviewing Committees Audience Classifications

MELODY TIME (RKO)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

TIME OF YOUR LIFE (UA)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

SILVER RIVER (WB)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

16 Fathoms Deep

(Ansco Color)

Monogram Drama 78 mins.

AUDIENCE SLANT: (Family) An entertaining colorful tale of the sponge-diving industry. Able trouping makes story believable and gives picture a ring of authenticity, especially since shooting was done at local Florida scenes. Ansco color photography adds much to the beauty of the locale.

BOX-OFFICE SLANT: Looks like a sure-fire money-maker in most situations, provided it is well exploited. The fact it was produced by Irving Allen of "Climbing the Matterhorn" Academy fame, plus whatever value the Arthur Lake name has, should help put it across.

Cast: Lon Chaney, Arthur Lake, Lloyd Bridges, Eric Feldary, Tanis Chandler, John Qualen, Ian MacDonald, Dickie Moore, Harry Cheshire, John Bleifer, Grant Means, John Gonatos, Allen Mathews. Credits: Directed by Irving Allen. Photography, Jack Greenhalgh. Screenplay by Max Trell. Adaptation by Forrest Judd. From the story, "Sixteen Fathoms Under," by Eustace L. Adams. Color Director, M. Peter Keane. An Arthur Lake Production.

Plot: This is the story of the sponge-diving industry that flourishes in Florida and includes the tale of the boy who loves his girl, but the girl works for the villain. Suspense and tragedy occur before the happy ending.

Comment: Irving Allen, who produced the Academy Award short "Climbing the Matterhorn" for Monogram, has again turned out a sure-fire money maker in this feature-length picture, "16 Fathoms Deep." This time he built the story around the sponge-diving industry off the coast of Florida. Added to the story values is an exceptionally fine backgrounding at the Florida locations and the Ansco color photography which brings out the beauty of Tarpon and Rainbow Springs. Picture has strong human interest and the incidents that unfold are educational as well as entertaining. Able trouping by Lon Chaney, Lloyd Bridges, John Qualen and the other members of the cast, including some local residents, makes the tale believable, and Allen's direction takes advantage of the big moments to the utmost. The picture has tragedy and suspense interspersed with comedy relief by Arthur Lake, whose first independent production this is.

Blind Desire

(French Dialog—English Titles)

Discina Int'l Love Drama 88 mins.

AUDIENCE SLANT: Adult) Typical heavy French love drama's appeal limited to those who understand continental pessimism and its dramatic reactions. That eliminates most of us.

BOX-OFFICE SLANT: Strictly for the art houses.

Cast: Jean-Louis Barbault, Edwige Feuillere, Jean Wall, Raphael Petorni, Line Noro, Helene Vercors, Yves Deniaud, Jean Yonnel. Credits: Michel Safra-Andre Paulve production. Direction, Jean Delannoy. Screenplay, Chas. Spaak and Jean Delannoy. Music, George Auric. Photography, Roger Hubert. English titles, Bernard Friend.

Plot: Michel Kremer, violinist and an unpredictable genius, inspires a pure and lasting love in Agnes Noblet that lasts many years, although they never get together and she marries another. He throws ambition to the winds and when she makes a last attempt to rehabilitate him, he refuses her and she returns to her husband.

Comment: Starting with a group of young musicians trying to see the master, the picture looks like a possible musical story that might have a rather wide appeal to those who enjoy expert performances of Beethoven's Violin Concerto and the like. But the story turns inward and centers on the emotional and wine-soaked struggles of the leading character, until these struggles become too much of a good thing for Anglo-Saxon audiences. It does seem as if Barbault and Mlle. Feuillere did overact a bit, even for this type of film. Commercial chances are limited to art theatres. The title sounds sexy and may draw some sensation-minded customers, but they will be doomed to disappointment. This love is absolutely pure. Of course, that's their hard luck—they shouldn't have been sensation-minded.

Romance on the High Seas

(Color by Technicolor)

Warner Bros. Musical 99 mins.

AUDIENCE SLANT: (Family) The entire family should enjoy this gay Technicolor musical, for it has all the ingredients to make it widely popular. Jack Carson is teamed with Doris Day, a new personality bound to attract and build a following because she is a type most moviegoers are certain to like.

BOX-OFFICE SLANT: With the draw of cast names, plus the fact that it's a musical and in Technicolor, this is definitely headed for excellent box-office grosses.

Cast: Jack Carson, Janis Paige, Don DeFore, Doris Day, Oscar Levant, S. Z. Sakall, Fortunio Bonanova, Eric Blore, Franklin Pangborn, Leslie Brooks, William Bakewell, Johnny Berkes, Kenneth Britton, Avon Long, Sir Lancelot, The Samba Kins, The Page Cavanaugh Trio. Credits: Directed by Michael Curtiz. Screenplay by Julius J. and Philip G. Epstein. Additional Dialog by I. A. L. Diamond. From a story by S. Pondal Rios and Carlos A. Olivari. Photography, Elwood Bredell. Technicolor Director, Natalie Kalmus. Musical numbers directed by Busby Berkeley. Produced by Alex Gottlieb. A Michael Curtiz Production.

Plot: A jealous wife sends another woman off on a sea voyage, under her name. The husband, in the meantime, sends a detective

(*Continued on Page* 28)

"SILVER RIVER" ROA



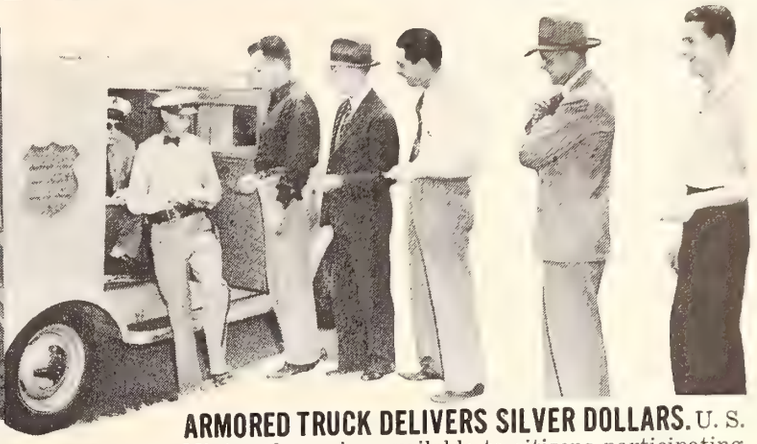
ERROL FLYNN · ANN SHERI

S ACROSS WEST!

150 THEATRE SILVER-COUNTRY JUBILEE HITS NEW HIGH-TIDE FOR WARNER TECHNIQUE IN PRE-RELEASE SEND-OFFS!



TOSSING SILVER COINS FOR CHARITY. Denverites headed by Colorado's Governor Knous, Denver Post publisher Palmer Hoyt and Errol Flynn hurl coins into bowl across local stream re-named Silver River.



ARMORED TRUCK DELIVERS SILVER DOLLARS. U. S. Mint makes coins available to citizens participating in merchants' "Silver River – Silver Dollar" sales. Large dealer ads dominated papers for weeks.



DENVER UNIVERSITY COSTUME DANCE in front of Denver's Webber Theatre added to gala opening flash and newsreel, radio, wire-service coverage.



STEPS OF STATE CAPITOL are swept by Governor Knous and Errol Flynn after contributors flip silver coins at entrance for General Rose Hospital Fund.



COLORADO COWGIRLS escort Errol Flynn to numerous space-getting functions tied into the vast Jubilee Celebration. Costumes won 5-column photo breaks.



NEWSBOYS BIKE DERBY conducted cooperatively with Denver Post. New bike awarded lad first to toss papers into four baskets placed in corners of Town Square. Big radio hook-up carried all the events.

N. in "SILVER RIVER"

WITH THOMAS MITCHELL ~ BRUCE BENNETT

DIRECTED BY RAOUL WALSH ~ PRODUCED BY OWEN CRUMP

SCREEN PLAY BY STEPHEN LONGSTREET AND HARRIET FRANK, JR.
FROM A NOVEL BY STEPHEN LONGSTREET MUSIC BY MAX STEINER

Box-Office Slants

Romance on the High Seas

(*Continued from Page 25*)

to watch her. Complications arise, since the detective doesn't know the woman, but all ends well when the husband and wife get together, and the detective and young girl fall in love.

Comment: Michael Curtiz, the veteran director, again proves that he has the formula for what the public wants, by turning out a musical film that is definitely box-office. "Romance on the High Seas" has all the popular entertainment ingredients, plus the appeal of a new personality in the person of Doris Day. Teaming the young lady with Jack Carson was another bit of smart showmanship, for they work well together. Miss Day is an entertainer of worth, both in the acting field and as a songstress, and her beauty, especially in Technicolor, is another great asset. As for Carson, he is the capable entertainer his many thousands of followers want to see, and he works with ease and considerable amusement in the role assigned him. Particularly good and bound to bring many laughs is his rendition of Run, Run, Run, a Calypso number in which he is assisted by Sir Lancelot, the famed Trinidadian. Some very catchy tunes are presented by Miss Day, among them one called It's Magic, which is distinctly headed for the Hit Parade. Splendid performances are turned in by Janis Paige, Don DeFore and S. Z. Sakall, with Oscar Levant, the Page Cavanaugh Trio and The Samba Kings also members of the cast. An outstanding satirical number, The Tourist Trade, is impressively sung and danced by Avon Long of "Porgy and Bess" fame. Production reins were handled by Alex Gottlieb.

Feudin', Fussin' and A-Fightin'

Univ.-Int'l **Comedy-with-Songs** **81 mins.**

AUDIENCE SLANT: (Family) In his latest picture Donald O'Connor will entertain audiences with his singing, dancing and his able handling of a screwy role. There are laughs and several nostalgic songs for the average patron.

BOX-OFFICE SLANT: Should be sold on the strength of the Donald O'Connor, Marjorie Main and Percy Kilbride names. It is a screwy comedy that will satisfy on a regular program.

Cast: Donald O'Connor, Marjorie Main, Percy Kilbride, Penny Edwards, Joe Besser, Harry Shannon, Fred Kohler, Jr., Howland Chamberlin, Edmund Cobb, Joel Friedkin, I. Stanford Jolley. **Credits:** Directed by George Sherman. Screenplay by D. D. Beauchamp. From the Collier's magazine story by D. D. Beauchamp. Photography, Irving Glassberg. Produced by Leonard Goldstein.

Plot: The town of Rimrock needs a runner to compete in the annual race held between them and their next neighboring town. When the mayor witnesses the speed and running ability of a traveling salesman, she hijacks him for the job. He is kept incommunicado until the day of the race, and then wins only because of the screwy setup.

Comment: This latest Donald O'Connor picture is a wacky tale, but it is satisfactory entertainment for the average audience. It gives O'Connor a chance to display his varied talents, with Marjorie Main and Percy Kilbride, the famous team of "The Egg and I," lending capable support. Entertaining moments are found when O'Connor presents his song and dance numbers and there are quite a number of laughs among the fantastic situations in the story. Penny Edwards plays the feminine lead and she handles her role quite well, especially as O'Connor's dancing partner. With better material this might have been a strong entry at the box-office, but instead it is just a program offering that must depend on the Donald O'Connor name to bring them in. Direction was handled by George Sherman and Leonard Goldstein produced.

'Dude Goes West'

So much praise already has been heaped on Allied Artists' "The Dude Goes West" that to add any more compliments seem like gilding the lily.

But, viewing the King Brothers production in New York at a sneak preview this week, the thought occurred that if Gus Eyssell wants to give his Music Hall customers a laugh-filled show of genuine delight, he wouldn't make a mistake in serving up this one.

Allied Artists, the King Brothers, Kurt Neumann and all members of the cast deserve a round of applause for a picture that seems guaranteed to run up a healthy round of profits at all box-office windows —and make no mistake about that.

—Chick Lewis

Lulu Belle

Columbia **Melodrama** **87 mins.**

AUDIENCE SLANT: (Adult) Outdated melodramatics and dialog may spoil this for the particular, but average audiences will accept it as good, juicy entertainment.

BOX-OFFICE SLANT: The title is one of the best known in theatrical history and the following names can be used: Dorothy Lamour, George Montgomery, David Belasco, Charles MacArthur, and Edward Sheldon. You can't fail to get 'em in.

Cast: Dorothy Lamour, George Montgomery, Albert Dekker, Otto Kruger, Glenda Farrell, Greg McClure, Charlotte Wynters, Addison Richards, William Haade, Ben Erway, Clancy Cooper, George Lewis. **Credits:** Produced by Benedict Bogeaus. Director, Leslie Fenton. Screenplay, Everett Freeman, based on play by Charles MacArthur and Edward Sheldon, as produced by David Belasco. Extra dialog, Karl Kamb. Photography, Ernest Laszlo. Music, Henry Russell.

Plot: Dorothy Lamour uses men to acquire fame and riches, but she really loves George Montgomery. She ruins him along with the rest. Just as she finds George is all that matters, her last admirer, Otto Kruger, is killed, and all come under suspicion. Kruger's wife did the shooting. Montgomery, freed, chooses to go his own way, rather than return to Dottie.

Comment: "Lulu Belle" was one of the most successful stage plays in Broadway's history, being produced by David Belasco in the early Twenties with Lenore Ulric as the star. At that time dramatic situations were pointed up by playwrights in a manner that appears forced and artificial today. That is what is the matter with the new film version in which Dorothy Lamour and her fellow thespians act all over the place. The dialog seems stilted and the action at times appears ridiculous. In other words, many persons will give it the horse laugh from a critical standpoint, although as juicy entertainment it will satisfy average audiences. Where the box-office is concerned, however, the scene changes. With this lineup of names, plus the pull of a title still familiar to millions, the picture figures to carry an almost irresistible draw in most situations.

Editor's Mailbag

May 29, 1948

Dear Chick:

I note with very much interest your article on "SMELLY STUFF" in the SHOWMEN'S TRADE REVIEW of May 15. It is impossible to find the words to express my appreciation for such an article. I know for a fact that Jimmie Fidler for a number of years has been doing an excellent job for the industry. He has criticized some of the people within the industry, it is true, but perhaps they deserved this criticism.

While I appreciate the scandal that comes out of Hollywood, still everyone recognizes the fact that such scandals exist elsewhere and it is only due to the fact that our industry is so much in the limelight, that attention is focused on the scandals within it. It seems rather a shame since the industry does so much for the advancement of the public in general but for the younger generation in particular. The movie business has always been on a pedestal and Jimmie Fidler has always praised it when it was deserved because everyone recognizes the tremendous amount of good and the number of fine things we do for the less fortunate.

I think it is high time more editorials were written praising the good works of the people within our industry because they are placing the spotlight on the scandals just to satisfy the scandal mongers.

SIDNEY LUST

Sidney Lust Theatres
Washington, D. C.

VIEWS ON NEW SHORT SUBJECTS

TWO NUTS IN A RUT (Col.—9424) All-Star Comedy. 18 mins. Schilling and Lane go to Palm Springs for fun, instead find trouble. Release date, 2/19/48.

HOLLYWOOD HONORS HERSHOLT (Col.—9858) Screen Snapshots. 8 mins. Actor Jean Hersholt is honored at the Beverly Hills Hotel on his 10th anniversary as Dr. Christian on the Columbia Broadcasting network. Release date, 5/6/48.

JITTER BUGHOUSE (Col.—9438) All-Star Comedy. 17 mins. Joe De Rita in a comedy about psychology and music, in which Joe tries to cure a loony patient through his self-manufactured "Musical-Narcosis." Release date, 4/29/48.

YOU CAN'T WIN (MGM—S-958) Pete Smith Specialty. 9 mins. Dave O'Brien struggles with a trick cigaret lighter, a persistent insurance salesman, a starched shirt and other 20th century problems.

KITTY FOILED (MGM—W-937) Tom & Jerry Cartoon in Technicolor. 7 mins. Tom decides to make lunch out of a little canary, but his plans are thwarted by Jerry. Release date, 5/5/48.

GOING TO BLAZES (MGM—A-902) Theatre of Life Two-Reel Special. 21 mins. This fact film examines the nation's $600 million annual fire loss, and was filmed with the cooperation of the Associated Press and Los Angeles Fire Department. Release date 4/24/48.

MAKE MINE FREEDOM (MGM—W-936) Cartoon in Technicolor. 10 mins. A star-spangled reaffirmation of America's belief in democracy, emphasizing the benefits to be found under the American way of life as opposed to the "isms." Release date, 4/24/48.

LAND OF THE LOST (Para.—P7-7) Noveltoon in Color. 7 mins. This cartoon concerns the undersea adventures of Billy and Isabelle, central figures in the ABC network show of the same title. Release date 5/7/48.

THE BIG EYE (Para.—J7-5) Popular Science in Color. 10 mins. Chief topic in this issue is the giant telescope at Mt. Palomar, Calif., designed to study outer space. Reel also covers the newest in automobiles with aircraft principles and a new type of "flying disk." Release date, 5/21/48.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CLEVELAND

Mrs. Paul G. Gebhard has been elected president of the Cleveland Cinema Club, now in its 32nd year. Loew's Exploiteer Ted Barker and his lovely wife are vacationing in places unknown. Rickie Labowitch, secretary of the Motion Picture Exhibitors Association weekended in Buffalo. Donald Wolf, son of Warner's Zone Manager Nat Wolf, is home from Ohio U. for his summer vacation. Eagle Lion Office Manager Herbert Horstemeier is off with his wife for Atlantic City and the Shrine convention. Mrs. J. Knox Strachan, wife of the Warner publicist, is back after visiting her mother in St. Petersburg, Fla.

Warners Theare Southern District Manager Ray Brown is on the sick list again, a kickback from a pneumonia attack. Milton A. Mooney of Coperative Theatres is still walking carefully and watching back slappers on account of that sunburn he got at the Variety convention in Miami.

William S. Shartin's Theatrical Enterprises and Otto Price's Arrow Premiums have fixed it so Shartin's outfit will handle Price's premiums in Cleveland, Cincinnati and Pittsburgh.

Warners' Club has relinquished its second-floor space to two new tenants—Ohio Advertising and Rebman Photograph and moved to smaller quarters on the fifth floor of the Warner Bldg.

Carl Schweikert, 53, for 34 years a union projectionist, died last week in the hospital. He had been at Loew's State here. Surviving are his wife and two daughters.

DES MOINES

Charles Farquhay, assistant manager of the RKO Orpheum at Davenport, Ia., has been transferred to the Orpheum at Minneapolis. James Gillespie of Rock Island, Ill., succeeds him at the Davenport Orpheum. William Mack, formerly with Central States at Omaha and Fremont, Neb., has been named manager of the company's Strand at Fort Dodge, succeeding Don Loftus who has been named manager of the Grand at Estherville.

The Atltantic theatre building at Atlantic, Ia., has been sold to the Field Brothers, Inc., operators of the Pioneer Theatres Company.

Leo F. Wolcott of Eldora, chairman of the board of Allied Independent Theatre Owners of Iowa and Nebraska, and Charles Niles of Anamosa, national director, attended the recent Governor's conference on fire prevention held at Des Moines and took part in committee discussions on how to set up fire prevent educational work.

A. H. Blank and Bill Toney of Tri-States went to Omaha for the opening of the Tri-States drive-in there. Jackie Barclay of Paramount exchange is in the hospital recovering from an appendectomy.

M. E. Lee, head booker for Central States Theatres of Des Moines, suffered a stroke while at work after returning from the Memorial Day holidays and was taken to a Des Moines hospital, partly paralyzed.

Ups Church Capacity

Closing for repairs proved to be no problem to the First Methodist Church of Emporia, Kansas, but actually turned out to be a blessing in disguise. For the church accepted the offer made by Manager Ed Dorrel of the Grenada Theatre there and found that it not only had an auditorium for services but had room for a congregation of over 1,000, which was larger than the church's capacity.

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DENVER

P. G. Dikeou, wealthy tobacco and candy wholesaler, will build a 1,600-seat $500,000 theatre when and if he can be assured of first-run product. He is tearing down a building he bought during the war for a theatre site. It will be used for a parking lot until the theatre materializes.

William Albright, Cactus manager, moves into Universal as assistant booker.

Beverly Bell, daughter of Warner Bros. Branch Manager Earl Bell, and Dick White, were married and will live in Hawaii.

Robert Selig, assistant to the Fox Intermountain Theatres president, besides being president of the University of Denver board of trustees, was named the Denver University man of the year and awarded membership in Omicron Delta Kappa, national honorary fraternity.

Esquire Manager Helen Spiller is vacationing in Canada. William McClintock has resigned as Fox Intermountain booker.

Cecil Pace, former MGM salesman here, is now selling for Eagle Lion in the San Francisco territory.

Eagle Lion Branch Manager M. R. Austin is arranging for the premiere here, some time in July, of the company's "Canon City."

PITTSBURGH

Actor Vince Barnett flew into Pittsburgh Tuesday for the golden wedding anniversary Wednesday of his parents, Margaret and Luke Barnett, the latter a widely known banquet entertainer. Vince and his sister, Mrs. Fred C. Koenig, acted as sponsors at the wedding anniversary mass at St. James Church, Wilkinsburg. A reception at the Barnett home followed, and in the evening a celebration was held in the Amen Corner of the Hotel William Penn.

Robert V. McCalmont, veteran exhibitor, has disposed of the Rialto, Mt. Oliver, Pittsburgh, to the chain theatre owner, Theodore Grance. After 30 years in the business McCalmont is retiring to Florida. Mr. and Mrs. Harold Friedman, of Warner Bros. Theatre Circuit, are the parents of a girl, born in Cleveland, Ohio, last week. Engagement of Miss Alice Bowser, daughter of the pioneer theatre manager, Les Bowser, of the Harris Circuit, to Robert D. Mutzig, has been announced. Sam Fineberg, of the Alexander-Fineberg Supply Co., and Chief Barker of the local Variety Club, just returned from Phoenix, Arizona, where he attended the graduations of his sons, Ronald and Jay, from grade and high school respectively.

LOS ANGELES

Auriel Macfie, Music Halls' publicist, left for a New York vacation last week.

Six delegates were named by Local 150, Moving Picture Operators, to the International Association of Theatrical Stage Employes national convention in Cleveland this August. President Wallace Crowley and business agent George Schaffer head the delegation, which also will include Assistant Business Agent Paul Mahoney, Secretary Charles Vencill; Sound Engineer Earl Spicer and Executive Board Member Joe Pylet.

Pacific Coast District Chief George Hickey left for New York to spend a month at the MGM home office. Thornton Sargent, public relations head for National Theatres, returned from New York, where he worked on the

(*Continued on Page 32*)

Short Product, Holdover

Louisville's first-run theatres were kicking for new product this week as there were no new films in any of the first-run locations.

This no general change-of-program policy was not voluntary but forced, exhibitors claimed, stating that lack of new pictures forced them either to hold over or book reissues. Coincidental with this complaint was the statement that box-offices felt a drop which in some instances ran as high as 30 per cent. Holdovers were "Homecoming" at Loew's, "Albuquerque" at the Strand with "Big Town After Dark," "Silver River" at the Mary Anderson. The Rialto brought back "Unconquered" at regular prices, the National revived "Sahara" and "Destroyer," while the Scoop went back a few years to revive "The Storm."



THE PICTURE THAT PUT

MAN-EATER



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and

WENDELL COREY as The Hunt

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SHOWMANSHIP

BACK INTO SHOW BUSINESS!

It's gonna be a lot of fun getting back in the showmanship groove again. Yes, boys, ballyhoo days are here again! It's been a long time since you've had an opportunity to go to town with the kind of showmanship that built this business. Here's your chance!

Everybody in our publicity and exploitation departments is excited over sure-fire "Man-Eater of Kumaon." And why not?

Look what they've got to work with — and look what you've got to work with... ***KEY CITY TOUR OF MAN-EATING TIGER!***

SPECIAL FIELD FORCE FOR KEY CITY ENGAGEMENTS!

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Based on the Book "Man-Eaters of Kumaon" by Jim Corbett
Screenplay by Jeanne Bartlett and Lewis Meltzer
Adaptation by Richard G. Hubler and Alden Nash

A UNIVERSAL-INTERNATIONAL RELEASE

IN ASSOCIATION WITH
RANK P. ROSENBERG

REGIONAL NEWSREEL



U-I DISTRICT MANAGERS AT SALES MEETING. A. J. O'Keefe (right), at head of table), assistant general sales manager, and E. T. Gomersall (left), assistant to William A. Scully, Universal-International vice-president and general sales manager, preside over a U-I district managers sales meeting in New York. To the right of O'Keefe are James J. Jordan, home office contact and playdate manager; P. F. Rosian, Cincinnati; P. T. Dana, Cleveland; Dave Miller, Buffalo; Nat Goldberg, New York; C. J. Feldman, western division sales manager, and David Levy, New York. To the left of Gomersall are John J. O'Connor, U-I vice-president; Fred Meyers, eastern sales manager; Joe Garrison, St. Louis; John J. Scully, Boston, and F. J. A. McCarthy, southern and Canadian sales manager.

(*Continued from Page 29*)

TOA's juvenile delinquency campaign. Bill Watmough, head booker at Warner Bros., was re-elected film row chairman of the Office Employes International Union. Edith Garfine of Universal-International was chosen to the board of representatives. Western Sales Chief C. J. Feldman of Universal-International returned from New York for a second meeting of district managers here. The first meeting was held at the home office.

KANSAS CITY

Executives, salesmen and booking chiefs of Paramount from the mid-west area met here last weekend to go over policies on new product. Charles Reagan, vice-president in charge of sales, came on from New York with his two assistants, Ted O'Shea and Al Schwalberg. District managers attending were Andy Anderson, Omaha; Don Hicks, Des Moines; Harry Haas, St. Louis; and Harry Hamburg, Kansas City. The three-day meet was held at the Muehlebach with about 35 men from Nebraska, Iowa, Kansas, Missouri and Illinois in attendance.

Managers of Fox Midwest's city district held a meeting June 4, in the office of District Manager Leon Robertson. Object, extra business during Rhoden weeks—the two weeks ending with July 3.

Mr. and Mrs. E. M. Block will open their new 500-seat Civic Theatre in Sabetha, Kans., June 17 with "Summer Holiday." The house, which replaces the Civic now closed will be the only theatre in the area with such conveniences as a cry room and hearing aids. The Blocks will operate a sweet shop in the building and will make their home in a five-room apartment over the theatre.



CITATION FOR BALABAN. Barney Balaban (center) shown just after he received a citation and testimonial at the 11th annual dinner of the Massachusetts Committee of Catholics, Protestants and Jews at the Statler Hotel, Boston. He is flanked by Sam Pinanski (left) and Martin Mullin of M & P Theatres of Boston.

WASHINGTON

Torrential rains last weekend hit box-offices and flooded the parking lot of the Senator, covering 50 cars. The theatre management stopped the program to warn patrons but most of them could not get their cars out in time.

The National, former legitimate house, will switch to movies in September because of the ruling on the house by Actors' Equity which declared its members would not play there unless the ban against admittance of Negroes was removed. Marcus Heineman, president of the corporation which runs the National, was against the change saying that Washington's racial situation should be handled in a legal manner and not in one theatre only.

Gene Ford of Loew's Capitol is chairman of the Board of Trade fireworks display in connection with its three-day July 4 celebration.

MGM Biller Audrey Smith received a gold star at the Arlington Cemetery Memorial Day services from the Air Force Undersecretary. She was chosen to represent the air force widows of World War II. Her husband, a B-25 pilot, was killed in action in the South Pacific.

Loew's promoted three employes here. Columbia Theatre Manager Jack Foxe is now ad and publicity director for the three Loew houses. Irving Martin, formerly assistant at the Capitol is now managing the Columbia and William Reading has been appointed assistant at the Capitol. Sam Richer of the MGM cashier department spent Memorial Day weekend in Atlantic City and Booker Ida Barezofsky spent her holiday in Lackawaxen, Pa. Judy Jones, secretary at MGM, is vacationing in North Carolina.

INDIANAPOLIS

Indiana State Fire Marshal Carter I. Bowser Monday ordered the Cozy Theatre closed as a fire hazard. Mannie Marcus, operator, indicated he will close the theatre and said he plans to build a new building if he is successful in negotiations with the Indianapolis Railways to lease a site.

Columbia Assistant Shipper Charles Crawford replaces Vergil Jones, former head shipper, who has gone to Eagle Lion in the same capacity.

John Hairons of the Star at Fremont, Ind., has sold the house and will go to Los Angeles to enter distribution. Hobart Hart, who operates the Court and Smart in Auburn, Ind., has gone fishing in Canadian waters. Alex Kalafat of the Kalafat Circuit, Garrett, Ind., is spending 60 days at Hot Springs, Ark.

The drive-in in Bloomington and Marion, Ind., operated by the Gregory Circuit, Chicago, opened May 30. Joseph Schilling, who operates the Auditorium, Connersville, Ind., will fly to Los Angeles, to visit his son who is employed at RKO studios there.

Homer Knox, 67, retired Republic film salesman, died May 27 in Bloomfield, Ind. Death was caused by a heart ailment. He was one of the pioneer salesmen on film row.

Screen Guild Vice-President Harry Lorch was a vistor at the local exchange Monday, discussing with Branch Manager Harry Jacobs the new building now under construction by the company on film row.



PLAQUE FOR HOPE. As special guest on Bob Hope's network comedy show, Steve Broidy (left), president of Allied Artists, presents to the Paramount comedian a plaque from the Independent Motion Picture Producers Association citing him for his numerous humanitarian activities. Broidy, IMPP vice-president, expressed the group's appreciation to Hope for his many service achievements.

REGIONAL NEWSREEL

CINCINNATI

Albert Aaron's West at Charleston, W. Va. being re-carpeted by the Charleston Theatre Supply Co., Charleston, W. Va.

Another theatre is being planned in Dunbar, W. Va. by a group of merchants, headed by W. L. Woodrum. The opening of the new drive-in theatre, Ceredo, W. Va., was held Friday night, May 28.

Jane Everett is the new secretary for manager Art Manheimer, National Screen. The new air conditioning equipment for the local Variety Club will be completely installed by the middle of June. Lee Goldberg has appointed Joseph W. Bohn as Indianapolis sales manager and Donald Duff as Cincinnati general sales manager. Helen Bohn is the new auditor for the local office.

Stanley Clemens will continue to do the buying and booking for his three theatres—Lorado, Gauley Bridge, and Powellton, W. Va.—instead of being part of the Co-Operative Theatres Service, Pittsburgh. New houses are opening in Winfield, W. Va., and Booneville, Ky.

William Onie's local Monogram branch is in top place in the current drive, which extends until the end of July.

S. S. Stenrod, 60, who operated theatres in Nelsonville, Ohio, died of a heart attack June 3. He is survived by his widow, two daughters and son.

MINNEAPOLIS

The board of directors of North Central Allied met in Minenapolis this week (7) to discuss the Supreme Court decision in the New York equity case and to prepare plans to put into action national Allied's move to "police" the high court decision.

Fire of undetermined origin destroyed the Nancy, Bridgewater, S. D. The house recently was purchased by A. G. Davidson. Detectives apprehended a 17-year-old usher in the theft of about $9,000 from the office of the 4,000-seat Radio City Theatre. Arthur H. Steffen has been appointed district manager for Encyclopaedia Britannica Films for Minnesota. John Wolff, Rank representative from London, was in town with Universal General Sales Manager W. A. Scully.

The mother of LeRoy Miller, Universal branch manager, died last week. The funeral was held in Minneapolis. Abe Bennett, Jr., was in town trying to line up product for his new $75,000 house which he is opening at Bowman, N. D. Henry Simonsen of Holdingford, Minn., was also a recent visitor on film row. Paramount Sales Manager Bill Mussman is in Swedish hospital recovering from a heart attack. John O'Rourke, formerly salesman at Monogram, is new office manager at United Artists.



HAPPINESS RAINS. Villain of countless Hollywood movies, Claude Rains returned to New York from England last week on the Queen Mary, a new and happier man. As he explained to ship news reporters: "In J. Arthur Rank's 'Passionate Friends' for the first time in a film I get the girl (Ann Todd) at the end of the story, instead of being pushed over a cliff or shot by Scotland Yard." Rains praised David Lean, British director who made the film adaptation of the H. G. Wells novel.





BING HONORED AT 'WALTZ' PREMIERE PARTY. Following the world premiere of Paramount's Technicolor musical, "The Emperor Waltz," in Hollywood recently, Star Bing Crosby was honored at a party at the Beverly Hills hotel. Bing is shown with Mrs. Crosby (the former Dixie Lee) in photo at left, while at the right may be seen Marc Wolf, of Fanchon & Marco; Bill Thomas, of the Pine-Thomas producing organization which releases through Paramount; and Mrs. Thomas.

PHOENIX

Sunset Carson's personal appearance tour of the Harry L. Nace circuit has been extended several weeks. The big cowboy star has definitely proved himself a major drawing card in Arizona.

Opening of the new Star theatre, remodeled from the old Lyric, in Nogales has been set for July 4, according to Manager Louis Bilboa. Original opening date was July 20.

Construction has started on a new Harry L. Nace theatre in suburban Glendale to be managed by Lawrence Eaglen. Garfield "Andy" Anderson has set July 1 for the opening of his 670-car drive-in to cost $160,000 at Indian School Road and 27th Avenue.

TORONTO

Ontario's provincial government this week exempted a large list of amusement events from its provincial 20 per cent tax but none of them gave any relief to theatres. The top tax was 40 cents, which will be fixed on admissions of $2 and over.

Eagle Lion Producer Bryan Foy was a Toronto visitor to look up material for his forthcoming story on the Royal Canadian Mounted. Observance of June 7 as official birthday of King George VI throughout Canada gave exhibitors their second opportunity in three weeks to show pre-holiday midnight shows. In various communities, these shows are permitted only before holidays, excepting Toronto where they are limited to New Year's, Labor Day and Christmas.

Twentieth-Fox's offices here were ransacked and the furniture smashed. John Woolf of General Film Distributors was a visitor here conferring with Eagle Lion General Manager Frank H. Fisher.

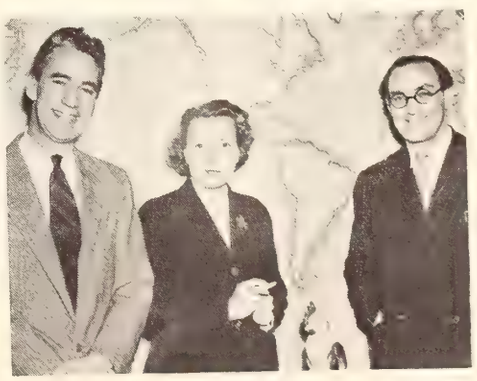
Hymie Rothenberg, Pioneer Toronto neighborhood theatre exhibitor, died last week. He had retired because of ill health.

CHICAGO

Eagle Lion Salesman Irwin Jones has resigned to devote his time to his south side States Theatre. John Balaban represented the film industry at the dinner which Mayor Kelley gave at the Palmer House for 40 leading Chicago citizens in honor of President Truman's visit. Film Producer Joe Kaufman has completed a deal here with "Yellow Kid" Weil to film his life. Weil's brother, the late Lou Weil, was a prominent exhibitor here.

Encyclopedia Britannic Films has named Arthur H. Seffen its Minnesota district manager, and Robert E. Brubaker director of its overseas relations. Other recent appointments: Har-

(*Continued on Page* 36)

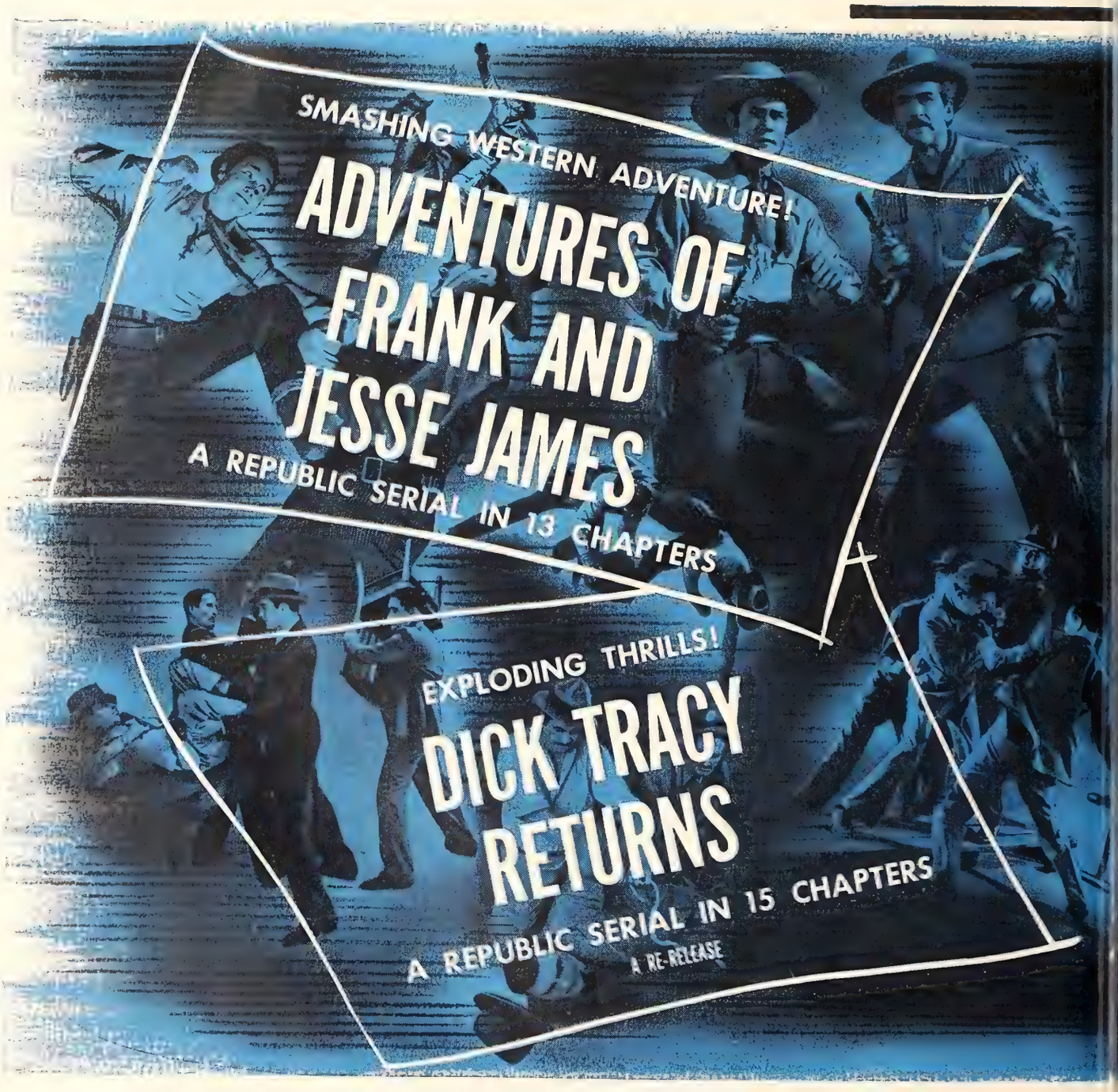


EXCHANGE PACT. Walton C. Ament (left) vice-president and general manager of Warner Pathe News, is shown above with Mme. Raymonde Audibert, producer of Pathe Journal, Paris, and Howard Thomas, producer-in-chief of Pathe Pictures, Ltd., London, after signing long-term contracts for full and free exchange of films between the three companies.

Unsurpassed leade

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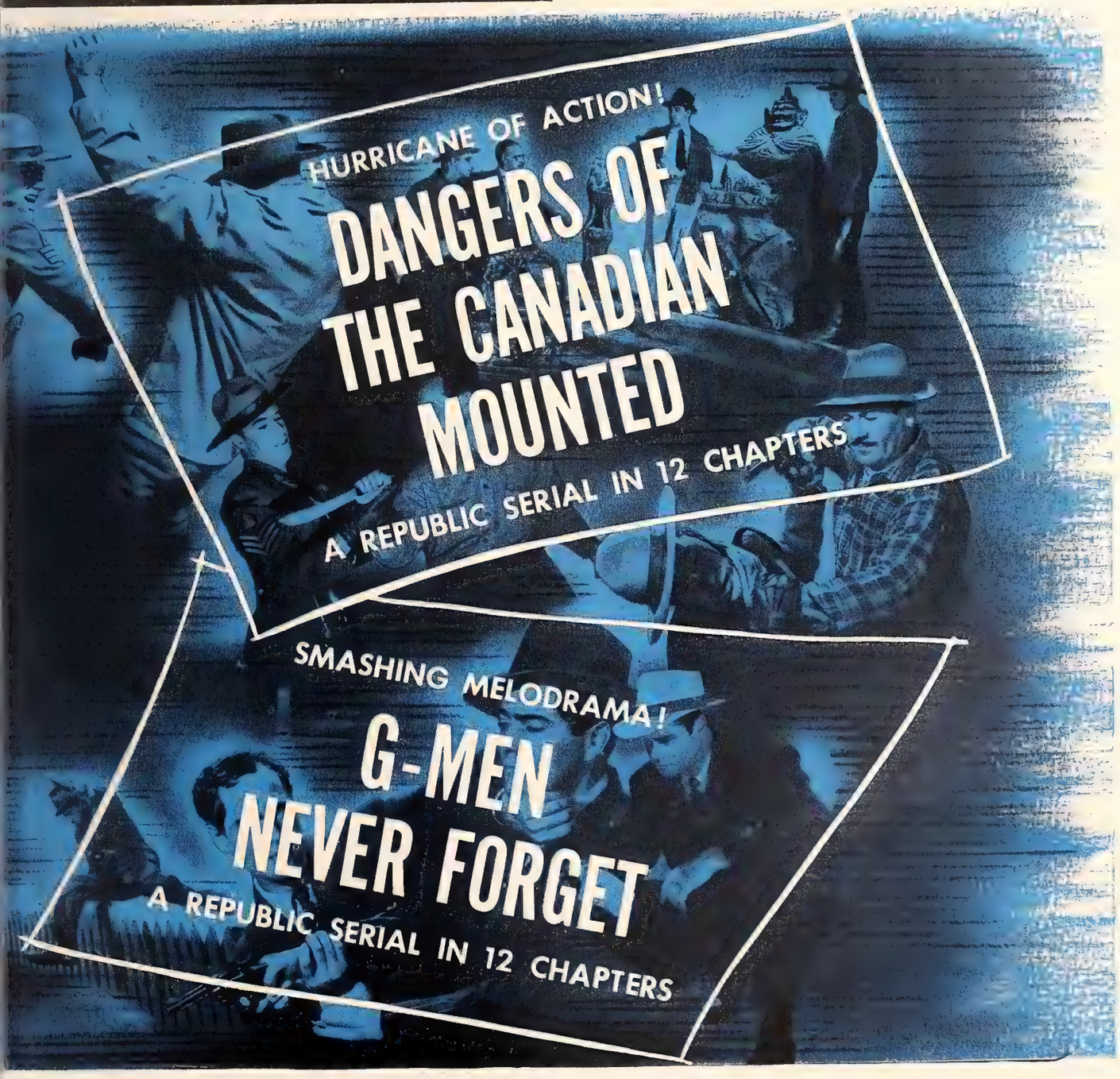


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REGIONAL NEWSREEL

LONDON OBSERVATIONS

Gov't Plan to Make 6 Pictures at $200,000 Each Seen As Direct Competition for the Independent Producers

By JOCK MacGREGOR

The government contemplates making feature films. A key producer has been approached by John Grierson of the Central Office of Information to turn out six pictures at an approximate cost of $200,000 each. While these would contain no direct propaganda, each would be played against a background of a major industry, such as steel or shipbuilding. Four would be completed in the first year.



Jock MacGregor

No release has been negotiated, but should the war time rota system, whereby such pictures as "True Glory," "Western Approaches" ("The Raider") or "Desert Victory," went to different renters, be used, the government would get a clear picture of the inside workings of distribution and exhibition which are to be the subject of an official investigation.

It will be interesting to see how the independent producers react to this scheme, for it is direct competition from the government in an industry which it is not intended to nationalize. While the limited budgets will restrict enterprise, writers, artists, technicians and equipment will all be required. Incidentally, the Crown Studios which are being reconstructed at Beaconsfield have installed Simplex projectors with Peerless Magnarcs and the latest RCA 230R re-recording channel.

Current headache of government film makers is getting the product shown. Exhibitors are beginning to rebel against presenting shorts gratis and features on commercial terms. They feel they should be paid for as advertising films. Many subjects are long delayed and only get restricted bookings. The $200,000 "Cumberland Story" drifted around for some time before ABFD took it and according to a recent parliamentary statement has been only booked to eighty halls. Another, "The World Is Rich," has not done well. The sponsors must remember the taxpayer goes to the cinema to relax.

* * *

Since frozen sterling may be used to pay artists, Hollywood talent spotters are not being slow in signing up West End stage players. This will be a severe blow to British producers whose star building is very weak. While there are the established "over thirties" and several bright "under twenties," there is little between, and in a few years there will be a dearth of players for the older parts.

Now that Greta Gynt has gone to Hollywood, I can think of no contract actress who could play her type of role. Even known artists like Patricia Roc and Hazel Court are not properly used. Others are worked to a new standstill.

Naturally the disappointed artist is not the most reliable critic of casting managers, but when one hears the same story too often and also sees the same people make good elsewhere, one must take notice. The Hollywood boys look outside their offices, get out into the provinces and visit unfashionable theatres. Soon a number of artists will be going to California, including one ex-service girl who two years ago at twenty-three was described as too old for pictures.

Particularly struck with West End stage talent is 20th Century-Fox's Otto Preminger who merely came to film back projection plates for the new version of "Lady Windermere's Fan" but will take, among others, Martita Hunt and Hugh Dempster back with him for important roles.

* * *

MGM's press reception at Claridge's for Spencer Tracy and Deborah Kerr was a model for such functions. There were no deadheads. Only those who write film news were invited. In consequence, everybody had a chance of a word with these charming artists, as well as with Howard Strickland, who is combining business with pleasure, Sam Eckman, Jr., and Ben Goetz. It was indeed a pleasure not to find the guests monopolized by the black widow. "Edward, My Son" starts production immediately.

* * *

Having completed nine pictures, J. Arthur Rank Organization is discontinuing second-feature production at Highbury as other sources can supply all requirements. There has been some mystery about these offerings. The first was completed months back, but only one has been tradeshown. I did, however, catch the sneak preview of "Song for Tomorrow," a competent drama with music distinguished by a sensitive performance from Shaun Noble.

* * *

The projectionist is not often publicized, but in view of the important part he plays in putting over "Hamlet" at the Odeon, Leicester Square, Chief S. E. Cawlins and his assistants, R. W. Greenwood and F. H. Burridge, are the subject of a JARO press release. The picture which opens in New York in August is drawing people from all over the country and patrons are expressing their delight at the dignified presentation and the fact that no tickets are sold after the commencement of the show.

* * *

Two little starlets share a flat (address withheld). One has money, jewels and a press agent. The other has none. Recently they were burgled and it was the one with nothing that got the write-ups. The morale is that too many alleged press representatives service neither the papers nor their clients.

* * *

For the record: Currently in London is Turkish distributor S. Kemal Soylemezoglu to buy pictures for dubbing and equipment for studios . . . Shortage of dollars is causing this turn towards Britain . . . Edinburgh Education Committee's investigation into cinema clubs reveals the mental ability of the children who attend above those who do not, and the performances as less likely to cause concern to parents than adult cinema shows . . . MGM must change its note paper, for current slogan reads: "Representing and re-presenting the World's great star power—MGM!"

(*Continued from Page* 33)

old Teel, manager, State, Roseland; Gene Lengenfield, manager Orpheum, Terre Haute, Ind.; Frank Millspaugh, booker at Alliance Circuit's Chicago headquarters; Ted Kraft, manager of the Kokomo, Ind., drive-in.

Motiograph's Fred Matthews is fishing in the north woods, while its chief engineer, R. T. Van Nieman, has returned from a coast trip. Ampro Chief Engineer A. Shapiro is at his post after an extended vacation. Hollywood Agent Leo Morrison was a guest at Al Loewenthal's farm at Gurnee, Ill. The Film Clearing House has been formed by Herman Powell of the Powell camera stores, his attorney, Jay Roseberg, and his office manager, Ida Polonske.

James W. Sloneke, 81, one of the organizers of Local 110, IATSE, died in Phoenix, Ariz., and Thomas Christos, veteran executive of the Film Operators Union, is dead here.

NEW ORLEANS

New Orleans will get television—first via films—in about six months, according to Fred Weber, managing director of radio station WDSU, which will operate WDSU-TV. Weber said he expects extension of the coaxial cable to bring direct network programs to the city in late 1949 or early 1950.

The new Fort Deposit Theatre at Fort Deposit, Ala., was partially destroyed by fire starting in the projection room Sunday (6) afternoon. Damage was estimated at approximately $10,000. More than 150 persons in the theatre filed calmly out under direction of the staff without injury to anyone. Firemen battled the blaze for two hours.

COLUMBUS

Publisher Lee Fisher of the Columbus *Bowling News and Sports Review* has added two amusement pages to his weekly. Norman Nadel, *Columbus Citizen* theatre editor is the subject of a two-page story in Ernie Emmerling's *Movie Memo*. Mrs. Ella Dixon Janney, 80-year-old mother of "Miracle of the Bells" author, Russell Janney, died at her home in Chillicothe eight days after seeing the film made from her son's book. The Palace staged an "Asylum of Horrors" midnight show.

Spence S. Steenrod, 60, pioneer Ohio exhibitor who operated the Majestic and the Orpheum at Nelsonville, died 45 minutes after his arrival in Columbus hospital this week.

DALLAS

Steve, the three-year-old son of Film Classics San Antonio Area Salesman Dawson Smith who stopped at the Kohler Hotel in San Antonio with his family while there on company business, fell from the window while watching a freight train pass. He turned a one-hand-a-half somersault and landed on a ledge at about first-floor level. His father jumped through the window after him, scooped him up and returned him to the room. The boy had suffered no more injury than if he had just tripped and fallen in a driveway.

Seen on film row: Abe Levy, of the Rivoli and Strand Theatres in Waco, Texas; Eph Charninsky of San Antonio; W. O. Beardin and his partner Loyd Franklin of Clovis, Texas.

Sack Amusement Enterprises has closed

(*Continued on Page* 38)

TOUGH



. one of the most rugged outdoor melodramas ever screened!

CORONER CREEK

in CINECOLOR



CORONER CREEK stars RANDOLPH SCOTT and MARGUERITE CHAPMAN

with George Macready, Sally Eilers, Edgar Buchanan · Screenplay by Kenneth Gamet, adapted from the novel "Coroner Creek" by Luke Short · Directed by Ray Enright · Produced by Harry Joe Brown

A COLUMBIA PICTURE

FROM THE GREAT SATURDAY EVENING POST STORY



Mr. Micawber was only half-right!

MR. MICAWBER'S financial advice to young David Copperfield is justly famous.

Translated into United States currency, it runs something like this:

"Annual income, two thousand dollars; annual expenditure, nineteen hundred and ninety-nine dollars; result, happiness. Annual income, two thousand dollars; annual expenditure, two thousand and one dollars; result, misery."

But Mr. Micawber was only half right!

Simply *not* spending more than you make isn't enough. Every family must have a cushion of savings to fall back on . . . and to provide for their future security.

U. S. Savings Bonds offer one of the best ways imaginable to build savings, through 2 *automatic* plans:

1. If you work for wages or salary, join Payroll Savings—the *only* installment-buying plan.

2. If the Payroll Savings Plan is *not* available to you, then sign up at your bank for the Bond-A-Month Plan.

Each helps you build a nest egg of 100% government-backed U. S. Savings Bonds, which pay you back $400 for every $300 you put in them, after only ten years.

Join the Plan *you're* eligible for today! As Mr. Micawber would say: "Result, security!"

AUTOMATIC SAVING IS SURE SAVING

-U.S. SAVINGS BONDS

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

U.S. SECURITY LOAN

REGIONAL NEWSREEL

Thieves Stop Show

Thieves broke into the Cozy Theatre, Louisville, Ky., and took the first three reels each of two features being shown on a dual bill, and a reel of shorts, newsreels and trailers.

(*Continued from Page 36*)

franchise distribution deals for "Trail of the Hawk," Edward Dmytryk production, with Astor Pictures for the Charlotte territory and Franklin Film Exchange for the Pittsburgh territory.

The newly completed Buckner Blvd. drive-in opened Friday, June 4. This is the 15th drive-in in the Underwood and Ezell Chain which had representatives of the Dallas press and radio as special guests. The 300-car Sky-View drive-in at Lamesa, Texas, opened June 4. It is owned by R. A. Noret and W. A. Eiland. Don Cole, Favorite Film representative for Oklahoma, was in Dallas, after a long siege of illness. Mr. and Mrs. George Franklin opened their Colonial Drive-In Theatre at Argyle, Texas, near Denton, June 3.

OMAHA

Projection and sound equipment manufactured by the Ballantyne Company for export was part of the display for Omaha's observance of World Trade Week. The firm ships to almost all countries.

The Goldberg circuit is planning a new 950-seater for west Omaha, construction to start next May. R. D. Goldberg plans to go to California this summer to consult an architect. Frank Hollingsworth, exhibitor at Beatrice again will have his own horses running at Ak-Sar-Ben during June.

Theatres get a break with the announcement that downtown stores will end their Monday evening shopping hours. Jimmie Pickett, Tri-States manager at Hastings, is vacationing on a farm.

Adolph Rozanek, Crete (Neb.) exhibitor, has begun demolition of an old auditorium at David City. He plans a new house on the site. Paramount employes gave a farewell party for Salesman Wayne Stephenson who is transferring to St. Louis. Omaha theatres are facing heavy adjustments upwards in their tax valuations along with most other business properties.

SAN FRANCISCO

Walter G. Preddey, head of the theatrical supply house bearing his name, has returned to his desk after a three-week business tour of the east coast. Manager Bob Lewis of the Oakland Moulin Rouge did the sights of Hollywood studios on his vacation. Harry Holland, operator of the Bishop at Bishop, Calif., was on film row for the first time in 15 years. Joe Huff of the Stockton, Calif., Sierre and Esquire opened his new 653-car drive-in. Huff is adding 137 more speakers which will give him the largest drive-in in Northern California. Charlie Crowley, former RKO salesman, is now managing Heber and Marks Sacramento Lux Theatre. D. B. Levin and Louis Kaliski will open their new Oakland theatre on July 4. Seating capacity will be 400. Arthur Mayer opens the Capitola at the end of July.

BALTIMORE

Equity District Manager Fred Sande is making a swing of Norfolk, Richmond and Charlotte. Mr. and Mrs. Len Smelter and the Al Vogelsteins are ready for a Pittsburgh vacation. Local exhibitors attending the state convention of the JWV headed by General Klein, National Commander included, Harry Silver, Al and Harry Vogelstein, Abe Cohen and Mort Rosen. Mr. and Mrs. Jim Gladfelter, Hippodrome Theatre, celebrated their twelfth wedding anniversary at the Variety Club.

Bill Berns and daughter of Chicago and Harry Noveck of Cairo, Egypt, were guests of Chauncey Wolf of the Uptown at the Variety Club.

The Glen in Glen Burnie, recently damaged by fire, will reopen June 13 completely remodeled.

Harry Welch of the Mayfair is entertaining Mr. and Mrs. Andre of the St. Moritz. Shirley

(*Continued on Page 42*)



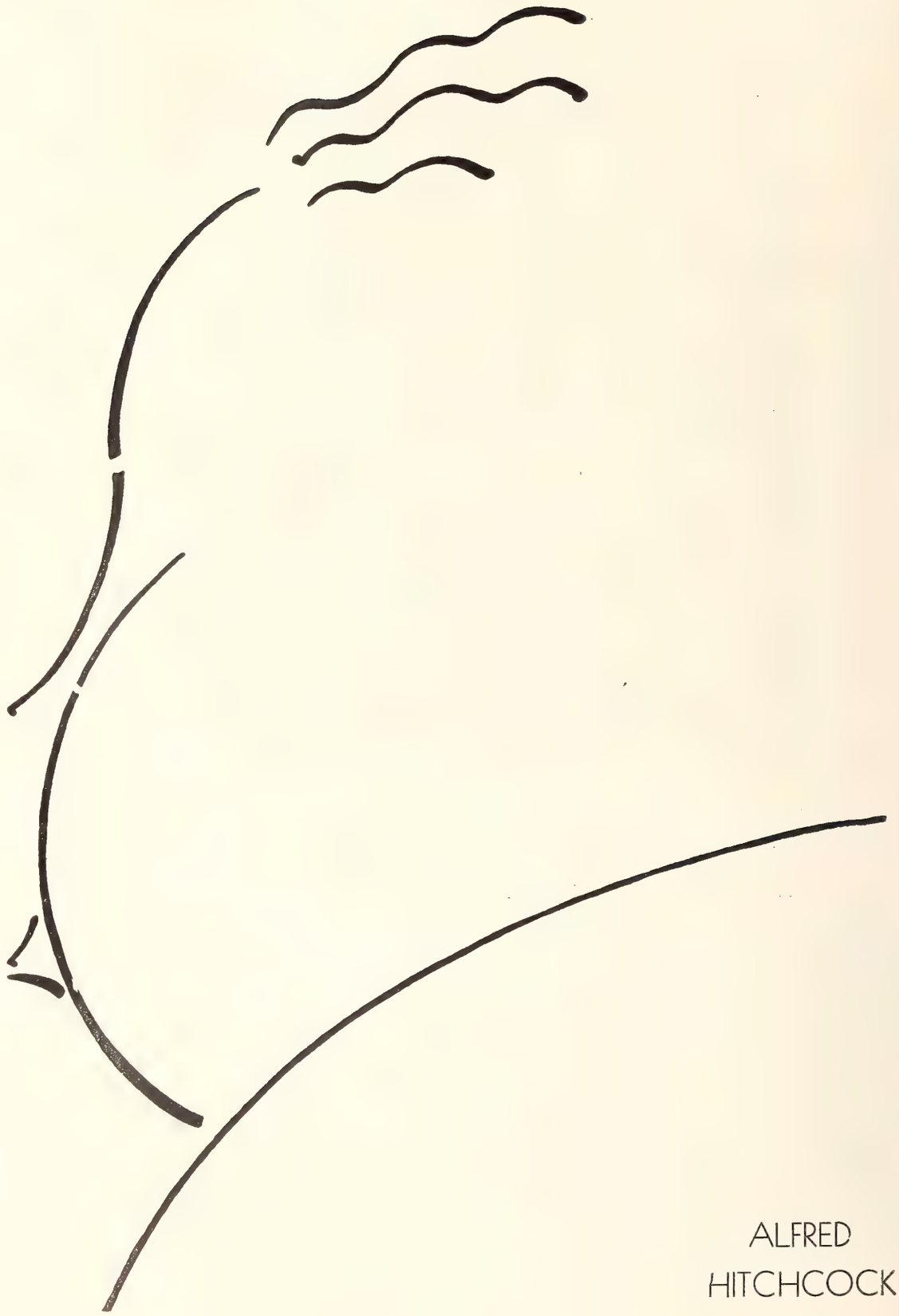
COLUMBIA HOLDS FIVE-DAY MEETING. District managers and branch managers from 14 Columbia exchanges, as well as home office executives, department heads and top sales personnel, were present recently at a five-day sales meeting in New York's Hotel Warwick. In the group above are: (Seated) Seth Raisler, manager, sales contract; Maurice Grad, short subject sales manager; Louis Weinberg, circuit executive; Louis Astor, circuit sales executive; H. C. Kaufman, manager, exchange operations. Standing: Harvey Harnick, Toronto office; Irving Moross, home office attorney; Max Seligman, manager, purchasing department; Sydney Singerman, assistant manager, exchange operations; Vincent Borelli, assistant, circuit sales executives; Irving Sherman, assistant manager, exchange operations; and Mortimer Wormser, assistant treasurer.



SPECIAL SECTION

SHOWMEN'S TRADE REVIEW

June 12 1948



ALFRED
HITCHCOCK


NATIONAL THEATRES
The Place to Go
Charles P. Skouras, President
FOX MIDWEST THEATRES
Elmer C. Rhoden, President
FOX INTERMOUNTAIN THEATRES
F. H. Ricketson, Jr., President
EVERGREEN THEATRES
Frank L. Newman, Sr., President
FOX WISCONSIN THEATRES
Harold J. Fitzgerald, President
FOX WEST COAST THEATRES
George Bowser, General Manager
FOX DETROIT THEATRE
David M. Idzal, Managing Director
FOX PHILADELPHIA THEATRE
Harold W. Seidenberg, Managing Director



Technicolor Motion Picture Corporation

Herbert T. Kalmus, President and General Manager

Wide Range of Subjects on Product Schedule

mer Holiday" with Rooney, Gloria DeHaven and Walter Huston; MGM's "Julia Misbehaves" with Garson and Pidgeon (August release); Betty Hutton's "Dream Girl" for Paramount (July 23 release); the same studio's "Isn't It Romantic?" with Veronica Lake and Billy De Wolfe and two with Bob Hope, "The Paleface" and "Sorrowful Jones"; RKO's "Every Girl Should Be Married" with Carey Grant, Franchot Tone and Diana Lynn; RKO's "Good Sam" with Gary Cooper; from 20th-Fox: "Apartment for Peggy" with Jeanne Crain, and "Unfaithfully Yours" with Rex Harrison, Linda Darnell and Rudy Vallee; from United Artists: "An Innocent Affair" with Fred MacMurray and Madeleine Carroll; from Universal: "Brain of Frankenstein" with Chaney and Lugosi joining Abbott & Costello, and "Mr. Peabody and the Mermaid" with William Powell and Ann Blyth; from Warners: "John Loves Mary" a Reagan-Carson number from the stage success, and "Two Guys from Texas" with you-know-who.

Big-Budget Action Dramas

Another recent rising consumer demand has been for the so-called super-western. This type film can not be exactly defined, but it usually means a western with a larger budget and, supposedly, a better story, handled in a more sophisticated manner. About a dozen of such pictures appear on the horizon—apart from the various series, including the Rogers and Autry numbers which in some places get 'A" rating. Randolph Scott appears in a couple of these for Columbia; "Coroner Creek" and "Walking Hills"; Eagle Lion offers "Northwest Stampede" in Cinecolor; Screen Guild schedules "Return of Wildfire"; from 20th-Fox: "Fury at Furnace Creek" with Victor Mature; John Wayne and Walter Brennan are paired in "Red River" by United Artists; and the Warners plan "The Younger Brothers," in Technicolor. Others of this class will undoubtedly develop in the next few months—Harry Sherman please note.

On the Dramatic Side

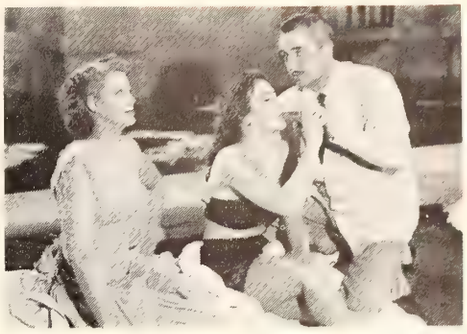
In the field of drama the new product runs from near-comedy to deep, dark tragedy. Anything that can't be designated exactly as comedy or a western is automatically a drama. In this category some big ones are coming, such as Warners' "Key Largo" (Bogart-Bacall-Robinson); the same studio's "Rope" (Hitchcock production with James Stewart); Universal's "Case Against Calvin Cooke" (Fredric March) and "The Unafraid" (Joan Fontaine-Bruce Lancaster); "The Pitfall" (Dick Powell-Lizabeth Scott-Jane Wyatt) from United Artists; 20th-Fox's "The Snake Pit" (Olivia De Havilland) and "Yellow Sky" in Technicolor (Gregory Peck-Ann Baxter); Selznick's "Portrait of Jennie" (Jennifer Jones-Joseph Cotton-Ethel Barrymore); Republic's "Macbeth" (Orson Welles) and "The Red Pony" (Myrna Loy-Robert Mitchum); RKO's "Fighting Father Dunne" (Pat O'Brien) and "Joan of Arc" in Technicolor (Ingrid Bergman); Paramount's "The Accused" (Loretta Young-Robert Cummings) and "Beyond Glory" (Alan Ladd); Monogram's "Kidnapped" (Roddy McDowall); MGM's "Command Decision" (Gable, Hodiak, Pidgeon, Johnson) and "Act of Violence" (Van Heflin-Robert Ryan); Eagle Lion's "Hollow Triumph" (Paul Henreid-Joan Bennett); Columbia's "Lady from Shanghai" (Rita Hayworth-Orson Welles) and "Man from Colorado" in Technicolor (Glenn Ford-Ellen Drew) and Allied Artists' biographical film, "The Babe Ruth Story" (William Bendix.)

Westerns Looking Up

Aside from the product highlighted in the foregoing, there are the bigger westerns in which the Autrys, Rogerses, Boyds are the stars, plus the regular series westerns, which pictures furnish the sinews of bookings by a large number of theatres scattered throughout the country.

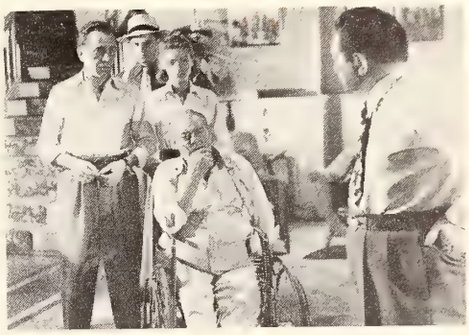
More ambitious efforts in the direction of production values are the aim of many of these producers. Among the more prominent of the pictures in this classification are the series starring Sunset Carson-Pat Starling (Astor); Charles Starrett-Smiley Burnette (Columbia); Eddie Dean and Lash LaRue (Eagle Lion); Johnny Mack Brown-Raymond Hatton (Monogram); Allan Lane and Monte Hale (Republic).

Parade of Forthcoming Attractions



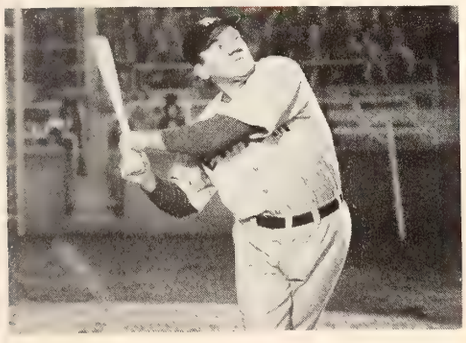
Mr. Peabody and the Mermaid — **Univ.-Int'l**

An undeniably pretty girl, Andrea King is administered to by William Powell (Mr. Peabody) while Irene Hervey (Mrs. Peabody) registers disapproval. Andrea has been bitten by a jealous mermaid, Ann Blyth, who has become infatuated with Mr. Peabody. It's so—you're reading correctly. This Nunnally Johnson production about Peabody's mermaid "affair" promises much fun.



Key Largo — **Warner Bros.**

Edward G. Robinson (foreground) lays down his own kind of law to Humphrey Bogart, Lauren Bacall and Lionel Barrymore, who are his prisoners in a Key Largo hotel. Others in cast include Harry Lewis (in rear of pictured group) and Claire Trevor. This drama produced by Jerry Wald and directed by John Huston.



The Babe Ruth Story — **Allied Artists**

Swish! The Bambino, in the person of William Bendix, fails to connect at the moment, but there are other occasions when he does in this biographical story produced and directed by Roy Del Ruth. Claire Trevor and Charles Bickford are others in the cast.



No Minor Vices — **United Artists**

Dana Andrews has Lilli Palmer well in hand as Louis Jourdan seems ready to dash out for the wars, or races, or something in this new comedy, which is being both produced and directed by Lewis Milestone. It comes from the Enterprise studios.



Good Sam — **RKO Radio**

Here's the family—Gary Cooper, Ann Sheridan, Bobby Dolan, Laura Lee Michaels and Louise Beavers—that's nearly broken up because Good Sam, in the person of Cooper, is so mindful of other people's problems. A comedy produced and directed by Leo McCarey.

FORTHCOMING PRODUCTIONS

15th Anniversary

FORTHCOMING PRODUCTIONS

15th Anniversary

Promising Fare on Way From Hollywood Lots



Dream Girl — **Paramount**

Father (Walter Abel) and mother (Peggy Wood) look over the situation, which is as follows: daughter Virginia Field has married Patric Knowles and daughter Betty Hutton imagines she's in love with him. Betty, in fact, day-dreams a lot of things which you see in this Mitchell Leisen comedy production. Macdonald Carey is the boy who stops Betty's dreams—some of them.



The Emperor Waltz — **Paramount**

The court of Austria's Franz Joseph poses for a picture just before Johann Strauss plays "The Emperor Waltz." Into this court comes an American phonograph salesman, Bing Crosby himself, who falls in love with a countess, Joan Fontaine, as he tries to sell his product to the Emperor. Others in this musical include Roland Culver, Lucille Watson and Richard Haydn. Produced by Charles Brackett. In Technicolor? Naturally.

As if in answer to the loud cries of exhibitors for more product for more playing dates, an STR survey shows the makers of film entertainment have quickly put on their working clothes and are turning out a wealth of fresh theatre consumer goods.

A close check on pictures with definite release dates after July 1, or actually in the can or actively in work, reveals that fifteen companies now have a combined backlog of approximately 231 features. This is exclusive of series westerns and re-issues.

An examination of this coming product leads to the promise that some really swell fare is in the offing—plenty of solid box-office stuff, with sufficient high luster material to keep up entertainment standards and win new patrons. The use of color, held down by the "recession," again moves forward, with 44 of the 231-total now shooting in Technicolor, Cinecolor and Trucolor. One company—MGM—is making 10 out of 17 listed features in Technicolor, while Warned Bros. is employing Technicolor in 9 of their 25.

Breakdown by Companies

The coming-product breakdown by companies is as follows: Allied Artists 2; Columbia 31 (3 in Technicolor, 2 in Cinecolor); Eagle-Lion 17 (2 in Cinecolor); Film Classics 2 (both in Cinecolor); MGM 17 (10 in Technicolor); Monogram 9; Paramount 24 (4 in Technicolor); RKO Radio 23 (4 in Technicolor); Republic 12 (1 in Technicolor, 2 in Trucolor); Screen Guild 3; Selznick 1; 20th Century-Fox 25 (4 in Technicolor); United Artists 9; Universal-Int'l 31 (1 in Technicolor); Warner Bros. 25 (9 in Technicolor).

The talk around the industry has it that the studios are not putting out enough comedies—that there's too much heavy drama, murder, psychiatry, and general mayhem. Therefore, let us see what's coming. Of the 231 features listed about 90 can be designated as comedies, which is a fair-enough percentage. Not all these pictures would make vehicles for Danny Kaye or A & C, but at least the endings are happy and the treatment is on the lighter side.

Music Figures Prominently

Of the 90 comedies, about a quarter of them are musicals or have interpolated musical numbers. Definitely on the musical side are such big ones as MGM's "Easter Parade," with Judy Garland, Fred Astaire, Ann Miller and Peter Lawford (Irving Berlin's music); "Words and Music" with Garland and Rooney; and the "Kissing Bandit" with Sinatra and Katherine Grayson—all in Technicolor. Paramount comes up with Bing Crosby in "A Connecticut Yankee" and "The Emperor Waltz," the latter to be released July 2—both in Technicolor. Goldwyn is working on "A Song is Born," the next Danny Kaye opus—and RKO has another Technicolor job in Disney's "Melody Time." 20th-Fox promises two Technicolor more-or-less musicals: "Give My Regards to Broadway" with Dan Dailey and Charlie Winninger (released end of June), and Betty Grable and Douglas Fairbanks, Jr. in "That Lady in Ermine." From Universal comes the Sonja Henie picture, "Countess of Monte Cristo," "My Heart Goes Crazy" with England's favorite comedian, Sid Field; two Deanna Durbins, "Everybody's Sweetheart" and "Up in Central Park" (the latter due for release now); and a musical drama about Paganini, "The Magic Bow" with Stewart Granger and Phyllis Calvert, plus Yehudi Menuhin furnishing the fiddling.

A few—just a few—of the straight comedies that look interesting from this distance include Eagle Lion's "Let's Live a Little" with Hedy Lamarr and Robert Cummings;



So Evil My Love — **Paramount**

Paramount's first post-war made-in-Britain effort is a tragedy of an ex-missionary, Ann Todd, who marries a ne'er-do-well artist, Ray Milland, becoming as unscrupulous as he and eventually committing murder. In it also are Geraldine Fitzgerald, Leo G. Carroll and Raymond Huntley. Producer, Hal Wallis. Director, Lewis Allen.



The Saxon Charm — **Universal-Int'l**

Tsk, tsk, Bob! So *gauche!* Bob Montgomery makes a terrible scene in a restaurant as he complains lustily about the food to owner Max Willenz. To put it mildly, this is very embarrassing to his guests around the table, who are (looking clockwise) Susan Hayward, John Payne, Audrey Totter, Harry Von Zell, and Cara Williams.



Tap Roots — **Universal-Int'**

Take a look at Susan Hayward as the daughte in a Mississippi pre-Civil War family that i against leaving the Union. Trouble is she' engaged to a Confederate captain, and a news paperman, Van Heflin, comes along. Also i the scene are Ward Bond and Richard Long not in the still, but in the picture is Bori Karloff. George Marshall is directing.

Overseas Film Junkets Not to Dim Lights on Hollywood Stages

By ANN LEWIS

Expansion of production activity to the European continent this coming year (because of the frozen dollar situation) will not reduce the number of films made in Hollywood. Studios here plan to produce and release the usual number, adding to that schedule the pictures they film abroad. How this policy will be carried out is a problem yet to be overcome, for with each picture being made abroad, goes a Hollywood star and director.

A partial roundup of the films to be made and the backgrounds to be used shows that they range from England, Italy, Australia, occupied Germany and France, to parts of Africa. This will mean the biggest influx of foreign-made pictures ever to come through regular releasing sources.

20th-Fox Schedule of Six

Slated at 20th Century-Fox are six major productions. The first to go will be the Tyrone Power film "Prince of Foxes" which Henry King will start around August 2nd. Five others are planned, but these are not definitely set. To co-ordinate the program, Lyman Munson has been appointed executive producer, with headquarters in London.

MGM will make "Edward My Son," starring Deborah Kerr and Spencer Tracy, in England in mid-June and they are also planning a film called "Young Bess" also with Deborah Kerr. In Italy, Arthur Hornblow, Jr., will produce "Quo Vadis" in Technicolor with a September starting date scheduled. Other major productions are planned in England.

In England this summer, William Pereira will produce the RKO picture "China Run." This will be made in conjunction with J. Arthur Rank. And under Dore Schary's personal supervision two others will be filmed. The making of these will depend on whether the stories meet with Schary's specifications. If they do, they will be photographed in Technicolor—"Ivanhoe" to be made in England and "Simon Bolivar" in South America.

For Paramount Hal Wallis plans to make a picture called "September" for which he hopes to obtain Ann Todd. Film will be made partly in Italy and partly here; but the plan as yet is not definite. Another picture Wallis hopes to make in England is to be called "House of Mist." Already made and to be released August 6th is the Ray Milland starring vehicle "So Evil My Love." World Premiere was held in London, May 28th. Under consideration by Wallis are plans to make two more pictures in England within the next six to twelve months.

Ed Small Busy Abroad

Among the independent producers Edward Small seems to have the most definite plans. For United Artists release he is to make a picture called "Lorna Doone" in color, in England, this summer. He just finished "Cagliostro" which was made in Italy and is being edited at present. Gregor Rabinovitch, an independent producer who has been releasing through Columbia, is scheduled to make film versions of various operas in Italy. He just finished "The Eternal Melody" with Janis Carter and other Hollywood names. At the present time he is making added scenes for "Melody" and if the script of his third picture "Tales of Hoffman" is ready soon, Miss Carter is scheduled to go into that.

Grand Opera of the Screen

Other operas to be screened are "The Legend of Faust" "Aida," "Martha," and "Pagliacci" and on all of these studio will use special selling treatment in specially picked houses. This will be the first time operas have been given such an extensive and coherent treatment, especially made for the average American audiences. Also just finished is a picture called "First Gentleman" with Jean Pierre Aumont; made in England with no other known names.

Another independent company is planning the life story of Barney Barnato "The King of Diamonds," the man who discovered and owned the Kimberley Diamond mines in South Africa. Production plans for this are being formulated by Frederick Brisson, executive producer of Independent Artists, which will make the picture for RKO. Film will be made in South Africa, England and the United States and the cast will be headed by both American and British stars.

Big-Scale Star Swapping

Samuel Goldwyn and Alexander Korda will star David Niven in an English-made picture called "The Scarlet Pimpernel," which goes into production the last of July. Picture will be distributed in the Eastern hemisphere by the Alexander Korda Organization and sponsored in the Western hemisphere by Samuel Goldwyn.

Allied Artists will film two in England within the next year. These will be "The Maze," to be produced by Jeffrey Bernerd and "The Highwayman," produced by James S. Burkett.

In July Universal-International plans to send a scouting party to Italy to hunt locations for "Paradise Lost—1948," which Robert Buckner will produce. Most of the shooting will take place in the Florence area, with scenes also to be made in Rome and Naples.

Yates on Look-See Tour

Republic never has made any pictures abroad, but President Herbert Yates has gone to England to survey possibilities, and information on their plans should be forthcoming upon his return.

Douglas Fairbanks, Jr., and Alfred Hitchcock are two others who plan films abroad. Fairbanks will do two films with J. Arthur Rank in England. First will be "Sir Lancelot"; the second has no specific story set as yet. Alfred Hitchcock, who releases through Warner Bros., plans to have his own company Transatlantic Pictures make a Technicolor picture starring Ingrid Bergman. It will be made this summer and will be called "Under Capricorn."

FORTHCOMING PRODUCTIONS

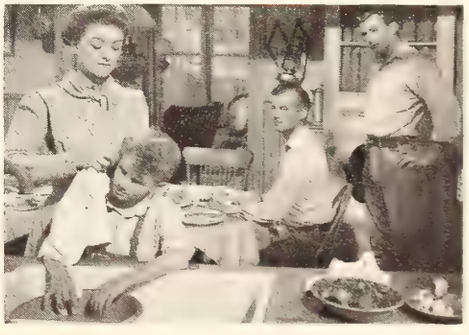
15th Anniversary



Lulu Belle — **Columbia**
On the shady side in this one, Dorothy Lamour marries George Montgomery and drags him down to her level; later she makes him realize they are better off apart. Here Greg McClure gloatingly tells them some news which ain't good for them. From the Benedict Bogeaus unit, directed by Leslie Fenton.



That Lady in Ermine — **20th Century-Fox**
Betty Grable, Douglas Fairbanks, Jr., old Europe, music, Ernst Lubitsch, and Technicolor are the chief ingredients of this eye-filling romantic comedy. Doug, impetuous Hungarian officer, captures Countess Betty's Italian castle and promptly falls in love with her; she has a husband, however, and therein lies the story.



The Red Pony — **Republic**
Little Peter Miles is the boy, Myrna Loy his ma, Shepperd Strudwick his pa, and Robert Mitchum the hired man in this Technicolored farm drama directed by Lewis Milestone. Peter loses his pet pony and upsets the applecart for everybody. Louis Calhern is also in the cast, while Charles Feldman produced.

FORTHCOMING ATTRACTIONS

15th Anniversary



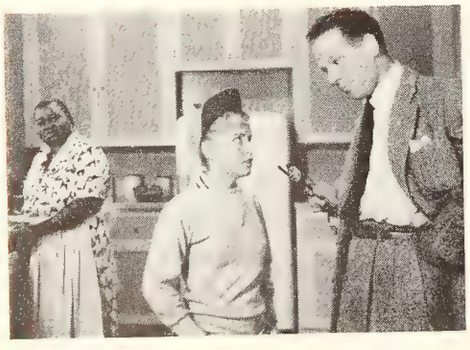
Command Decision **MGM**

Star cast? Here's one that really is that. Left to right: John Hodiak, Walter Pidgeon, Van Johnson, Charles Bickford, Clark Gable. From the very successful Broadway play by William Wister Haines, the film is produced by Sidney Franklin and directed by Sam Wood. Gable gives the command that affects the lives of thousands.



The Man from Colorado **Columbia**

On a Technicolored Civil War canvas William Holden and Glenn Ford both love Ellen Drew, while the Union cavalrymen corner a band of Confederates. Here they are at a post dance receiving a sergeant's report that a Southern major is out to kill Ford because of the latter's ruthlessness. Produced by Jules Schermer, directed by Henry Levin.



Mickey **Eagle Lion**

Tomboy daughter gets tongue-lashing. In other words, Lois Butler is talked to by her screen father, Bill Goodwin, as Hattie McDaniel looks on. Lois later is implicated in a scandal which is straightened out partly with the help of fashion editor Irene Hervey. Goodwin is a widower in the picture, so you figure it out. Small town drama in Cinecolor directed by Ralph Murphy.

Boom Heartens Studios; Take Fan-Mail Seriously

The fan-mail department at Warner Bros. studios knew well in advance that Gary Cooper was due for preparation of "The Fountainhead." Seven boxes of his fan-mail, containing more than 8,000 letters and cards, arrived the week before the lanky star's check-in at the lot. Many of the letters were from Europe, where "Cloak and Dagger," Cooper's last film for Warners, was recently released.

This incident gives a graphic illustration of a situation which Hollywood finds most encouraging. Studio officials have long felt that fan-mail is a good indicator of interest in the hinterlands. While it can be overemphasized, as one studio executive told SHOWMEN'S TRADE REVIEW, fan-mail serves a definite purpose in the industry's production scheme. When the mail starts falling off badly, that is a barometer by which studios reach important judgments on matters connected with star contracts and story buys.

Another important thing that the Cooper anecdote emphasizes is the European setup today. Republic's Roy Rogers' fan mail has gone up from 3,000 to 4,500 letters a week since the war. About 40 per cent of this increase is attributed by the crooning cowboy to overseas enthusiasts, who have renewed their interest in American stars more and more since the war ended.

Eagle Lion reports a hundred-fold rise in fan-mail over last year, when the organization was still very young. After the general release of each picture, this company says, there is a tremendous influx of communications.

Average age of the writer of fan-mail is 12-13 years. It is only on controversial pictures, such as "Gentleman's Agreement" and "Crossfire," that more mature theatre-goers take pen in hand. There are some who would scoff at the average fan-mail writer—who usually wants a picture or autograph of the star—but experts point out that such people are the ones who help keep business going.

Warners, incidentally, reports a tremendous increase in their fan-mail over the past year, not only on Gary Cooper, but throughout the lot. The studio believes the foreign field is the main factor for this pleasant statistic.

"There are many Europeans and others in far-off lands who had never seen American pictures," a Warner spokesman said. "The war's long years diverted a lot of youngsters from their normal pursuit of movie-going. In the last several years a new crop of fans has emerged."

Columbia is one of the studios that believes its fan-mail has remained fairly constant this past year. Rita Hayworth and Glenn Ford were tops in the volume of mail received; but William Holden registered a terrific total, considering that he didn't have a Columbia film in release! Holden's "Man from Colorado" (made at Columbia) is just being readied for general release.

Geographically, the fan-mail appears to be rather equitably distributed, with no section predominating appreciably.

'How Much Will It Cost' is Big Factor in Story Buying

The current Hollywood situation with respect to story properties—a vital factor in the planning as well as the finished product from the studios—has been surveyed by SHOWMEN'S TRADE REVIEW through the medium of one of moviedom's top experts in his field—David Stephenson, head of Eagle Lion Studios' story department.



David Stephenson

Stephenson, who has had a rich background of experience in his field, was the first story chief at Eagle Lion and helped pioneer that company's program. He has also served as a producer there.

Speaking frankly, Stephenson said that he agrees with movie-goers who complain that many screen stories are hackneyed.

"We in the motion picture industry are limited as to fresh subject material," he explained, "because three or four hundred pictures yearly use up themes. Also, we are restricted on a lot of untapped material because of exacting censorship. Therefore, when the taboo is lifted from new territories such as alcoholism and religious topics we have new background to explore. Here we are definitely at fault if we do not treat these untried fields with dignity and honesty, or if formula plot and stereotyped characters are used in an attempt to display its virtues."

In Stephenson's opinion, too many studio executives have tried to disguise bad stories with color photography, big stars and lavish sets. He firmly believes that the most important factor in picture-making is to have a good story. Because of the need to cut picture-making costs, he feels that most studios are going to look for stories in which sets, production moves and the like are held at a minimum.

"However, if a story has exceptional values and therefore warrants a large budget because of its period and locale, I think the studios will endeavor to film it by reducing shooting schedules and attempting to use more brain power on pre-production economy," he added.

The Eagle Lion story head has long felt that the great literary masterpieces should be carefully explored. He declared that the English have far surpassed us recently in this matter, but in years gone by Hollywood turned out to good advantage such classics as "David Copperfield," "Vanity Fair" and "Ben Hur."

Stephenson emphasized that each component in the making of a picture should contribute its share to the success of a production. "Nevertheless," he averred, "it boils down to the fact that *the play is the thing.*"

The Patron vs. The Theatreman on Prices, Duals and Popcorn

By JAY GOLDBERG

A survey of both sides—moviegoer and theatreman—on the practical aspects of today's theatre policies, reveals that there is surprisingly little divergence of opinion between the man who puts on the show and the patron who pays the freight at the box-office with respect to such matters as current admission scales, double features, pictures with social significance, and merchandising confections within the theatre.

Showmen's Trade Review's Hollywood Bureau took a sampling of the opinions of representative people in the moviegoer and theatre-operator groups and on the basis of the findings, there appears to be a foundation of good understanding between the two.

Six questions were asked of a half-dozen persons from all walks of life, and the same queries (in slightly altered form) were put to an equal number of exhibitors.

STR asked the non-exhibitor group: "Do you like double features?" Most of the answers were in the affirmative, although qualified. To theatremen, STR asked, "What is your opinion of double features? Do people want them?" Again, the answers came affirmatively.

Resigned to Dual Bills

Walter Lopatovsky, Los Angeles elevator operator, said: "Two pictures are okay, but I prefer one." Miss Edith King, cleaning woman, opined: "I don't mind double bills if they're not too long. However, I prefer single attractions." Contest judge William Rowland said he wants double bills under the present price pattern. However, if prices are lowered, he would rather see a single film. Importer Joe Ohashi declared, "As long as there are two good features, I don't mind; but there's nothing more agonizing than sitting through a poor feature to see a good one." Mrs. Mary Marcellus, telephone operator, averred she'd rather sit through one good picture than see a dual lineup. Advertising manager Joe Pantell said, "It all depends on the type of double bill. I don't mind if both pictures are good, but I'd rather see one fairly good film than one bad and one good one together on a double bill."

From Abe Kaufman, owner of the Fountain Theatre, Terre Haute, Ind., came this opinion: "Our customers definitely don't want them. Last fall my competitor and I decided to try 'em out for three months, on one change a week. Both of our theatres are small, so we figured that each of us could benefit the other by double billing, which would make a much longer show and possibly get some of each other's overflow. Well, there just wasn't any. In fact, we didn't do a nickel more with two features than we did with one."

Theatreman Has His Say

Barnes Pardue, executive with the Western Amusement Co., which operates theatres in California, Arizona, New Mexico and Oregon, said recent surveys in his theatres disclosed that the majority of patrons do not want double features.

"By the same token," he adds, "the elimination of one feature immediately marks a decline in grosses. If all theatres in the U. S. simultaneously began showing single bills, the adjustment would be swift and grosses more stabilized."

Opined Robert L. Lippert, owner of a large theatre chain in Northern California (and produces films, too): "Double features are necessary because there are too few top pictures that can carry a program at present admission prices."

Sherrill Corwin, head of Metropolitan Theatres in Los Angeles, declared that "irrespective of a few minority groups that decry double features," they're bound to stay in vogue.

National Policy Needed

Don Hughes, manager of the neighborhood Congress Theatre in L.A., said, "The people squawk about long shows, but they stay through them right to the very last. Unless single bills become universal, it's useless to talk about it."

Independent theatreman Kelly Norwood, who runs the Norwood Theatre in La Habra, Cal., said he was opposed to dual bills and didn't believe his people want them.

The second question put to non-exhibitors was: "How often do you go to the movies? If not often, why?" Nearly all of those questioned revealed a once-or-twice-a-week habit of theatre-going. Elevator operator Lopatovsky goes once a week; cleaning woman King once a week; contest judge Rowland, twice a week; importer Ohashi, once a week; telephone operator Marcellus, three times a year; and advertising manager Pantell, twice a week. Mrs. Marcellus said she goes so seldom because of her long working hours and lack of pictures attractive enough to attract her to the theatre.

HCL Hits the Theatre

The corresponding query put to theatremen was: "In your house(s) has business held up since the war? If not, why not?" Most of the exhibitors reported a falling-off in attendance and seemed agreed that living costs was the answer. Said Hoosier Kaufman: "Our business has been off, even with more advertising than previously and trying to give 'em better shows. I believe it's due to greatly increased cost of living, plus unsettled conditions. It's only natural that our customers who formerly had $2 a week to spend for shows, now have maybe $2 a month to spend."

Pardue explained, "Our theatres have shown the national fluctuation in grosses. The reason? The steady increase in living costs, less money to spend by the average working class patron, the entertainment value of our current pictures."

Getting Back to Normal

Lippert pointed out the decline in his houses was because conditions today are more normal as compared to the wartime peak, free spending is showing a decline and people are more discriminating.

Corwin said that his business has declined because of the diversity of interests available to people now. He, too, noticed a settling-down to normal. He sounded a new note in mentioning



16 Fathoms Deep — **Monogram**

Arthur Lake, ex-Navy diver, tries to get at Grant Means as his pals, John Qualen, John Gonatos, and Eric Feldary hold him back—for the time being. They outwit Lon Chaney to save their boat from destruction. This Arthur Lake production is in Ansco color, directed by Irving Allen.



So This Is New York — **United Artists**

Rudy Vallee is here taking Henry Morgan, Virginia Grey and Dona Drake to the races during their momentous visit to Manhattan. It's first picture for radio-comedian Henry Morgan, whose sly type of humor is said to offer something new to the screen. Directed by Dick Fleischer from the Ring Lardner story.



Portrait of Jennie — **Selznick International**

Art dealer Cecil Kellaway is impressed with Joseph Cotten's portrait of the girl who inspires him to continue his struggle as an artist through a love that has grown since she was hardly more than a child. No wonder. The girl is Jennifer Jones. Ethel Barrymore is also in the cast and William Dieterle directs.

PATRONS AND THEATREMEN

15th Anniversary

FORTHCOMING PRODUCTIONS

15th Anniversary

PARADE OF FEATURES



Rope **Warner Bros.**
Jimmy Stewart wants to know why John Dall is acting in an unusual way, considering that a murder has been done, and Joan Chandler is also suspicious. This story concerning a thrill murder is produced and directed by Alfred Hitchcock, so you know plenty of suspense is in order. In Technicolor. Other players include Farley Granger, Edith Evanson, and William Hogan.



Cagliostro **Edward Small Prod.**
Orson Welles as Cagliostro restrains Akim Tamiroff from attacking one of his rival's (De Montagne) henchmen. A scene from Edward Small's production based on the Alexandre Dumas character. Gregory Ratoff directed the romantic drama, which was made entirely in Italy. Other players include Nancy Guild, Margot Grahame, Frank Latimore, and Stephen Bekassy.

the partial effect of television, and warned that it will eventually hurt a lot more unless theatres can prevent it.

Hughes was the one exhibitor who said he thought business in his theatre was holding up, and had even become better in recent months. Since Norwood's house has started operating since the war, he, of course, could make no pre-war comparison.

The third question to the patrons' group was, "Have you seen 'Gentleman's Agreement,' 'Crossfire,' 'Burning Cross'? If so, what did you think of them?" Miss King saw none of them, while middle-aged Lopatovsky went to the first two and thought they were "good ideas." Contest judge Rowland also saw "Gentleman's Agreement" and "Crossfire" and said: "Great! 'Gentleman's Agreement' is one of the few adult films I've seen. 'Crossfire' was not as good, but it was still topnotch. More of this type of picture ought to be made. However, I don't feel Hollywood will do it because they're afraid of the Thomas Committee." Ohashi declared, "I saw the first two and believe 'Crossfire' appealed to a lower level of intelligence than 'Gentleman's Agreement.'

Mrs. Marcellus did not see any of these films, but advertising man Pantell did and opined: "Splendid! There should be more like them. They're entertaining as well as instructive and make better citizens of us."

On the exhibitor side of this query, Indianan Kaufman averred: "Call it good propaganda, if you will, but for the cause of a better civilization we should have more of these pictures."

Pardue: "A cycle of such films could be disastrous to prevailing grosses. Attendance, except in the cities, will discourage too many of them. Hollywood would do well to have a gentleman's agreement that not more than one or two such films will be made every two or three years."

Lippert: "Okay if they are well made, feature top casts and have entertainment value."

Corwin: "Such films are extremely important. The screen has a message it can tell, using entertainment ingredients. The box-office has proved the success of these pictures."

Hughes: "I don't favor 'em. While I know from personal experience that 'Burning Cross' did business, I feel theatres should entertain."

Norwood: "Great!"

Question No. 4 asked of patrons in the sample group was: "Are prices too high for your pocketbook?" Elevator operator said admissions were too steep for him, while the cleaning lady said they're okay. The contest judge declared prices weren't too high for him, but for a married man with family, "85 cents is something to think about." He also objected to roadshow prices, saying he suffered through bad pictures at prevailing admissions and resented paying advanced prices when an outstanding film came along. The importer said prices are too high and said if less pictures were made and prices were lowered, more people would come to theatres. The telephone operator said prices weren't too high for her, but the advertising man declared that theatre admissions should be lowered 25 per cent.

No Kicks on Admissions

"Do you have trouble on admission prices?" was the way the same question was put to exhibitors. Kaufman said his and his competitor's were the lowest in Terre Haute, having been in effect since 1944. It seems probable that if they raised prices, they would lose more patrons, he added.

Pardue: "We feel that our patrons are not concerned about our present admissions. We had our experience with roadshow admissions. Seared in red ink are the cash losses in each and every theatre."

Lippert: "No. If we have the picture the patrons want to see, they gladly pay. On the other hand, if the picture is not to their liking, even if the admission price were cut in half they wouldn't come."

Corwin: "Theatre admissions haven't risen commensurately with other commodities. Roadshows are out of the question."

Hughes: "No."

Norwood: "No."

The patrons were asked, "Do you mind popcorn and candy sales in theatres?"

Popcorn-Eating Habits

The elevator operator said No, but the cleaning woman said she doesn't like it because it is the source of too much noise. The contest judge said candy is okay, but popcorn and peanuts are bad because they are too noisy and smell badly. He urged special noiseless wrappers. The importer said No, as did the telephone operator and adman. She expressed dislike for "high-

(*Continued on Page A-15*)



The Snake Pit **20th Century-Fox**
Celeste Holm tries to soothe Olivia De Havilland, inmate of a mental hospital, who is struggling to be cured with the help of her husband, Mark Stevens, and doctor Leo Genn. In her spells she reveals incidents of her past, and through this knowledge the cure is effected. Produced and directed by Anatole Litvak.



Drums Along the Amazon **Republic**
"Who's this gal?" exclaims Connie Bennett, as Vera Ralston—armed to the teeth—steps up to investigate the plane which has grounded in her jungle. George Brent is all eyes, while Gus Schilling, Ross Elliott and Walter Reed seem dubious. This adventure film is under the production and direction handling of John H. Auer.



An Innocent Affair **United Artists**
What goes on? Fred MacMurray is smiling at the flirtation of his wife, Madeleine Carroll, with tobacco tycoon Buddy Rogers—that is, he's smiling now, but you may be sure that JamesNasser, who produced this comedy, and Lloyd Bacon, who directed, have cooked up some neat story twists before all's well.

CONGRATULATIONS

"Chick" Lewis

on

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EXHIBITORS

From

MONOGRAM

JACK WRATHER

Producer

"The Guilty" — "High Tide" — "Perilous Waters"

For Monogram

In Preparation

"STRIKE IT RICH"

For

ALLIED ARTISTS

HAL E. CHESTER

Producer

"JOE PALOOKA" Series

For

MONOGRAM

"SMART WOMAN"

For

ALLIED ARTISTS

JEFFREY BERNERD

Producer

"THE TIPSTER"

In Preparation

"FORGOTTEN WOMEN"

For

MONOGRAM

IRVING ALLEN

Producer

"Climbing The Matterhorn"

Academy Award-Winning Two-reel featurette

Recently Completed:

"16 FATHOMS DEEP"

For

MONOGRAM

JAMES S. BURKETT

Producer

"CHARLIE CHAN" Series

Starring ROLAND WINTERS as "CHARLIE CHAN"

Latest Release:

"The Mystery Of The Golden Eye"

For

MONOGRAM

BARNEY GERARD

Producer

"BRINGING UP FATHER"

"JIGGS AND MAGGIE IN SOCIETY"

In Preparation

"JIGGS AND MAGGIE IN COURT"

For

MONOGRAM

Patrons vs. Theatremen

(Continued from Page A-10)

faluting people who are always finding trouble." The ad-man laughed, "I do it myself!"

On the same question, exhibitors were asked, "Some columnists have crusaded against popcorn and candy in theatres. What do you think?"

Kaufman: "No complaints here."

Pardue: "The wailing of ill-informed columnists who crusade this way is assinine. Millions of patrons expect the theatre concession as a service. We've passed a milestone when new theatre construction will devote as much planning to the lobby shop as they previously did to ornate marquees, towers and signs. The columnist's feminine counterpart who shudders at the thought of someone eating popcorn at her elbow probably drinks beer and eats stale crackers in bed. Imagine sleeping among the crumbs or sitting at her elbow inhaling her stale beer breath!"

Lippert: "We should start a crusade against columnists. Both are necessary evils."

Corwin: "It's good copy for the columnists. Merchandising is here to stay."

Hughes: "Only a few of my older patrons complain. The present-day trade expects it."

Norwood: "Drown the columnists."

Patrons' Suggestions Varied

The last question provoked constructive suggestions. "If you were manager, what is the first change you would make?" was asked of the patrons.

Lopatovsky: "I'd bring in more dramas."

Miss King: "The kids make too much noise. I know it's hard to please everybody, but I'd see that parents don't just push their children into theatres and forget about their manners."

Rowland: "I'd eliminate all advertising from my screen, shorten trailers that are now so boring. They don't do a good picture justice and over-praise a bad one."

Ohashi: "I'd lower prices. In the long run I'd do more business. I'd try to be more selective instead of booking indiscriminately."

Mrs. Marcellus: "I'd bring back more comedies, on the order of Marie Dressler and Ed Wynn."

Pantell: "I'd buy better-quality pictures and would keep in closer contact with my patrons to see just what they want and why."

The same question to the exhibitors was phrased: "In your opinion, what are the main changes that should be made to benefit the industry?"

Kaufman: "When business is off, we all have to work harder, exploit and advertise pictures more. Of course, producers must make better pictures to help offset the slack. If each producer would select a top-notch director, give him a fine story and then allocate some up-and-coming young players (not stars) and give that director time to make a fine picture, it would vastly improve the situation for new star players. The producer could afford to sell the picture because of lessened costs and that film would do business because of a real campaign. Those players would be upped to near-star rating. If each company made one such picture a year, it would do much in creating more good names for future pictures."

Pardue: "An immediate campaign for better relations in the industry. Production should join in the drive to sell Hollywood to the buying public. Film rentals must be decreased. Hollywood won't realize its inevitable decline until poor grosses suddenly bring reality as thousands of small theatres are shuttered because concession income can absorb only a certain limit. In our opinion, if Hollywood cannot produce pictures to keep all of the theatres open, someone else will."

Lippert: "Some of the top Hollywood producers have been around too long and are now in a rut. They should retire and make room for new blood and new ideas. I believe anyone living in the Hollywood atmosphere for over 20 years should be put to pasture like a race horse which has seen its day."

Corwin: "A wholesome effort ought to be made against mudslinging at Hollywood. Public relations are needed to offset the bad things said. The TOA doesn't go far enough. We should have a strong Washington lobby, like the steel industry. We have contributed plenty to the world and yet we're the greatest target."

Hughes: "Cut out the hike in prices when you get a so-called big one. It just causes resentment. In the long run you lose customers. Stop hoodlums in theatres from tearing up seats and creating a nuisance; make laws, if necessary, and get a police matron for the girls and a juvenile officer for the boys. Patrol restrooms and the aisle; we managers are too busy. With such authority at hand, you'll cut out this hoodlum stuff in two weeks. Then a lot of the better people who stay away will return."

Norwood: "Build theatres instead of converted grocery stores."

FORTHCOMING ATTRACTIONS



The Gallant Blade — **Columbia**

It's the end of the 30 Years' War, the world is exhausted, but politicians would shove the people into more devastation. Larry Parks, France's greatest swordsman, heads the small group who avert this further calamity. Here are Parks, Marguerite Chapman, and Edith King in a scene from the Cinecolor adventure drama, produced by Irving Starr and directed by Henry Levin.



Words and Music — **MGM**

Janet Leigh and Tom Drake represent the junior love interest in a gay Technicolor musical that boasts a star-studded cast including Judy Garland, Mickey Rooney, June Allyson, and Vera-Ellen. Produced by Arthur Freed and directed by Norman Taurog, the story has to do with the partnership of Richard Rodgers and Moss Hart, famous Broadway music-lyrics team.



Let's Live a Little — **Eagle Lion**

Robert Cummings thinks he's getting away with a secret conversation over the phone, but Hedy Lamarr and Robert Shayne proceed to uncover the evidence. This is only one of the troubles encountered by Cummings in a light escapist comedy coming up for release this summer. Directed by Richard Wallace.



The Pitfall — **United Artists**

That middle-age romantic feeling has Dick Powell in its clutches and Lizabeth Scott knows it; so do Jane Wyatt and Raymond Burr, although they're not in this still. Wife Jane forgives Lizabeth when she learns latter has cleared Dick of murder charge. It's a drama produced by Sam Bischoff, directed by Andre de Toth.



Johnny Belinda — **Warner Bros.**

"Treat her kindly" says doctor Lew Ayres to Agnes Moorehead and Charles Bickford, as his deaf-and-dumb patient, Jane Wyman, comprehends what he is trying to do. There is near tragedy as the girl has man trouble for which Ayres is blamed. Jerry Wald is producer of this drama and Jean Negulesco the director.

15th Anniversary

REVIEWING COMMITTEES

15th Anniversary

Reviewer's estimates of thirteen women's organizations serve as the basis of the once-a-month digest on current features which is issued by the Department of Studio and Public Service of the Motion Picture Association of America. Included among these are three of the four national reviewing committees whose classifications or estimates of feature pictures are circulated to segments of theatregoers through various affiliated or self-maintained contacts with the public.

While all four of the national committees (General Federation of Women's Clubs, National Board of Review, National Legion of Decency and National Society, Daughters of the American Revolution) are well known in the industry, their procedures and their influence on publicity for individual pictures are not so generally familiar in trade circles. Thus, we present as information for theatremen and the industry in general, the following descriptions of the methods and practices followed by the four national reviewing committees.

The National Legion of Decency*

The National Legion of Decency, formed in 1934 at a meeting of the Roman Catholic Bishops of the United States, soon attained and since has maintained outstanding prominence among the national groups which review motion pictures. Fundamentally, the Legion is the official reviewing committee for the Catholic Bishops of America, and is under the supervision of the Episcopal Committee on Motion Pictures of Catholic Bishops. The Committee is comprised of five Bishops.

Since the Legion enlists voluntary support of its objections to specific pictures from members of the Catholic laity, its findings have direct influence on theatre attendance by those who subscribe to the Legion pledge, which is read once each year in Catholic churches in this country. Within its own organization, Legion officials point out, the Legion possesses no power or authority to call for a boycott or avoidance by Catholics of theatres showing a picture to which it objects. Public action by Catholics in obedience to Church authority against such pictures rests upon the decision, and exercise of his authority, by an individual Cardinal, Archbishop or Bishop, over Catholics in the diocese, or district, under his jurisdiction, and by a Parish Priest within his own parish.

Issue Bi-Monthly Bulletins

Bulletins or lists of pictures reviewed, and classified under five categories, are issued every two weeks. These are circulated to the Catholic press and press bureaus and to individual parish churches under annual subscription. Many of the Catholic churches display the bulletins in the vestibule of the church, and in some parochial schools lists are posted, or titles of pictures given an objectionable or condemned rating, are read to pupils.

The Legion maintains two reviewing committees, in New York and Los Angeles. The decisions as to classifications, however, are issued from the Legion's headquarters at 35 East 51st St., New York City.

This buleltin carries an explanatory note reading: "A moral estimate of current entertainment feature motion pictures prepared under the direction of the New York Office of The National Legion of Decency with the cooperation of the Motion Picture Department of the International Federation of Catholic Alumnae." Short subjects are reviewed but not classified by the Legion. The classifications into which features may be placed by the Legion are: Class A—Section I—Morally Unobjectionable for General Patronage; Class A—Section II—Morally unobjectionable for Adults; Class B—Morally Objectionable in Part for All; Class C—Condemned; Separately Classified (the latter usually employed for documentary type of pictures).

According to procedure, the Legion of Decency reviewers make no evaluation of the artistic, technical or entertainment qualities of a picture, and in the sense that there is no opinion or comment on these factors (no matter how outstanding or faulty), ratings by the Legion are purely negative. Pictures are reviewed, officials state, only from the standpoint of moral content or influence in accordance with Church teachings.

In November 1947 the word "morally" was affixed to the explanatory phrase following each classification designation. Prior to that this phrase read: "unobjectionable, etc."

The reviewing committee is composed of members of the clergy appointed to such duties, and women, married and single, who are members of the International Federation of Catholic Alumnae. The latter volunteer their services and are chosen by the executive committee heads. According to Legion officials the reviewers go through a probationary period of attendance at screenings and instruction on Catholic teachings and morality by authorities of the Legion before admission to status as functioning members of the reviewing committee. Basic qualification is graduation from a Catholic high school, academy or college.

How Final Decisions Are Made

Above the reviewing committee, for final decision on pictures on which there is divergence of opinion or decision, is the Consultants Board, comprised of a group of Catholic professional and businessmen not associated with the film industry, and a group of the clergy. According to the Legion officials a picture that ultimately is declared condemned by the Legion is viewed many times and discussed by reviewing committee heads, the Consultants Board, and the clergy in charge, before a "condemned" rating is given it.

The procedure for the producer or sponsor of a picture in submitting his film for review by the Legion is to notify the organization's headquarters as to the time and place of a scheduled showing, or arrange a special showing for the reviewers. If no screenings are given for such groups, the reviewers see the film at a theatre. After such screenings the sponsor of the film may obtain, as soon as final decision has been made, information as to the classification given, and details as to the specific sequence, dialogue or action responsible if the rating is less than Class A—Section I. Should the sponsor of a picture which receives the Legion's lower ratings wish to revise or eliminate any element and thus gain a higher rating, he can obtain specific directions, re-submit his picture following changes in connection therewith, and have his picture re-classified provided the revised version eliminates the elements objected to originally. Such procedure, Legion officials state, requires no special advocate or representative, and is open to all sponsors of any picture at all times.

Procedure for Film's Sponsor

Pictures are classified by the Legion only on the basis of findings of its committee in reviewing the finished product. There is no provision for approving or classifying any picture prior to showing of the final, finished print in the form in which it will be, or has been, released. Officials of the Legion say that they are glad to co-operate with any producer who might request advice as to the content of a script before filming, but that there is no specially appointed department for that purpose, and no recommendations or advice given a prospective producer can become an influence in classifying the picture when completed. In the same way, pictures made in accordance with the recommendations or approval of the Breen office of the MPPA, which is in charge of the industry's Production Code, are not therefore or thereby treated any differently with respect to the Legion's reviewing and classification procedure than any other picture.

The Legion of Decency is the only non-industry group which reviews and classifies all feature pictures publicly exhibited in the United States. Since the start of the activity in 1934, the Legion's reviewers have classified 5,000 or more pictures, and its findings frequently are cited by individuals and organizations within the industry as authoritative measure of the moral quality of pictures made under the Production Code. An example was the statement in Dec. 1947 by Joseph I. Breen, Administrator of the Code, (in retort to criticism of laxity in Hollywood production by General Counsel Abram F. Myers of National Allied) in which Breen sumarized the Legion's classifications for several years past and emphasized that of the 363 features classified during the year ending Nov. 1, 1947, only 0.6 per cent—or two pictures —received "Condemned" ratings.

* Information on which this article is based was obtained at New York headquarters of the National Legion of Decency by a Showmen's Trade Review reporter in an interview with Rev. Patrick J. Masterson and Rev. Thomas F. Little, reespectively Executive Secretary and Assistant Executive Secretary of the Legion, and Mrs. James F. Looram, Chairman, Motion Picture Department, International Federation of Catholic Alumnae.

The National Board of Review

The National Board of Review was born in 1909 as a voluntary censor body intended to block the more serious threat of political censorship and police action.

With the liberalizing effect of the years, its policy changed. Today N.B.R. is a reviewing body which doesn't concern itself with what should not be in a picture, but rather to what audience a picture will appeal. Today its program is not only confined to reviewing but embraces a wide-front of activities intended to develop interest in motion pictures and to support meritorious films at the box-office—activities which range from the adult work of local motion picture councils, to conducting children's classes on films and furnishing weekly reports on its reviewers' ratings for publication in a monthly slick paper magazine, *New Movies*—which does not carry advertising.

But back in 1909 when the Board made its bow, the situation was quite different. The movies were going through one of those periods in which an aroused citizenry practically wanted to take them apart.

Censorship Seeds Planted

In Chicago political censorship had been established. In New York a graver situation developed. On Christmas Eve, New York's Mayor McClellan ordered all motion picture houses closed at midnight and there was every possibility that His Honor would keep them closed.

At this juncture the People's Institute stepped forward. The Institute, now dissolved, was a rambling organization of many activities which had been founded by Prof. Charles Sprague Smith, formerly of Columbia University's foreign languages department. It maintained a Social League where labor, ministers, socialites, and conservatives gathered to talk things over. It maintained a Civic Club which thought Tammany Hall and the streets of New York should both be swept up. It conducted non-sectarian services and had the forerunner of today's radio forums with discussions on public affairs before audiences of 5,000.

How did such an organization become interested in the movies? Well, the Institute was also interested in the theatre as a social force and not only raised funds to send under-privileged children to see stage plays but had established cut-rate prices in some legitimate houses by guaranteeing the managers a sell-out on certain nights of the week.

Voice Appeals to Reason

To an organization like this, which met in the Cooper Union Hall on the edge of the Bowery, the importance of the motion picture even in its shooting gallery days was obvious. In a report on film theatres, the Institute had said: "These places are not to be condemned in toto; they are needed to meet the demands of the majority and attention must be given them in a constructive way."

Under the Institute's recommendation, the National Board of Censorship, forerunner of the present Board, was born. Producers agreed voluntarily to submit their pictures to censorship, deleting what the board suggested. Producers further agreed to finance the Board by paying a reviewing fee of $3 per 1,000 foot reel. No complaints were heard either about the censor orders or the financing.

But by 1916, seven years after the board had started to act as censors, a shift in public opinion, keynoted by the action of Mayor Gaynor (McClellan's successor) in vetoing a city censor ordinance, made itself felt. The shift was reflected in the Board's censors and it put away its censors' shears. In the light of more liberal thinking the National Board of Censors became the National Board of Review and instead of ordering sections of film deleted on the ground of good taste, morals, etc., it began reviewing pictures, ignoring what was bad and recommending what was good, basing its ratings with regard to a film's suitability for certain types of audiences—such as family, mature, adult, children, etc.

Movie-Appreciation Efforts

With this change in operating policy, also came a broader program which the Board describes as "improving motion pictures, ethically, educationally, and artistically, through the gradual spreading among picture patrons of a conscious appreciation of the better things in films and creation, as a result of appreciation, of demand among audiences that would stimulate better productions."

The Board's reviewing and classifying, still one of its important functions, is done entirely in New York by a committee of 15 to 25 reviewers selected from a panel of 300 or more names. Reviewers are picked from individuals who are interested in motion pictures, not just those who want to see a movie, and business, professional people, educators, housewives and similar walks of life furnish the Board with its judges.

Each member must be willing to devote one morning or one afternoon a week to viewing motion pictures and the committee is not fixed, since its personnel depends upon the day and the hour of the day which has been set for the screening.

System for Reviewing Films

Officials of the board are advised that a certain picture is due for screening and the reviewers gather at a projection room provided by the producers to view the picture. Their judgment is final excepting cases of wide disagreement, when the National Board may consider the particular picture.

Each week a list of pictures which seem to be exceptional is made up from the films reviewed and is shown to the special Committee on Exceptional Motion Pictures, founded in 1917. This committee of 15, made up of judges interested in motion pictures and in motion pictures as an art, then reviews the selected pictures and in turn selects those which it finds have outstanding value from an artistic viewpoint.

It is from these selections that the 10 exceptional best pictures of the year, which the Board announces annually, is selected. The idea of listing such pictures started in 1919 when the Board itself published a list of some 40 outstanding pictures which included D. W. Griffith's "Broken Blossoms" and "Daddy Long Legs." But it was not until approximately 1922 that selection of the exceptional 10 was inaugurated as a policy. Since that time this list had covered such pictures as the silent "Prisoner of Zenda" and "Nanook of the North" up to the more recent "All Quiet on the Western Front," "Scarface," "The Front Page," "Grapes of Wrath" and "M. Verdoux." In 1940 the Board also selected its first exceptional documentary—"Fight for Life."

The ratings which the reviewers give to various pictures as well as their audience classifications are made available through its *Weekly Guide to Selected Pictures* to another activity of the Board—its Motion Picture Councils, organizations existing in almost all important American communities which carry out the Board's over-all policy of arousing interest in worthwhile motion pictures and backing them up with box-office support. Many of these organizations in turn publish their own mimeographed report to members of the Board's opinions.

In addition to its motion picture councils, the Board activities spread along varied other fronts such as promoting discussions of foreign films and devoting special attention to the young.

Classifications for Young

Through its School Motion Picture Committee, formed in 1935, a special list of films recommended for the young is circulated to newspapers, clubs, and other information mediums. Through its Young Reviewers, founded in 1931, reviewers from eight to fourteen years look at pictures and tell the older folks what they like. This "grand jury" policy is extended into the later teens by the 4-Star Clubs. Efforts are made to get the young interested in phases of production and in keeping libraries posted on the Board's ratings as well as to staffing them with local council members to furnish this information over the phone to callers who may inquire about the nature of a picture they may want to take Junior and his friends to see on a holiday afternoon.

Actually the Board of Review is made up of numerous public and semi-public organizations which include religious, social and civic groups such as the Parent Teachers Associations, the YMCA and YWCA, Legion of Decency, Salvation Army, American Legion's Women's Auxiliary and representatives of libraries and educational institutions.

Its financial existence is dependent entirely upon the producers, a fact which the Board makes public. The producers in turn have raised their reviewing fee from the original $3 for a reel of 1,000 feet to $6.25. The N. B. R. reviews from four million to five million feet of film a year.

The National Board of Review is on record as believing "in the freedom of the screen, and is staunchly opposed to all censorship of motion pictures." Board Chairman Quincy Howe, as an individual belongs to the American Civil Liberties Union, a censor-fighting body; Executive Director Richard Griffith, as an individual belongs to a censor fighting committee sponsored by the Civil Liberties Union. Individual members of the Board possibly are fighting censorship. But the Board as a unit takes part in no organized movement to fight the political, moral or pressure censorship which is spreading in the United States today.

REVIEWING COMMITTEES

15th Anniversary

G. F.W. C. FILM REVIEWING

To the General Federation of Women's Club, motion pictures are but one of its many interests. But it is an interest which the organization's 2,000,000 or more members for the most part follow closely and the reviewing activities of this national group are an important part of its program.

The Federation is an organization with close to 50 years of life behind it. Organized to unite various women's club activities into a general voluntary association, it embraces almost every front of feminine activity excepting political. The national association is formed of state associations who pay dues to it of 15 cents a year. Its program is made up largely of suggestions which the state units may follow or ignore as they see fit.

The same policy is followed in its reviewing. The reviews are made available to each organization within the national body. These exercise individual judgment concerning activities on films locally shown. The reviews follow the line of recommending a film and classifying it as to the type of audience it should appeal to, rather than condemning or urging deletions.

While the overall policy is liberal, the decisions are of course the result of the reviewers background and in this connection it is good to remember the story told about the organization two years ago. At the time it presented a scroll to "Magic Town" as an outstanding picture. The report was that "The Best Years of Our Lives" had been considered but rejected because Actor Frederic March as the returning soldier got himself gloriously boiled on his first night home from the wars. This, the Federation honestly believed, was not indicative of the conduct of the average returning soldier.

The reviewing itself is done in two locations—in the East at New York; on the West Coast in Hollywood. Each reviewing section has a reviewing committee of 20 to 25 members, but actual reviewing on pictures is done by rotating groups which range from three to five persons. The individual reviewers express their opinion on ballots and classify the picture for audiences—in the Federation's system pictures are found suitable for the family, adult, high school and college age.

The opinions and classifications of each individual reviewer in both East and West Coast groups expressed on a "report sheet" are mailed to the motion picture committee chairman, who from this collected information then classifies the picture.

This final classification is made available to the motion picture chairman of each state Federation and when space is available is published in the Federation's magazine.

D. A. R. REVIEW COMMITTEE

Classifications of pictures by the reviewing committee of the National Society, Daughters of the American Revolution, are included in the weekly compendium issued by Fox West Coast Theatres, as are the ratings as to audience classifications of the Legion of Decency, National Board of Review, and General Federation of Women's Clubs.

The motion picture committee of the DAR is under the chairmanship of Mrs. LeRoy Montgomery, of South Norwalk, Conn. The committee consists of some sixty women who are DAR members who review pictures in the New York area, and another group of 20 women who preview pictures on the West Coast.

The procedures followed by the DAR Motion Picture Committee in reviewing pictures is outlined by Mrs. Montgomery as follows:

"Our main work is carried on in New York City and the reviewers live in New York, New Jersey, Connecticut and Pennsylvania. We preview both features and short subjects and issue a monthly bulletin that is circulated throughout the country—in every state and territory.

"We have a state chairman in each state and territory and it is to this chairman that all information pertaining to motion pictures is channelled. The state chairman in turn passes the information on to her chapter chairmen. We have chapters in all large cities and a great many small ones in the country.

"Through this procedure we spread the information as to the Reviewing Committee's reports on pictures. The reports contain a synopsis of the picture reviewed, and include the findings of the Committee with respect to audience suitability, with occasionally the Reviewers' estimate of the picture as Excellent, Good, Fair, Poor. However, our policy is to encourage members to judge the picture according to their own tastes or preferences after reading our synopsis.

"There is a nominal charge of 50 cents per year for these guides containing our Committee's designations and information on individual pictures. Our chapters make the guides available gratis to many schools and libraries throughout the country, but there are many Boards of Education listed as subscribers to the Guide."

In addition to the information about pictures by the DAR Committee furnished in the Guide, Mrs. Montgomery contributes an article to the DAR magazine each month. The article deals with general information regarding films and sometimes includes reviews of special interest to members of the organization.

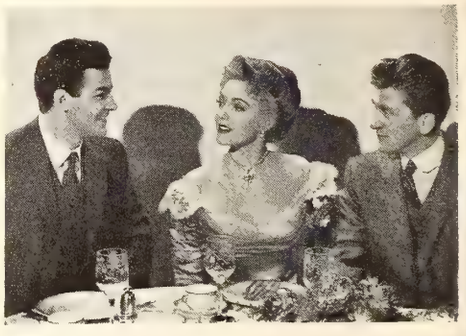
According to officials of the DAR, the organization claims the largest number of members—200,000 women—of any women's patriotic organization in the world.



Atlantis, the Lost Continent **United Artists**
Most things may have been different on Atlantis, the lost continent, but the love-making has a familiar ring as demonstrated by Maria Montez and Jean Pierre Aumont, who, you will be glad to know (for exploitation purposes), are husband and wife in real life. Dennis O'Keefe is also starred in this Seymour Nebenzal production.



The Shamrock Touch **20th Century-Fox**
The luck of the Irish isn't always good, but it's exciting, as Tyrone Power and Cecil Kellaway discover in this scene from the Fred Kohlmar production. Ty, an American correspondent, falls in love with an Irish colleen, Ann Baxter, which complicates things, since he's engaged to the publisher's daughter. Henry Koster is directing.



The Walls of Jericho **20th Century-Fox**
Shown here is a dangerous love triangle involving Cornel Wilde, Linda Darnell and Kirk Douglas; but that is only part of the situation—there are two other women, Anne Baxter and Ann Dvorak, in the film, which makes it a pentagonal. This story of politics and love in the Kansas of 1905 is produced by Lamar Trotti and directed by John M. Stahl.

KING BROS.

Maurice Franklin

Producers

"THE DUDE GOES WEST"

In Production

"LAST OF THE BADMEN"

For

ALLIED ARTISTS

WINDSOR PICTURES CORPORATION

JULIAN LESSER FRANK MELFORD

Co-Producers

▣ ▣ ▣

Current Release:

"MICHAEL O'HALLORAN" novel by Gene Stratton-Porter

(co-starring Scotty Beckett and Allene Roberts)

In Production:

"WHEN A MAN'S A MAN"

novel by Harold Bell Wright

co-starring

Guy Madison, Gale Storm and Rory Calhoun

In Preparation:

"THE HARVESTER"

* * *

"FRECKLES"

* * *

"LADDIE"

novels by Gene Stratton-Porter

COMMUNITY COOPERATION

BLAME THE THEATRE!

Exhibitors, Working with Local Groups Interested in Youths, Can Change That to 'Thank the Theatres'

(Photographic illustrations for this article were made for SHOWMEN'S TRADE REVIEW by the Dubuque Boys' Club Photo Club. Members of the Club receive instruction from Noah Taylor, professional photographer, who volunteers his services to this work.)

by W. Howard Bateson
Principal, Jefferson Junior High School
Dubuque, Iowa

For many years all over America the accusing finger of public opinion has been pointed at the theatres. If Johnnie goes berserk and gets "off the beam" too far in his school, home or community life, social welfare workers are sure to blame "the bad pictures he has seen."

This is not an attempt to refute the charge that undesirable motion pictures do influence children. Reliable evidence now available shows beyond a doubt that this is true. But too often local theatre men have been blamed unjustly and the entire industry, which is potentially good, has been branded "unclean."

Offset to Unfavorable Press

This is the inevitable result of much adverse publicity which Hollywood has received due to acts of some individuals employed in the show business, and the occasional picture which insults the decency of the average citizen. Because of this, for years the law of association of ideas has worked against the industry and the local theatres so that the constructive power they possess and wield in the guidance of youth for good citizenship is not recognized.

After working for many years as a theatre manager, a junior high school administrator, a Boy Scout Commissioner, and a Boys Club Director, particularly interested in citizenship training through the guidance of learning activities, I am convinced that schoolmen, social welfare workers, youth counselors and theatre men should be allies, not enemies. This is necessary because, next to the school, the theatre is the strongest educational institution in America. It's an untapped potential power for good.

Center Interest on Theatre

But this latent force will not be utilized until we re-direct the attention of the public away from Hollywood and center it on the local theatres and the leadership they can provide in a much-needed youth guidance program.

This sets up the salient question, how can we do it? Since the frivolous side of Hollywood is so firmly fixed in the mind of the average teacher, child welfare worker and school administrator, you probably wouldn't get far if you approached them directly. They might think it was commercial propaganda, an attempt to use the schools for your gain.

A better method would be to become a member of the youth service committee of the Kiwanis, Rotary, Lions, Exchange Club or the American Legion. Once you are on any youth committee the law of association of ideas will work in your favor because school people and youth workers have for years thought of these committees as their friends and have looked to them for assistance.

Step to Community Goodwill

Get on a youth committee and then organize a council of adults representing as many organizations as possible who are interested in youth problems. Use this adult group to sponsor a youth council which should be made up of pupil delegates from all the schools and youth organizations in your community and make your theatre their headquarters; the place where they meet on Saturday mornings several times a year to discuss methods and plans for community betterment. Such a plan has functioned successfully in Dubuque, Iowa, for the past three years. It started with the Kiwanis Club and a committee of six 7th grade youngsters who started a city-wide school campaign to stop theatre vandalism.

The press and local radio stations, pleased with this unusual activity, told the story and focussed attention on the movement. Then the



THE AUTHOR

As a former theatre manager and now a leader in youth organizations as well as an educator, Mr. Bateson speaks from experience and practical application of the principles of school-theatre cooperation. Mr. Bateson is District Boy Scout Commissioner, a member and active worker in the Dubuque Boys' Club and has taken a leading part in the development of the latter organization into one of the country's outstanding boys' groups. At the invitation of Attorney General Tom Clark, Mr. Bateson participated in the third national Conference on Citizenship, May 16-19, in Washington to explain the work of the Youth Council discussed in this article.





Dubuque civic leaders, left, at a meeting to plan ways to assist the Youth Council. In the group, left to right, are: Rt. Rev. Msgr. Arthur Breen, Dean of Men Loras College; Dr. Harry Lang, Chairman Youth Service Committee, Dubuque Exchange Public Schools; Mrs. John Gillespie, President Dubuque Council of Presidents of PTA; L. F. McDonough, Director of Curriculum, Dubuque Public Schools; Wallace Shaffer, manager Strand Theatre, Associated Theatres. In photo at right: youths and counsellors prepare picture for showing at the Dubuque B.P.O. Elks Lodge No. 297, which has invested more than $1,500 in films in the belief that this is one of most effective ways to assist the Youth Council and the pupils enrolled in the city's public and parochial schools. Seen in the photo: (standing) Mr. Bateson, Norman Neubauer, Secretary Dubuque Youth Council; J. T. McKeever, Chairman B.P.O. Elks Youth Committee; (seated) Betty Ruff, Girl Scouts; Wayne Liddle, Boy Scouts; Daryl Koch, Chairman Dubuque Youth Council.

15th Anniversary





The Youth Council (left, above) goes on the air to boost the Dubuque Community Chest. Left to right: Joyce Magson; William Watters, Director of the Jefferson School Radio and Moving Picture Productions Club; Laverne Flagel, Billy Wiedenbacker, Mary Duggan, Director Public Service Programs, Station KDTH. At right above, youth leaders and educators, who play a prominent part in the work of the Council, at an informal gathering at the RKO Orpheum Theatre. Left to right: Ray Langfitt, manager of the Orpheum Theatre; Mrs. A. Aberhardt, President Catholic Mothers Study Club; Max Clark, Superintendent Dubuque Public Schools; Rev. W. H. Hill, Pastor Immanuel Congregational Church; Kenneth Corwin, Director Dubuque Boys Club. Among the numerous activities is an ambitious film production of a subject to be titled "Health Is Fun the Democratic Way." In this effort The Jefferson Junior High School of which Mr. Bateson is principal, is receiving the cooperation of Dr. Leonard Murray, Director of Public Health Education, Iowa State Dept. of Public Health, and General Pictures, Inc. The film is designed to be of help to theatremen throughout the country in obtaining cooperation of local Medical and Dental Associations. The Youth Council is writing and producing the film.

Rotary Club invited the officers of the youth council to be their guests for dinner. They wanted first-hand information about the new venture. At this meeting the Superintendent of Schools, several School Board members and principals, all Rotarians, heard their story.

The youngsters sold the plan 100 per cent. Soon the Lions, Exchange Club, the American Legion and the Dubuque Women's Club came in as co-sponsors.

Newspapers Report Activities

Frequently the newspapers run three and four column cuts of theatre men and youth council student delegates planning programs. Once a month a group of student members of the council go on the air, as a public service contribution of station KDTH, and mighty good public relations for the local theatres. The radio programs are about their activities for the betterment of the general welfare.

A recent meeting held at the Avon Theatre featured Dr. Leonard Hurray, Director of Public Health Education, Iowa State Health Department, as the discussion leader with the very Rev. Msgr. Arthur Breen of Loras College and the Rev. Dr. Gaylord Couchman as panel speakers. Such programs may be realized without any cost. They are provided by the state and the community. When supplemented by good motion pictures, they accomplish a great deal of good. Other programs dealing with the conservation of natural resources have won the approval and support of the Izaak Walton League and the Dubuque County Conservation Society.

Conferences at the Theatre

A series of programs dealing with vocational guidance through films and panel discussions was presented to the American Legion Auxiliary last March 15th, when the youth council members told about "the Saturday morning meetings in the down-town theatres," and "The 16mm. sound, colored motion picture which they are producing for General Pictures, Inc."

Just give the youngsters a chance to do worthwhile things, with public approval, and they will bring out the potential power for good which every theatre can provide. That this is a fact is evidenced by the following letter which came to me from the President of the Dubuque Women's Club a few days after a recent meeting of the council held at the Grand Theatre.

Applause of Women's Group

"In the name of the Dubuque Women's Club I would like to congratulate you and the boys and girls who appeared on the program Saturday morning, February 22, at the Grand theatre.

"This meeting of children, which, I am proud to say, was attended by many members of the Dubuque Women's Club as well as by members of the Catholic Mothers' Study Clubs of Dubuque, and other citizens, was a great step forward. A meeting of this kind proves that Dubuque boys and girls are striving to make their community a better place in which to live—and are working hard to take their part as good citizens of the community.

"The panel discussion in which the boys and girls took part was excellent. Many fine facts were brought out by the young speakers. I would like to commend every member of the group in the panel discussion and especially Daryl Koch who has spearheaded this fine movement.

Facing up to Local Problems

"Members of the Dubuque Women's Club were pleased to see college girls taking part in the discussion with the junior high students. Their recognition of the definite problems Dubuque has to face is a very good thing for the community.

"In closing, may I say that meetings on this order are truly American and truly worthwhile. I know that all members of the Dubuque Women's Club join with me in wishing you continued success."

This, I believe, is typical of the friendly feeling our youth leaders now have towards local theatres. As a result, although they are quick to condemn and resent a "bad picture," their judgment is confined to the picture and ends there. They never think of the theatre manager as "that bad man who shows evil pictures" or the theatre as a place "devoted exclusively to the work of the Devil."

Health Educator Lauds Youth Council Efforts

Dr. Leonard C. Murray, Director of Public Health Education, Iowa State Department of Health, has had personal observation of the work being done in Dubuque through the organizational activities of the various groups cooperating in the movement discussed in the article on these pages by Howard W. Bateson, and he has pointed to the effort and its results as a model for community service such as is performed in behalf of intelligent direction of youth along lines of healthful development of bodies and minds.

In a statement to SHOWMEN'S TRADE REVIEW, Dr. Murray reiterates his belief in the efficacy of a program of action as compared to the textbook method for teaching the principles of healthful living habits to the young.

"Our American youth builds health patterns for successful living through experience of doing," declares Dr. Murray, commenting on the Dubuque program. The boys and girls in the Dubuque Youth Council," Dr. Murray continues, "are setting a forward pace through the actual writing and production of a motion picture. In my opinion, educators throughout America would do well to pattern their health teaching on the basis of functional living rather than solely theoretical text book indoctrination."

The film being prepared by the Youth Council, is to be produced by General Pictures, Inc. The undertaking is the outcome of the various experiences and interest which has been developed in motion pictures by theatre attendance as well as the special showings provided by the Elks Lodge in Dubuque.

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NEW YORK CITY

Films Move Faster At First-Runs

Releases for First Five Months of 1948 Show Velocity of Feature Availabilities Is on the Upward Swing

After five months of 1948 what is the situation in respect to the availability of new product? Have fewer or more features been released during this period in 1948 than during the same stretch in 1947? Are pictures shorter or longer? Are there less As, or more?

Exhibitors the country over have complained for the past year about lack of new product, with mutterings about big backlogs and other molasses-fingered practices on the part of distributors. For those who still feel that way there is good news. A study of the record reveals a rise in releases for the first five months of this year over that of last year.

The figures show up in this manner: fifteen companies during the January-May period in 1947 released a total of 144 new features, while during the same five-month span in 1948 fifteen companies released 158 new pictures. These figures do not include series westerns, re-issues, nor do they include product, foreign or native, offered outside regular national distribution channels. In 1947 the PRC releases were listed separately from Eagle Lion, while in 1948 Film Classics was added to the distributors of new films.

Listed individually, the record of the releasing companies for the five-month period is as follows:

	1947	1948
Allied Artists	1	4
Columbia	17	19
Eagle-Lion	5	15
Film Classics		9
MGM	14	11
Monogram	9	13
Paramount	13	10
PRC	14	
RKO Radio	11	11
Republic	12	14
Screen Guild	4	3
Selznick	1	2
20th Century-Fox	13	18
United Artists	11	7
Universal-International	10	12
Warner Bros.	9	10
	144	158

The indication, then, plainly is that volume of releases has in recent months stepped up in definite fashion; an extra release here and another there soon raises the count, and that is what has happened. Nevertheless, the impression persists that more releases are needed to supply the play dates. Re-issues remain the ace-in-the-hole for many theatre men; they seem to be, in fact, more numerous than they were even in the depression days.

Why is all this? The answer probably lies in turnover. The Broadway, Loop and other showcase houses do not now enjoy the extended runs of the immediate post-war period. There are exceptions, of course, but generally speaking this is so. Neighborhood and small-town houses also find holdovers fewer and of shorter duration. You don't have to be an economist to understand the demand for new product. Business must go on. Obviously, the industry as a whole realizes that and is doing something about it.

The fact that the number of releases has increased during the economy wave is something of a poser until you examine the records from another angle. If you list the releases for the larger companies you begin to understand. Here are the figures for Columbia, Eagle Lion, MGM, Paramount, RKO Radio, 20th-Fox, United Artists, U-I, and Warner: 103 feature releases in the 1947 five-month stretch and 113 for 1948. You notice the span lessens when you consider just the larger companies. If you omit Eagle Lion from the list the figures stand 98 to 98, or even-Stephen for the old-line companies.

Delving a little further, let us try to examine the situation in respect to "As". There may be no real yardstick on the question of which pictures rate as "As", but nevertheless it is possible to make an entirely arbitrary choice and come up with a general observation. Our designation lumps pictures into this classification which include natural standouts and others that, while perhaps not artistically in the "A" class, do offer definite box-office bait—you might call them "AA"s and "A"s.

Well then, allowing for our human fallibility, the following revelation comes up: we decided that 62 of the 144 releases of the 1947 period could reasonably be designated "AA's and "A"s, while for 1948 the count showed only 60 out of 158 releases. Any one person might swell or decrease the choices for A ratings by a half dozen or a dozen, but the fact remains that the ratio between the two periods would not change to any degree, and this ratio seems to say that there have been slightly fewer As despite an increase of 18 releases, or an approximate difference of 3/7 of the total in 1947 compared with 3/8 of the total in 1948.

Whether you like this development depends upon whether you prefer to play the big ones at higher rentals and higher admisisons or hold that regular product verging on the B class better suits your box-office problems. At any rate, the market is affording the exhibitor more run-of-the-mill product and just about keeping pace on the As.

When you consider that some of the expensive releases came from the backlog of heavier-spending days the theoretical ratio widens still more. Something had to be done to get down costs, and it may be said the studios have solved the problem in a business-like manner by spreading the budgets in order to furnish more of the much-needed product.

Has this affected the running time of releases? The answer is "apparently no." During the first five months of 1947 the number of features running 90 minutes or more came to 45, while in 1948 the figure was 58. Working this out roughly (very roughly) on a ratio basis we come to the conclusion that feature lengths have remained virtually the same. If this proves anything it indicates that producers have permanently arrived at a standard practice in regard to running time. Where the picture has sufficient story material and big scenes they have allowed it to run from 90 to 130 minutes, while the average release—which means the bulk of product—goes from 60 to 90 minutes. In other words, 75 minutes is the average length of the average picture.



The Return of Wildfire — **Screen Guild**
There's been hoss thievin' about, so Richard Arlen, Patricia Morrison, and Mary Beth Hughes get together to cook up a plan to recover their own steeds and, for the audience's sake, to wipe out the band of rustlers. Of course, there's more than that to this western directed by Ray Taylor and produced by Robert L. Lippert, but you get the idea.



The Mozart Story — **Screen Guild**
Wolfgang Amadeus Mozart (Hans Holt, extreme left) receives the congratulations of the Viennese Musicians' Club when they learn his new opera, "The Magic Flute," is to be presented before the Emperor's court. This film about the young and handsome 18th century musical genius is an Abrasha Haimson production directed by Frank Wisbar.



A Song Is Born — **RKO Radio**
Tweaking Virginia Mayo's toe is a funny way for music professor Danny Kaye to write a textbook on jazz, but then Danny is funny anyway. This is a tickling episode in a slam-bang comedy that also features Benny Goodman, Tommy Dorsey and an all-star band. Howard Hawks directs—the picture, not the band. In Technicolor.

15th Anniversary

BEAT the HEAT EXPLOITATION

15th Anniversary

Showmanship In the Summertime

Action by the Theatreman Will Get Reaction That Is Profitable to the Box-Office Despite Heat, Humidity and the Outdoor Urge

Showmanship in the summer-time! Do we hear groans from some quarters? Yeah? Well, summer-time is the time for showmanship, and that doesn't mean you have to break your back or your bankbook in the process. Easy does it. Horse sense is the keynote.

It stands to reason that the exhibitor must change his exploitation outlook during the warmer half of the year. His patrons change; so must he. People enlarge their interests and activities. They get around more. In the cities they think of such things as week ends, vacations, baseball and other distractions that dull their theatre-going habits. In the country farmers, of course, are at their busiest and may fail to think about the local show as a means of rest and recreation.

No Vacation from Movies

In the country, also, arrive a swarm of vacationers with many diversified doings to attract them: swimming, canoeing, fishing, dancing, porch-rocking, touring and—could it be?—love-making. Among the lesser fry are camping, wood lore and kindred enterprises handed down from the Indians.

Nevertheless, movie-going in the United States is a national habit; it is always in the background of each person's mind, ready to be jogged. Our job is to jog it.

If the tendency of the summer people and the regular residents is to range farther from home it is also our cue to range farther from the theatre with our exploitation. Weekly mailed programs and ads in the county newspapers won't be enough. Summer is the time for outdoor stuff. This means posting, stunts, civic tieups, outdoor displays and good old circus ballyhoo. Especially posting. By posting we mean anything from cards showing the weekly bil to 24-sheets. You can use the whole side of a barn if you want to, but we are keeping this modest.

The Program Still Sells

Of all the exploitation aids perhaps the most effective as a fundamental local advertising medium is the program card. This is true even in cities when used as a window card in neighborhood stores, but in rural districts it can branch out to amazing coverage during summer months.

No doubt you have certain set locations for program cards, but the fact that such placement goes along so automatically sometimes makes you forget to increase your coverage for the summer trade. You can't placard every telegraph pole and barnside, but it will pay to get those spots around the outside of town. Besides, think of the fresh air and exercise you and/or your helper will get!

We're not telling you anything new or unusual in all this; what we're trying to do is serve you with a reminder that now is the time. The program card is not only basic advertising, but makes itself a service to patrons which is honestly appreciated by them. It should not be neglected—that's what we mean.

Never-Out-of-Sight Policy

The situation about posting is plainly basic and must be carried through, but there are plenty of other showmanship doings that mean extra dollars in the till. Because of the warm weather floating population the indication is for splash stuff—something they can see without glasses.

The theatre itself should come in for first consideration. After a tough winter like the last one the house needs freshening. How elaborate you make it depends, of course, on dat old debbil budget, but with careful planning a lot can be accomplished without too much anguish.

Most of us have brick buildings, but there is always the trim. If, for instance, the painted portions are in deep colors have them done over in pastel shades. Combinations of green and blue, green and yellow, blue and yellow lift the appearance amazingly. Out of those you can get mixtures too in different shades of green—as chartreuse or a pale turquoise. If such shades puzzle you ask the wife. Ask the wife anyway!

Seasonal Appeal Out Front

If you feel up to a large-scale job you might consider making over the whole facade in white-washed brick. This is excellent treatment for any theatre that is architecturally plain—colonial or just a building. Hardly suitable for the Spanish style or the Moorish. One word of caution: this should be thought of as a permanent job. Removing white-wash, water paint or oil paint from brick is expensive.

Bunting often comes in handy to lighten up the lobby, auditorium or stage. This can be bought in various shades or made up in dyed cheesecloth. Use of colored baby spots on the plain cloth achieves wonders. Changing colors especially. They can be draped both as part of the regular decoration or used in the lobby display on wall frames or 40 x 60s. If your proscenium is not too large a good idea might be to drape this in an artistic manner, hiding all the regular decoration seen by the patrons during the winter. Silk is nice too.

Theatres boasting orchestra pits offer a chance for new audience vistas. Instead of covering a pit with fake grass or just plain boarding try a few flowers around as well, or drape the whole thing in soft wavelets of bunting. You can also remove the covering and drape the stage apron, using the doors in the pit for added ventilation.

Lattice-work draped with flowers make effective summer decoration in several guises. The inside lobby entrance wall can be entirely latticed, with arches over the doorways. Lattice arches can also be located at the head of each aisle and sections of lattice work placed along the side walls of the auditorium.

Speaking of flowers, potted plants look well if hung under the marquee and from wall brackets in the lobby. Ivy and ferns are best unless you have window boxes that get sunlight.

And when everything is said and done don't forget the American flag. Don't overdo it; several drapings around and one lobby flag on staff, if possible backed with a fan and lit with a spot.

When it comes to display advertising there is nothing bigger or better than the street banner. Whether you can use this method depends on local ordinances. If allowed by the ruling fathers the street banner is supreme. Strung across the main street at the theatre it just can not be missed. In one Pennsylvania town of 10,000 the local theatre uses a banner at either end of the half-mile main street to get them coming and going. It happens the theatre is midway. This and other houses employing street banners have never had cause to regret money outlay for this purpose.

Showmanship on Wheels

Display advertising that gets around pays off. The most practical method is the truck. Make arrangements with a local trucking company or any company whose trucks run through the community regularly to carry a one, three or six-sheet on either side of the vehicles. This arrangement should be a permanent one if possible. In smaller towns this can be done at little or no expense, but in the cities space rentals are often involved. This is another item where money wisely spent is well invested. In a smaller way movable displays can be realized through use of delivery boys and their bicycles, ice cream vendors and other moving sales devices.

Of course, cards on trolley car fronts are a time-honored medium. The trend toward buses makes the situation a little more difficult, for thus far bus companies have not seemed so much inclined toward cooperation as the street car lines. However, interurban bus lines suggest a doubling-up expense scheme between two theatres in two towns. They might get up a card somewhat on this plan: "When in Janesville see—. When in Smithville see—." The idea might even be applied to three independent houses cooperating. The Department of Justice

(*Continued on Page A-31*)

Summertime Reminder:

Television Trailers

It's never too early to consider new promotional outlets, so give a thought to television. If an experimental station is getting under way in your city the folks there may well be interested in running your trailers as grist in their tryout mill. Such contacts formed now may mean much for you in the future.

Summertime Reminder:

The Desirable Patrons

Consider the humming-bird. It's much smaller than a crow, but it gets there first. Sometimes a small handbill has more effect than a 24-sheet. The trick is to get it in the right places—and those places are public libraries, schools, YMCAs, hotels, women's clubs and other organizations that have bulletin boards. The nicer the places the nicer the people.

CHESTER ERSKINE

PRODUCER

"THE EGG AND I"

"ALL MY SONS"

UNIVERSAL-INTERNATIONAL

Greetings
from a Circuit Friend
of
Showmen's Trade Review

A Toast!

— To The Years
As They Pass
In REVIEW . . .

MICHAEL NAIFY
United California Theatres
T & D Jr. Enterprises
Golden State Theatres

BEST WISHES FROM

Randforce
Amusement Corp.

Samuel Rinzler

Harold J. Rinzler Emanuel Frisch

"Chick"

Congratulations on your Fifteenth Anniversary

FABIAN THEATRES

Si Fabian *Sam Rosen*

CONGRATULATIONS!

on Fifteen Years of

Motion Picture Reporting

M & P THEATRES

BOSTON • MASSACHUSETTS

M&P THEATRES

Congratulations

on your

Fifteenth Anniversary

S. J. Gregory

ALLIANCE THEATRE CORPORATION



Summertime Reminder:

Merchants More Eager for Tie-Ups

Selling campaigns for commercial products are speeding up these days, as witness heavy national advertising in magazines. This should make us pause and think. The inclination to sell via advertising and exploitation should also extend to local merchants by now, and this in turn brings up the idea that the time may be ripe for tieups with them. They, as well as you, are finding it expedient once more to go out and sell their wares.

Such tieups enjoy wide range. There are co-op pages, contests, windows, sample give-aways, merchandise certificates, and many other methods. Household goods, fashions, beautician services, sporting goods, drug store, milk companies jewelers, music stores, even groceries provide fertile fields for this kind of promotion. It is cooperative business, and in nine of ten cases all participants emerge satisfied. Look over scene stills in press-books and what actual stills are available for inspiration. A nice smile suggests toothpaste, a pretty bracelet may interest the local jeweler, an unusual hat, the milliner. The use of a particular-make car can result in the local dealer plugging your show in moving displays. The tieups are endless and it looks as if the merchants may be ready to take you up.

isn't likely to bring anti-trust charges, it is to be hoped.

Remember that it's summer? In a rush come to mind the bathing beauty contest and the swimming contest (two different things), Boy Scouts or boys from nearby camps, the 4-H clubs, women's clubs and churches.

The bathing beauty contest is obviously a merchant tieup, although there are cases on record where even churches have arranged them. The usual line-up is a department store, beauty shop, sporting goods store, or women's wear salon. In smaller places several of these can combine to carry the freight, meaning expenses.

Hard Work, But Worth It

There is work to this, naturally. You have to line up the local press and radio outlets for publicity. Give them plenty, especially photos of the contestants, the prizes they will share, and any other local angles or gags. The campaign should be thorough if you are going to do it at all. That means special heralds distributed in stores, office buildings, factories and schools; window cards and posters; and stunts such as a contest for amateur candid camera enthusiasts. Judging by the experience of others who have conducted bathing beauty look-fests it has proved an especially good proposition for department stores. The latter make good partners for the exhibitor because they have the bathing suits and are in a position to come up with prizes and aid in other ways.

Boy Scouts and Girl Scouts, campers and other of the younger set can always be depended upon to help in connection with some civic project, and sometimes merely to give publicity to their own activities. They make the best possible diffusion corps for spreading heralds and other material, they get the interest of parents, and they become so enthusiastic that they pull you right along (unless you're Scrooge himself).

Camping On the Parking Lot

If your parking lot is visible from the main street you might put on a grand stunt which can be staged for almost any cause. Have three or four Scouts or camp boys set up camp in the lot, with a tent and cooking utensils. (Located near the sidewalk, of course.) The boys will clean quarters and cook, besides exhibiting their accomplishments in woodworking or whatever. The cooking gag will be irresistible to women—and most men too. This could be carried on for two or three days, with the boys sleeping home or at their regular camp (you don't want that responsibility.)

It should be possible each summer to stage at least one immediate tieup with your city or town. If the town selects 4-H winners it is possible to work them into a Clean-the-City campaign, with the theatre edging into the center of things because of the auditorium for presentation exercises. In larger places a tieup will have to be made with a merchant for giving prizes.

Summertime Reminder:

The Laughing Record

We haven't heard a laughing record in a long time; maybe it's worth reviving for a slap-stick comedy. Make the marquee loudspeaker plenty loud. May drive the theatre staff nuts, but they don't count.

Every community is supposed to have an anniversary date each year, but most of them go unheeded—in fact, some places know only in a general way when they were founded; like Topsy, they just "growed." If your town has no such date it is up to you to work out one with the city fathers, for an anniversary date offers a fine opportunity for big doings. One of the simplest and most effective angles for the theatre before and after such a celebration is an old-photo contest of local folk and places. Exhibit these in the lobby and in nearby store windows, being sure to keep careful watch over them. They never fail to attract attention.

On the anniversary day make certain to have some observation by the theatre, even if the town does nothing. Elaborate ceremony or something exceedingly simple, like dressing the ushers in old fashions and planting a few reminders around such as a short historical sketch of the town on a 40x60 in the lobby. Local history in some towns has been sadly neglected; you may be doing your community a real favor. This can be turned into an essay contest with the help of the library. If possible make the contest for adults.

It would be nice to book a picture for the occasion whose story is set 25 or more years back and in a locale as close to yours as possible. It can be an oldie program. Try a single feature with some Flicker Flashbacks, an old newsreel, and by-gone sports shots. Of course, if any clips are available of old-time local film run some of that by all means. This show can be built up each year into a big thing. If the community is going in for a large celebration itself, you must work closely with the chamber of commerce, not only to gain full benefit from the occasion, but to prevent conflicts in timing.

Cooperation with the chamber of commerce, women's clubs, and political officials generally is always in order, especially in the small town where a theatre takes a more active part in public life. Good will means good business.

Local Groups Interested

In the smaller community this means chiefly loan of the auditorium for conventions, church groups, women's clubs and other local organizations. This, of course, applies to non-show hours, except when the occasion is on a large scale and reaches all classes of residents.

If the lobby is large enough offer it for exhibition of local efforts such as art, school work, farm products and any other material bearing directly on home-town accomplishments. This can be overdone, as in the case of the theatre that exhibited a fish that was a prize catch; they exhibited it too long, with stinking results.

A word here about national drives, such as the Red Cross and so on. Most exhibitors know by experience that such campaigns in the theatre—especially if contributions are collected—provide a major nuisance and worry. Patrons do not like them. However, certain campaigns can be written down as a necessary nuisance and the admonition is to get behind them 100 per cent, not only because we personally would like to see the drives go over, but also because the prestige of the theatre is upheld by wholehearted cooperation. It is a civic and national duty.

(Continued on Page A-32)

Summertime Reminder:

Ideas for Audience Participation

Radio has brought audience participation to the stage of being a craze, so why not use the idea in part for your regular advertising? Theatres have run many contests in which those taking part have submitted answers, suggestions and other gimmicks, but in nearly all cases the efforts of the contestants never reach the public eye.

Why not run a slogan contest in connection with your theatre advertising? The best method is a tieup with high school English classes. Mimeograph a number of synopses on a coming picture and distribute them in ample time for the contest. The contestants suggest two or three slogans to use at the top of your ad on the attraction (you use only one, of course). Or if teacher prefers, they can submit complete ad copy.

This not only creates local interest, but the winners actually see their brainchildren in print and gain a real sense of accomplishment. The plan can be continued day-by-day and week-by-week. From the standpoint of the schools this is an example of progressive education, which is all the rage now in academic circles.

BEAT the HEAT EXPLOITATION

15th Anniversary

Summertime Reminder:

Program in News Format

A pretty design on the front of your weekly or semi-monthly program is all very nice, but there's something eye-catching about a front page whipped up in newspaper style. Give it the local angle if you or somebody in your organization can write even a connected sentence. Fill-ins from the pressbooks will furnish plenty of other material. It goes without saying that one or two illustrations cast from press book mats help dress up the page. Turn over the entire back page and some space of the center double spread to your advertisers.

(*Continued from Page A-31*)

What is summer without some good old ballyhoo? It whetteth the wits, it warmeth the heart, and, boys, it ringeth the cash register. Without the lisp, may it be said that it can also be a pleasure to the showman. There is no law against enjoying your job.

True it is that ballyhoo covers a wide range of usages, from the sublime to the ridiculous and vice versa. Thus, a sandwich man is ballyhoo, but if you come down to it so is a co-op page—only in a more dignified manner. Somewhere between indignity is the use of ads on personal service. "If they touch it they see it" is the philosophy here, and that applies to such objects as blotters (in banks, pay envelopes, etc.), drinking cups, laundry shirt cards, napkins, match boxes paper bags, and tags on clothes returned from the tailor.

Use Novelty Advertising

Advertising on paper napkins is especially good for small town theatres and drive-ins. These should be distributed to eating places and roadside stands in a radius of as much as twenty miles distant. We advise employing copy about the theatre itself and not about the attraction unless you are sure the napkins will be exhausted by the last day of showing. Program cards placed around the restaurant will supply the picture data.

All persons do not stop at roadside restaurants, but they may drive up any time to a gas station. Lacking that, they may glance at it as they pass by and then consult their gas meters. Well, we can't get ads on the meters, but we can put them at the gas stations. The copy might be something along this line: "Stop

(*Continued on Page A-42*)

Movie Vacation Is Still Good

Steve Broidy, Monogram Mahatma, recently said in no uncertain terms that the drop in attendance is "only temporary" and expressed confidence that the industry has the ability to correct the situation. The truth is some showmen are already stepping up their selling efforts by returning to the kind of promotion that provides not only sales appeal for one particular picture, but also carries strong general advertising for the theatre itself—in other words, getting back to the theatre. Nice trick, but how is it done?

One way we know of is "The Movie Vacation." Once before when attendance was lagging in certain cities—eight years ago, in fact—"The Movie Vacation" idea sprang up. Although we hate to admit it, the idea was conceived in the mind of a newspaperman, rather than by a theatreman. George T. Eager of the Philadelphia Evening Bulletin had been hearing exhibitors complain about attendance and decided to serve the public, the theatres and his paper in one swoop.

Smart Newspaper Cooperation

What he did was to devise an advertising campaign on the movie vacation theme to be run by the paper. He had long believed that in the course of film exploitation not enough attention was paid to (1) the recreational and relaxing value of pictures, (2) the man of the family. He created a series of ads based on this idea which directed readers to turn to the amusement pages if they wanted to get the best information of any paper in the city on movies and movie doings. This, of course, made the ads a direct plug for the paper, but it also constituted a loud ballyhoo introduction for the theatre ads and the theatres themselves.

The general theme for ad copy stressed the idea that going to the movies was the same thing as a short vacation. Originally it was devised to appeal to the tired businessman and those who could not go away for a vacation. This would seem to place it as a summer campaign, but actually it is just as good for any part or every part of the year.

TAKE A MOVIE VACATION!

Why worry about getting away and seeing places? You can visit the world and its people just by going to the.....Theatre.

No expensive tours, no hotel bills, no tiring rides—just relax—and the cost is in pennies, not dollars.

Why not start taking short movie vacations today?

NEED A VACATION? TRY A MOVIE

When your wife wants to see a movie and you are tired don't feel it's too much trouble. Go to the.....Theatre where cool air, comfortable seats, and a scintillating show will relax you as never before. You'll be refreshed for the next day's affairs. Relax at the movies.

VACATION REFRESHER

Do you need relaxation, a change of scene, of faces, and some good laughs? Only a few blocks away there's a movie vacation awaiting you. Through the movies you can visit unusual places, see interesting people, hear different talk. It'll refresh you in mind and body. The cost is counted in pennies and you'll come out feeling like a million dollars.

The convenient listing on Page.....is your travel guide for relaxation and entertainment you need.

This scheme, as originally used by the Evening Bulletin and a number of other papers who followed suit, involves no expense to the theatre, and for that reason an attempt should be made to interest your local paper in it under plug their amusement pages and at the same the head of institutional advertising, i.e. they time get the good will of an important advertiser—you. Tell them the Bulletin and the other papers that tried it found the ad series very successful.

Adaptation for Theatre

If the newspaper will not play ball you can use the idea for your regular theatre ad with name of attraction added, or you can fix up a series of short ads or even of slugs with only slogan and identification. These might be run on bottom of Page 1 or elsewhere away from the regular theatre ad.

Most of the original ads were of two columns, running from four to eight inches deep, although in one case of a large mid-west paper a three-column, 10-inch ad was used. Some of the slogans heading the ads were: "Ever Try a Movie Vacation?" "To People in Need of a Vacation—Go to the Movies." "Go Over the Hills and Far Away—Take a Movie Vacation." "Starring You, at Your Favorite Theatre, in the Season's Hit—A Short Movie Vacation." "Spending Your Vacation at Home? Take Frequent Movie Vacations." "They're Going Away by the Thousands—on Movie Vacations."

Sustained Institutional Ads

And so on. Most of the campaigns at that time ran for about fifteen days, but Mr. Eager intended that the vacation and relaxing theme should be brought up at regular intervals and as a regular ad practice.

What do you think of it? If you wish the original ad copy to use as a guide Showmen's Trade Review will be glad to send along a replica set of the ads on receipt of your request.

On the basis of past experience, the Movie Vacation idea is well worth serious consideration, either as a plan proposed to the newspaper or adapted for sustained effort in connection with the regular theatre advertising during the entire summer season. It also has possibilities as an intra-theatre institutional campaign by non-competing theatres locally.

Summertime Reminder:

Angles for Election Year

By the end of this month both major political parties will have chosen their presidential candidates—it is to be hoped—and the final push will be on for the November elections. Presidential election years are commonly supposed to be uneven for business, and, from what we've been hearing, this one is uneven—either way up or way down. But no one can deny that an election year provides an impetus for living. There may be many uncertainties, but the public in general gets out of its shell and takes more interest in national affairs, more zest in everyday activities.

This is a tendency which can not be ignored by theatremen. Some feel this added interest takes folks away from movies, others say it helps attendance, but whichever it does they're awake anyhow. How to take advantage? Get right in the swim. How do you get in an election-year swim? That's ABC—hold a straw vote. Everybody's doing it, why not you? Theatres get a slightly better cross-section opinion than most places.

Set up a table in the lobby and let 'em vote for a week or two, then be sure the results receive adequate play from the newspapers. This comes under the head of legitimate publicity—the papers will recognize it as such.

★ **"THE MOZART STORY"**

★ **"THE RETURN OF WILDFIRE"**
in glowing Sepiatone
Richard Arlen • Patricia Morison • Mary Beth Hughes

★ JAMES FENIMORE COOPER'S
"THE PRAIRIE"
with Lenore Aubert • Alan Baxter

★ **"JUNGLE GODDESS"**
George Reeves • Wanda McKay • Armida • Ralph Byrd

★ **"LAST OF THE WILD HORSES"**
in glowing Sepiatone

★ **6 WESTERN SPECIALS**
starring LASH LA RUE and FUZZY ST. JOHN

★ **HOPALONG CASSIDY *Re-Releases***
starring Bill Boyd

Released Thru

SCREEN GUILD PRODUCTIONS, INC.

Home Office: 346 S. La Brea Ave., Hollywood, Calif.
Foreign Dept.: 723 Seventh Ave., New York, N. Y.

Serving Exhibitors Everywhere with Practical Profitable Product.
35 Exchanges in the United States and Canada.

HENRY KOSTER

Director

Just Finished:
"The Shamrock Touch"
for 20th Century-Fox

In Production:
"HAPPY TIMES"
for Warner Brothers

Berg-Allenberg, Inc.
Exclusive Management

HARRY POPKIN

CARDINAL PICTURES, INC.

Just Completed:

"MY DEAR SECRETARY"
with cast headed by
Laraine Day, Kirk Douglas
and Keenan Wynn

In Preparation:

"IMPACT"
An Original Story by Jay Dratler
* * *
"SHEILA"
Novel by Robert St. Clair

for
UNITED ARTISTS
release

LLOYD BACON

(20th Century-Fox)

DIRECTED

"GIVE MY REGARDS TO BROADWAY"

for 20th Century-Fox

"AN INNOCENT AFFAIR"

for James Nasser Productions, Inc.
U.A. Release

In Preparation:

"Barnstorming," for Golden Productions

and

"The Glittering Hill"

to be made independently
in association with Sam Jaffe

JOHN M. STAHL

DIRECTED

"WALLS OF JERICHO"

and

"FOXES OF HARROW"

for

20th CENTURY-FOX

Happy Birthday

Pine-Thomas PRODUCTIONS

FOR

Paramount Pictures

WILLIAM H. PINE

WILLIAM C. THOMAS

Children's Shows—Why, and How?

No Quick Profits But Funds of Good Will Is Estimate of Theatremen Who Continue This Community Activity

With the recent announcement by the Motion Picture Association of America that 112 features have been added to the list of pictures available under the Children's Film Library plan, exhibitors are at last assured of continuing product for children's matinees. Not only has the MPAA come up with a two-year supply, but promises further pictures for use as soon as they are approved by the combined reviewing groups. This means that the Children's Library itself will offer the best pictures of the past—classics of the industry—and also make available current releases that pass the rather stiff "juvenile interest" test.

More than 2,500 theatres are now running children's shows each week, so it may be said that the children's matinee plan under MPAA auspices has grown into an important part of exhibition since its establishment in September, 1946.

Showmen are coming to realize the true worth of these children's matinees. They are a mighty good answer to public criticism and, of course, they are invaluable for creating constantly growing audiences.

Since the first time Adam did a jig or Pan blew on his pipes, playacting has been blamed for many of the world's moral ills. So the film theatre is a convenient butt for well-meaning folk who deplore conditions and want to do something about it. They pick on movies because filmgoing is easy to see, whereas no publicity is given the boy who becomes an outlaw because he read "Robin Hood" as a classroom assignment.

Theatremen are always on the defensive against such attacks, but since the inception of the Children's Library a new method has arisen to combat this very real menace to theatre operation. It is simply to go on the offensive, instead of the defensive. Join with those who want to do something tangible to decrease juvenile delinquency. You can do it much easier than clubwomen, Rotary Clubs, Chambers of Commerce, or even the school people simply by joining the other 2500 theatres now running Saturday children's shows.



Interest of the youngsters in the screen shows which are properly selected obviates the necessity for adult matrons or supervisors to maintain order during the children's matinees, experienced showmen say. Above is a section of the capacity audience for a children's matinee at the Ritz Theatre, Indianapolis, operated by the Marcus Enterprises, and under the management of Rex Carr, general manager. The Ritz was the first theatre in Indianapolis to establish these shows on a regular basis and one of the first in the state of Indiana.

Lower Rates on Films

True, there's no quick money for your trouble, but on the other hand, you're not likely to run a deficit. Pictures obtained from exchanges for these special performances carry a greatly reduced rental—and this includes the recent releases on the list. Admission prices should be held as low as possible. One chain increases the admission for children and lets parents in at the same price; another admits guardians free. Generally speaking, prices average about half regular admission.

No, you're not going to get rich running children's shows, but you *are* going to enjoy the greatest wave of good will toward the theatre you have ever had. Detractors can't do their stuff when you're both on the same side.

Let us assume you have never run a children's show and would like to try it; what do you do? Write the Motion Picture Association of America, 28 West 44th Street, New York 18, N. Y., for information. They will send you a list of the 50 pictures originally approved for the Children's Film Library and other information.

The original list and current selections comprise pictures carefully chosen by a system of group reviewing developed for the purpose. It is like no other reviewing you've ever heard of. Adult committees, drawn from parents, educators and notables pass on the pictures first, and then they are reviewed by groups of children. These kids like 'em because they like 'em, and their opinions are the final say-so, the idea being that entertainment is the most important requisite.

One of the interesting yardsticks used on the pictures reviewed is the "wiggle test." When watching a picture the kids wiggle when they are bored, sit still when interested. A careful record is made of the 8 to 12 year-old reviewers in this respect, so that films with too high a "wiggle curve" are eliminated or edited.

Exhibitors running children's matinees for the first time begin on the original list; when they have run 80 per cent of these they are eligible for product on the new current list. It must be remembered that these are all under the head of special performances; regular showings of reissues or current releases that happen to be on the Children's Library list do not, of course, benefit from the lower rental scale.

It is possible to put on your own children's matinees apart from the Children's Film Library, but you run right smack into the very problem that is now being solved by the Library—that of availability. Many individual theatres and many chains have done the job independently in the past, but the advantages of the Children's Library set-up are so obvious it seems likely that virtually all kid shows will spring from this source.

The children's show should be a regular weekly event; plan it for 52 weeks. In this way children look forward to the occasion and a club spirit is aroused. Many theatres now running the matinees call them clubs; some of these are clubs in name only, others—like the Odeon clubs of Canada and England—go in for activities outside the theatre, giving live-talent shows and engaging in athletics. It all depends on how much time you can devote to the purpose.

The usual time for the matinees is Saturday morning, the house being cleared before the regular performances begin. The starting times range all the way from 9:30 a.m. to 1:30 p.m.,

(*Continued on Page A-44*)

GOODWILL SHOWMANSHIP
31st Anniversary Edition

TECHNICAL ADVANCES

15th Anniversary

Drive-Ins, Television and 16mm.

Taking a Look at the Technical Side of the Industry on the Basis of Recent Developments and Rumored Possibilities of Things to Come

By AARON NADELL

The dawn of a new year (the sixteenth) of publication for SHOWMEN'S TRADE REVIEW, finds the film industry which it serves facing up to many technical developments that offer both challenge and promise of new and greater things to come.

Outstanding among the developments which have come with a rush during the past several months, is the expansion in the field of the drive-in theatre operation. More intriguing and a source of much serious consideration as an imponderable with the threat of competition as well as the promise of new enterprise for the industry, is television.

New Techniques Rumored

In speculative field, also, are many possible, if not probable, technical advances in the field of motion picture photography, sound recording and their use in the theatres. Reference here, of course, is to the background rumors that have been cropping up since before the war regarding changes which might affect the whole standard of 35-mm. projection.

And, in the projection field still, there's the strides which have been made in 16-mm. projection and its application to the commercial theatre, especially by American producers and distributors who are using the narrow-gauge film for export to countries where the remote communities, not equipped with standard theatres, are reached with the shows that heretofore have been denied them.

The drive-in operations have attained the stature of a mushroom growth during the years since the war.

Drive-Ins Boom in 1948

Estimates of drive-in activity in 1948 go to an optimistic expectation that approximately one of every ten citizens who see theatre movie shows this summer will do so in a drive-in. More than 200 totally new drive-ins should open this year, it is believed, bringing the total number in operation to approximately 600 the country over, with a total capacity of roughly 300,000 automobiles. To cater to these theatres there has been a rush of production of new and improved in-car speakers, many of them remarkably refined in design and construction and far better suited to their outdoor task than the earlier models. There has also been increased production of the high intensity arc lamps and of motor-generators, necessary for spreading a picture of sufficient brightness over the great area of a drive-in screen. Still other manufacturers have devoted themselves to the special problems of policing drive-in admissions, problems arising out of the fact that several paying patrons enter in one car. A number of ingenious devices have been evolved for preventing possible dishonesty and collusion in this respect.

The popularity of drive-ins among theatremen appears to stem in part from their relative newness: they exploit a field of patronage hitherto relatively untapped. The old, the infirm, the parents with small children, the informal who don't want to "dress up to go out," all are potential patrons for the drive-in. Family groups, in fact, represent the bulk of the patronage; experienced operators say that disorderly behavior on drive-in grounds is gratifyingly rare, and needs comparatively little policing.

A further reason for the rush to build drive-ins this year of course is found in the scarcity and high price of materials for conventional theatres.

Television Arrives

Rushing to the fore with seven-league strides is television, a two-faced god that both smiles and frowns, an imponderable factor both hopeful and terrifying. On the one hand television threatens to take patronage from the theatre and to a considerable extent has succeeded in doing so in every city in which it has so far been introduced. One need only spend an evening looking around restaurants, ice cream parlors, taverns, hotel lobbies or radio stores to see multitudes staring at sporting events who, without television, would probably be at the movies. How much further this trend will go, how far it represents mere interest in a novelty and how great its power as permanent competition, no one can say. On the favorable side, large-screen television has also made rapid progress. Equipment capable of showing a 6 ft. x 9 ft. picture are commercially available today. The New York Paramount Theatre has shown telecasts on its 24-foot screen with a high level of illumination through a special process involving photographing the television image on motion picture film, developing the film automatically in a minute or so, and feeding it from the developing machine directly to the top sprocket of a conventional projector. Advantages that compensate for the almost negligible delay in reproduction are the high intensity of illumination derived from a standard arc lamp and ability to put the picture on the screen over the full length of the normal projection throw. Neither of these things can as yet be done in direct projection of television images; the direct throw is still limited to about 50 feet and the brightness of screen illumination does not begin to compare with that of a high intensity arc. However, drastic improvements in direct projection light have been promised for the near future by leading manufacturers; and the difficulty about the throw has been overcome in part at least by splitting the television apparatus —leaving most of it and all of its controls in the projection room, and suspending a very small housing containing only the projection tube from the ceiling of theatre within fifty feet of the screen. Finally, full-color television achieved by electronic means is in an advanced state of development, and has already been demonstrated to theatre executives by a manufacturer of outstanding reputation.

Video's Legal Headaches

The technical problems of television appear much closer to final solution, at this time, than those of programming or of the legal entanglements surrounding the theatre's right or lack of right to reproduce on its screen entertainment that anyone may look at in his home. Programming remains the problem of the exhibitor, not of engineers; the exhibitor also may himself solve the legal difficulties without help of the courts. He may arrive at voluntary arrangements with the telecasters—a process currently under way in Los Angeles, where there is some indication that the latter will let the theatre do anything it likes with video programs as long as it does not delete the commercials.

One long-range development which has been envisaged is the possible large-screen multiplication of sporting events via television to the point where there will be a thousand electronic Madison Square Gardens and a thousand electronic Rose Bowls all over the country. Whether any such simultaneous duplication of popular athletic contests will take place in separate and competing theatres devoted to that service alone, or whether the existing exhibition industry will welcome it in its own houses, only the future will reveal. Some say no such development will ever mature—that television will stay in the home.

Higher Quality Sound

Still in the field of speculation and unconfirmed rumor is talk of such developments as revival of wide-screen motion pictures, using wider-gauge film and stereophonic sound. Further advances in the techniques of sound recording, resulting in still higher fidelity of reproduction, are not only possible but probable. One factor in this is, strangely enough, the multiplication of drive-ins, which has made it possible for manufacturers to put amplifiers of high power output into quantity production. Such amplifiers, otherwise almost prohibitively expensive, thus become available at reasonable prices for the indoor theatre. When installations of high power become sufficiently numerous, producers will be able to improve the naturalness of their recordings by increasing the volume range of the track.

More Small-Gauge Film

Interest in 16-mm. continues to grow—its growth outside the regular theatre field is enormous. Within the standard exhibition industry, however, the past year saw such occurrences as use of 16-mm. to keep the show running in a Canadian theatre where the regular equipment was rendered inoperative by a power failure; enough power remained available to drive the narrow-gauge apparatus. Export prints were provided by the exchange; the program remained substantially unchanged; no patron complaint of either the image quality or the sound quality.

The number of 16-mm. prints suited to commercial theatre operation and available to anyone from regular 16-mm. rental libraries continued to multiply. The field of 16-mm. very much deserves careful watching.

A still further elaboration of the small-film field is the invention, just announced, of a means of putting sound of good quality on 8-mm. prints, by use of a magnetic track. This development holds out the threat of putting talking pictures into the home at a cost that average families can afford.

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Summertime Reminder:

Selling 'Em With Slogans

Everybody knows national advertising slogans; they play a part in each family's existence. With this as a starting point why not make use of these well-known words to further your own advertising? They could be used for both regular and institutional ads. For instance:

"Oh, My Aching Back!" What to do for it? Rest it at the ——— Theatre, where you can now enjoy (name of picture). If you should happen to make a tieup with a local drug store the ad could appear thus: "Oh, My Aching Back!" For relief buy Absorbine Jr. at Smith's drug store and rest yourself at the ——— Theatre, where (name of picture) is now playing.

Look up the slogans yourself and turn them to your own use. Here are a few hints: "It's Life-size;' "He Switched to Calvert;" "Smoke Old Golds for Pleasure" (and go to the ——— Theatre); "Only This Sm-o-o-th Serta Mattress Guarantees You Perfect Sleeping Comfort," but we can't guarantee any sleep when you see ——— at the ——— Theatre; "Jane Only Consulted Her Compact," but you don't have to do even this to know that ——— at the ——— Theatre is a walloping good show; "For the 1 Man in 7 Who Shaves Daily—" you don't have to shave at all to attend the ——— Drive-In Theatre; "We've Turned Our Backs on Heating Worries for Good—" we go to the ——— Theatre. And so on.

How to Reach Highbrows

The so-called highbrow segment of the population have long contended that theatres in their vicinity do not offer enough pictures of a sufficiently high intellectual standard to bring them out of their armchairs of an evening, and that therefore they are virtual strangers to movies. This is undoubtedly correct for two reasons: not enough such product has been available to exhibitors in the past and the exhibitors have felt there have not been enough highbrows to make catering to them worth while.

More Product to Play With

Things are changing. More pictures of this type now reach the market than ever before and there seems no doubt that audiences for this kind of fare are becoming larger. Still theatremen hesitate. When they do run a picture in the upper mental brackets they fall into the habit of camouflaging it with the usual advertising guff; in other words, they try for their usual patrons and virtually ignore the highbrows. Often the result is they get fewer regulars and no highbrows.

What to do? The highbrows represent new business and something new should be done by theatres whose potential patronage numbers many who like the "artier" things. If this is so of your situation, why not take the plunge? Set a definite day each week for a program made up of one "highbrow" feature and some good shorts, or average supporting film.

The scheme intended here is that the program should be tabbed as a regular scheduled event the same day each week and played up as institutional policy. Select, naturally, your worst playing date—Tuesday seems to us best for the purpose because it does not conflict with radio symphonies and forums.

Takes Smart Promotion

A promotional campaign is necessary. Here the small town and neighborhood situation has an advantage. If possible, a mail campaign is the thing. A dignified letter to heads of families, stressing the idea of the need for more mature film entertainment and asking the support of neighborhood or town families in the project. Hammer on the particular day chosen, so the prospective patrons will file it in the back of their minds; the day is more important than the individual picture so the habit can be formed.

Summertime Reminder:

The Year's Favorites

If you operate in a one or two-theatre town or enjoy neighborhood patronage that you can reach via mailing list you have a nice opportunity to put on a week of revivals selected by the patrons themselves. Call it, say, "Favorite Picture Week." Patrons vote for their favorite picture of the year from a list supplied by you. Or you might want to term it "The Picture I'd Like Most to See Again." The films getting the most votes, of course, are the ones played. Don't give out the exact figures in case exchange difficulties force you to substitute.

Advertising material need not be overly conservative, so long as it promises thoughtful entertainment. These folks want entertainment as much as anybody else, but it must be mentally engaging. Do not lean too heavily on organizations; women's clubs, yes, but don't curse the product with education. Entertainment is the thing. "Campus Frivolities" is not for them, but such a picture as "Blithe Spirit," for instance, definitely is. Comedy, right enough, but with a high intelligence quotient.

Review of Ideas That Sell Shows in Hot as Well as Cold Weather

(*Continued from Page A-32*)

in Smithville long enough to see.. .. .." or "Don't leave Smithville without seeing....".

Folks like to laugh and if you can give them a few chuckles they're in a good mood to be sold on your show. Here are a few possibilities:

The old peep-hole gag can be dusted off again, for now you can call it "The New Look." Behind, of course, is a display on the picture.

Summer-time Santa Claus. Santa can be walking around, mopping his brow (which he will probably do anyway). Placard on his back reads: "Ahead of time? So is the —— Theatre with (name of picture.)"

Have a man out front fishing in a barrel or tub. Card alongside states: "Want a good catch? Then be sure to catch 'The Bells of St. Agnes' at the Ritz Theatre."

If you are in a small town it might be an idea to place a bench alongside the lobby entrance for general relaxing. Gag lines can be placed above. What they are depends on picture showing. If the sitters don't mind you might try something like: "The Bums are in Brooklyn: these folks are waiting to see ———."

Local musical talent—if "Talent" is the word—can easily be induced to make up an impromptu band to play in front of the theatre. If the players are not too good everybody can have a whale of a lot of fun out of it. Take another leaf from the Brooklyn book and call it the Ritz Sym-phoney.

Remember the Shutter-Bugs

Trick photo gag. Have local photographer transpose figures of two or three stars from publicity still on background of local scene—front of your theatre, for instance. Copy can go: "They're here this week!"—then a plug for picture.

Costume advertising. Cowboy suits, Daniel Boone outfits, tramp clothes, sailors, soldiers, crinolines, frock coats and high hats—there are any number of costumes applying to the attraction that can be rented. Use them preferably away from the theatre; for instance, a Victorian couple riding a tandem bike.

Girls carry parasols with ad copy on outside.

Comedy characters pushing baby carriage.

When film is from well-known novel reproduce cover of book on sign, say, five to eight feet high.

Walking signboards.

Hold dance in lobby after last show.

Stencils on sidewalk of feet entering theatre.

Soda fountain tieup. Name sundaes after stars or picture being played.

Summertime Reminder:

Dummy Adds Attraction Value

Any of the older people who ever attended New York's Eden Musee when they were kids will tell you that the thing they remember best was the sleeping doorman. Those entering continually tried to wake him and give him their tickets, but he was of wax. The realization came first as a shock and then as a pleasant gag. This gives us an idea.

If you can borrow a female manikin, nicely dressed, from the local department store you might stand her before the display of next week's picture in the lobby—she apparently looking at it. If they don't see her going in they surely will on the way out, and they won't be able to resist glancing at the display. Credit for the gown may be given the department store at the bottom of the display copy.

15th Anniversary

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GOODWILL SHOWMANSHIP

Children's Shows

(Continued from Page A-37)

with the shows running on the average two hours. Generally the program consists of a feature, two cartoons and a travelog. Very often a short stage show of fifteen to twenty minutes is part of the bill, with club members doing their stuff. Explain to the mamas beforehand that the acts must be short; too much of this sort of thing defeats the underlying purpose, which is to build future audiences and teach the children to get the most out of the films they see.

What to do about maintaining order in the theatre seems to be a matter of considerable difference of opinion. Most theatres arrange for some sort of supervision by matrons, ushers, nurses or volunteers among the parents, but without exception they all have found it necessary to avoid "talking down" to the kids. It is, after all, their show. Some managers, in replying to a query from STR, say they have no trouble whatever maintaining order—that the children are too interested in the pictures to be unruly. That's where the "wiggle test" pays off.

Favor Emphasis on Youth

Other managers do not encourage parents to attend, declaring the kids get more enjoyment on their own. This, incidentally, turns out to be a great help to mother for her Saturday shopping, for she knows where the children are and that they are safe.

One of the needful and desirable angles to the children's show is community cooperation. Here is that chance to gain good will and a lot of free publicity too. You should form a sponsoring committee. This is made up of individual names like the mayor, school principal, heads of various clubs (Mothers', Rotarians, Women's, and so on) and representatives from such organizations as the Parent-Teachers Association.

Of all the organizations thus far cooperating in the matinees it appears that the Parent-Teachers Association heads the list for most of the managers. Typical of the comment is that of C. M. Hurley of the Phillips Theatre, Springfield, Mass.:

"To start with, we have the cooperation of the local Parent-Teachers Association. Each month the parents and teachers in the various schools in our section meet and, previous to these meetings, the president of each school PTA is advised of the shows for the month that are to be held at our theatre. We have a trailer announcing the showing, a one-sheet in the lobby, and a clip on our ad on Friday and Saturday. We also get a reader on the theatre page of the Friday morning newspaper, giving the story concerning the show."

Harold J. Fitzgerald, president of the Fox Wisconsin Amusement Corporation in Milwaukee, also applauds the Parent-Teachers tieup: "You will find the PTA more than anxious to cooperate. They have a working committee and we have a committee of managers who work together to ascertain what can be done—particularly from the PTA standpoint—for the interest of these shows."

The sponsoring committee of important names can be made active, working directly on the show. There are two deterrents to this: most of them are too busy to give their time and, second, there is always the possibility that you might draw one or more "interferers" to make life difficult. Instead, we advise using the names and leaving the actual work of cooperation to the PTA or whatever organization you hook up with. In this way you can get things done.

Promotion for the children's shows need not be elaborate for the good reason that most of the publicity is word-of-mouth between the kids and their parents. A lobby one-sheet, clips to the regular ads, window cards, perhaps, and a trailer, if available. The rest can be left to the cooperators. What they do to attract attention to your theatre is the best possible kind of publicity—the good will factor.

Cooperation also is most likely to extend to newspapers and radio stations. The same good will coming to you will accrue to them as well. Short readers telling of the children's shows should be sent the newspapers each week and an invitation should be tendered the amusement page editor to attend a performance.

15th Anniversary

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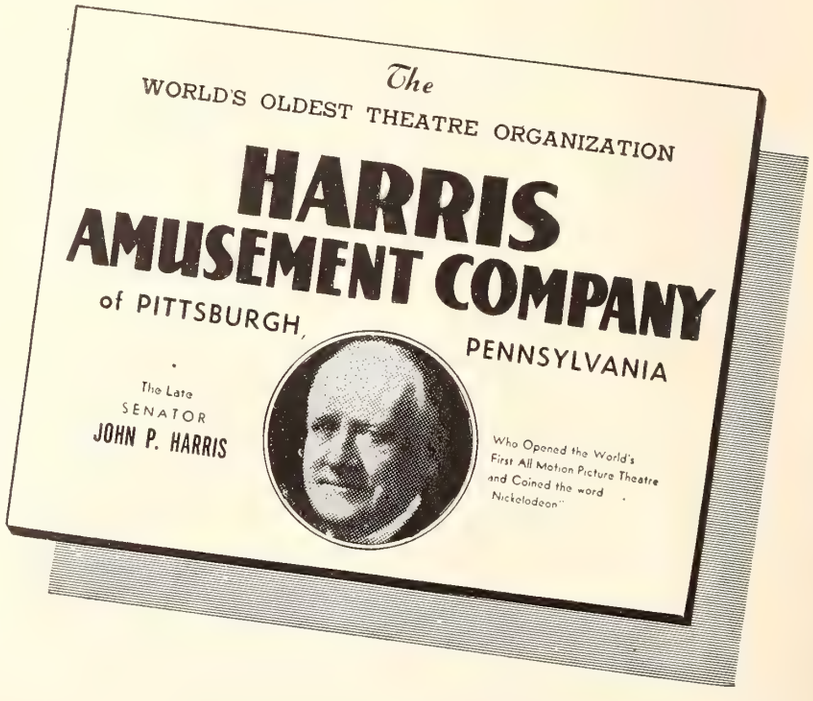
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Forthcoming Productions From Britain's Studios

By JOCK MacGREGOR

British producers have not yet fully recovered from the blow inflicted by the ad valorem duty which upset London as badly as it did Hollywood. The big companies had to re-arrange schedules so that costs could be recouped at home. Sales resistance was feared in the U. S. and it was believed that without American pictures many cinemas would close further restricting the market. The independents who provided renters' quota found their output no longer required.

Even the Johnston-Wilson settlement has not cleared the situation. The producers do not know how far the Americans will sponsor their own pictures with frozen sterling and whether these will count as British. Above all nobody yet has an idea as to what percentage the new quota will begin in the fall. Until this is announced finance will not be easily found and planning, in consequence, is difficult.

Rank Meets Challenge

J. Arthur Rank has stood up to the challenge, re-organized his production schedules, cut prestige pictures and ordered general speeding up with resulting economies. In a remarkably short while his studios were geared to conditions. High in his program are the "Big Three" productions, Sir Laurence Olivier's "Hamlet," "Oliver Twist" and the Technicolored "Red Shoes" which are due in New York shortly.

The pre-selling of Rank product in the U. S. will be very considerably improved by the recent arrangement for allocating features to Universal International and Eagle Lion as they go on the floor. The American distributor can now start his campaign at an earlier date and develop patron interest well in advance.

Most prolific and practical Rank producer is Sydney Box of Gainsborough who hopes to complete 17 pictures this year. The biggest will be the Technicolored "Christopher Columbus" in which Fredric March will play the leading role under David MacDonald's direction.

With "Quartet," he is trying an interesting experiment. He has taken four Somerset Maugham short stories and linked them together with a narrative by the author. By this means it is hoped to put stars and production values into strong plots which would not be improved by lengthening. Each has a different director and its own cast.

Sister Betty Box is taking her share of the work at Islington and has three pictures in various stages of production including the first of an English family series, "Wedding Bells."

Rank's Denham studios are now the home of Two Cities Films which made "Hamlet" and have also stepped up production. Currently there are five pictures on the floor and three in the cutting room. The average time from going on the floor to premiere has been cut by about three months.

Probably the most interesting picture being filmed there is "The History of Mr. Polly" which has been adapted from H. G. Wells' story and is being produced by John Mills, recently voted in the "Daily Mail" National Award, Britain's most popular actor in succession to James Mason. The top actress Margaret Lockwood is also working there in "I Know You" under Harold Huth.

At Pinewood, Rank's independent companies operate. In the cutting rooms are "Esther Waters" and "Dulcimer Street." On the floor is "The Blue Lagoon" for which Frank Launder took Jean Simmons and a Technicolor unit to Fiji.

Cineguild's Ambitious Program

The Cineguild team of David Lean and Ronald Neame having put the finishing touches to "Oliver Twist" are now completing H. G. Wells' "The Passionate Friends" with Claude Rains, Ann Todd and Trevor Howard. It is one of the most expensive pictures on the current line-up.

Of Rank's outside producers, the most important is Michael Balcon of Ealing Studios who has just completed his first Technicolor picture, "Saraband for Dead Lovers" with Stewart Granger and is cutting "Scott of the Antarctic" with John Mills. Great things are expected of it.

Following the success of "The Overlanders" and "Bush Christmas," Ealing also has a unit under Harry Watt in Australia filming "Eureka Stockade," a story of the 1870 gold rush.

Space does not allow for all Rank's pictures currently in production to be mentioned. These include a series of second features which are being turned out at the rate of about one a month at Highbury.

A.B.C. Moving Ahead

Much is expected this year of Associated British which will soon be moving into their reconstructed Elstree Studios when the full strength of their Warner Brothers tie-up will be appreciated. Under Sir Philip Warter, they are making great strides and currently have a number of independents working for them.

Among these are the Boulting Brothers who are making "The Guinea Pig." It started as part of Filippo del Giudice's grandoise scheme



Scene from "Scott of the Antarctic," another Michael Balcon Production for Ealing Studios.



Robert Newton and Simone Simon in a scene from Associated British Pictures "Temptation Harbor," which Monogram will distribute.



Scene from London Film studios' "The Lost Illusion," which stars Sir Ralph Richardson and Michele Morgan, and was produced by Carol Reed.



"My Brother Jonathan" is the title of the picture from which a scene is shown above—an Associated British Pictures' production directed by Harold French.

on leaving Rank. He is still connected with it, but of recent months he has been quiet about his plans.

British National are providing three pictures and Nat Bronsen's newly formed Independent Sovereign are making "Silent Dust" at the Warner Teddington lot, now in full production again after being one of the five studios to be badly blitzed. Recently completed there was Edward Dryhurst's "Noose" for which Joseph Calleia and Carole Landis came from Hollywood.

Anatole de Grunwald's International Screenplays are making "Queen of Spades" at Welwyn. This colorful story of Czarist Russia stars Anton Walbrook and will introduce several of the players which ABPC plan to build up.

Since the War, Sir Alexander Korda has not achieved his greatest and the reception afford his various releases has been mixed. Now it would appear that he will be the supervising producer for he has a number of leading independent teams signed up. Under recent deals, Sam Goldwyn and David O. Selznick have agreed to loan stars in return for the American rights of his pictures.

Biggest production is "Bonnie Prince Charlie." Filmed in Technicolor with David Niven in the leading role, it is completed except for some exteriors which are to be shot in Scotland this summer.

Premier money-maker working for this group is Herbert Wilcox, who is unquestionably Britain's top showman and has turned in the most popular pictures for the past two years. Now his "Spring in Park Lane" is doing terrific business in the West End. In production he has "The Girl Who Stayed at Home" which will have Anna Neagle in the lead.

The Archers are among the independents working for this group and are completing "The Small Back Room." Starring is David Farrar who is much in demand and has been signed to appear opposite both Ingrid Bergman and Bette Davis in the near future. The Emeric Pressburger-Michael Powell team will handle the Technicolor re-make of "The Scarlet Pimpernel" with David Niven.

British Lion will also release the first of Anthony Havelock-Allan's Constellation productions, "The Small Voice" in which Valerie Hobson stars with Harold Keel, the Broadway star from "Oklahoma!"

Flourishing newcomers into major production is George Minter's Renown Picture Corporation. Entering the field with the much discussed "No Orchids for Miss Blandish," he has a comedy "Things Happen at Night" set for early screening while "The Glass Mountain" with Michael Denison and Dulcie Gray is being completed at Walton.



From London Films will come a screen version of the London and New York stage success, "The Winslow Boy."

WIDER BOOKINGS in WORLD MARKETS GOAL OF STUDIOS

Details of the American invasion are not yet fully set though MGM have started on "Edward, My Son" with Spencer Tracy and Deborah Kerr and will follow this with "Young Bess." UA have booked space at the Alliance Studios and it is anticipated that Hal Wallis will make a further picture for Paramount at Denham. Columbia will film at Walton.

Independents Handicapped

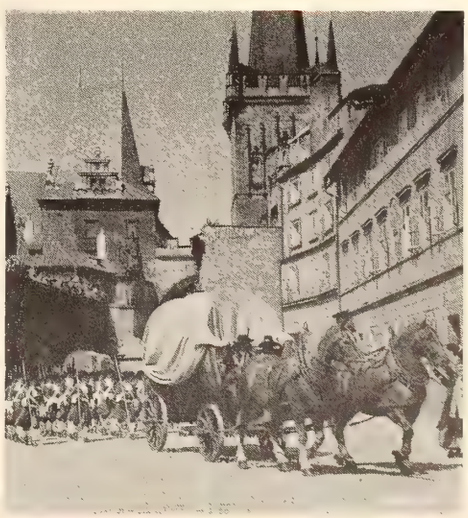
With uncertainty and restrictions, many British producers like Maurice Ostrer, Gabriel Pascal and Marcel Hellman have no immediate plans. Finance is sticky. The City has lost money too often and returns, particularly from the U. S. market have been grossly distorted in certain sections and publications to fall in line with policy.

Some producers covered personal inefficiency with elaborate budgets which allowed for reshooting. Lack of decision in planning has caused more extravagances. Delays have increased overheads.

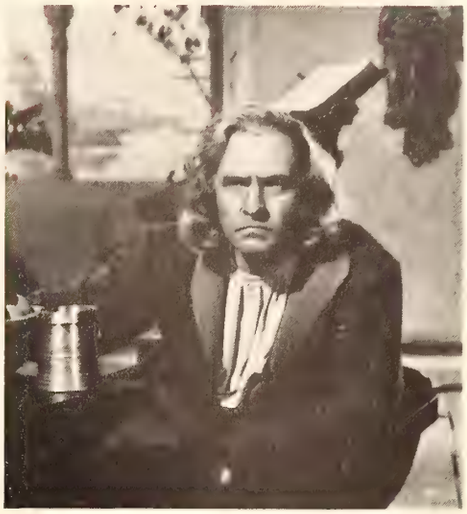
In short too many have too little faith in the future of the industry or of themselves.

J. Arthur Rank has many critics, but without him today there would be precious little going on in British studios. He has met the situation by adjusting his productions to suit the prevailing market and his success in this direction has made him unpopular with certain sections, particularly those who dream in millions and have little idea of the public's requirements.

He may be nearly a monopoly, but it is money from his cinemas which make his productions possible. His pictures keep thousands employed and many more happy. Should the government in their pending inquiry into distribution and exhibition interfere with his set-up, a serious blow would be struck at the industry as a whole.



A scene, filmed on location in Prague, from Ealing Studios' "Saraband for Dead Lovers."



Fredric March in the name role of Gainsborough's picture, "Christopher Columbus."



Robert Newton and Kay Walsh in Cineguild's screen version of Dickens's "Oliver Twist."



Trevor Howard, Claude Rains and Ann Todd in a scene from "The Passionate Friends."

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MY BROTHER JONATHAN

Broke every record on its first three weeks' release on the mighty A.B.C. Circuit. *Starring* Michael Denison, Dulcie Gray, Ronald Howard *and* Stephen Murray, *with* Beatrice Campbell. *Screenplay by* Leslie L. Landau *and* Adrian Alington. *Produced by* Warwick Ward. *Directed by* Harold French.

BOND STREET

Starring Jean Kent, Roland Young, Kathleen Harrison, Derek Farr, Hazel Court, Ronald Howard, *with* Paula Valenska.
Produced by Anatole de Grunwald. *Directed by* Gordon Parry.

In Production

NOOSE

Starring Carole Landis, Joseph Calleia, Derek Farr *with* Carol Van Derman. *Screen play by* Richard Llewellyn. *Produced by* Edward Dryhurst. *Directed by* Edmond T. Greville.

QUEEN OF SPADES

Starring Anton Walbrook, Dame Edith Evans, Ronald Howard *with* Pauline Tennant. *Short story by* Alexander Pushkin. *Produced by* Anatole de Grunwald. *Directed by* Thorold Dickinson.

FOR THEM THAT TRESPASS

Produced by Victor Skutezky. *Directed by* Cavalcanti, *with an all star cast.*

THE SILENT DUST

Starring Sally Gray, Stephen Murray, Derek Farr *and* Nigel Patrick *with* Beatrice Campbell. *From the play by* Roland *and Michael* Pertwee. *Produced by* N. A. Bronsten. *Directed by* Lance Comfort.

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Rodeo Queen Contest Brings Out the Public

A contest in which girls can be voted to be queen of something or other, the most popular, the best dressed, the most beautiful or the one you would like best to be on an uninhabited island with, is something of a knockover with the public. The Fox Theatre in Phoenix, Ariz., again this year staged its rodeo queen contest, polling the town for its most beautiful girls who could ride. Entrants were sponsored by various organizations or individuals.

Winner in Phoenix's rodeo queen contest this year, Earlene Nelson, was sponsored by Sears-Roebuck, and was crowned with appropriate ceremonies on the stage of the Fox, with two leading runners-up as her attendants. Contestants had first to pass riding contests after which semi-finalists appeared on the stage of the theatre where they were judged for beauty, poise and personality. Seven girls came through the finals.

Awards to the "queen" included a free trip to Hollywood, a screen test and an appearance on a national broadcast. Manager Clyde Griffin built up a western musical group around the presentation. The stunt drew a record crowd to witness selection of the finalists, the winning three and resultant ceremonies. Friends and relatives packed the house to lend their support to the various girls. The success of the stunt at Phoenix for the past two years proves that it is adaptable to any community that goes "western" with rodeos, fiestas, pioneer days and similar business-making events usually put on under Chamber of Commerce sponsorship.

Sidman Looks Backward On Senate's 10th Birthday

The Senate Theatre, Harrisburg, celebrated its 10th birthday recently, and in honor of the event Dick McCrone, movie critic of the *Evening News,* turned his column over to Manager Bob Sidman to reminisce.

Most of the Sidman recollections were in connection with exploitation stunts which he conducted during his 10-year tenure at the Senate. He came to the house shortly after it opened and has been with it ever since, except during two years of army service.

Highlight of his exploitation career was the helicopter landing of a print of "Bedelia" in Market Square for its world premiere.—HAR.

Kiwanis Minstrel Show

Manager Bill Gordon of the Schine Holland Theatre, Bellefontaine, O., persuaded the local Kiwanis Club to hold its annual minstrel show this year on the stage of his theatre instead of the high school auditorium. This netted the theatre 50 per cent of the proceeds. Only cost to the theatre was the advertising.

All for 20c

Al Sugarman and Lee Hofheimer are taking space in the Columbus, Ohio, dailies to let the public know that their Family Nights at the Indianolo, Champion and Avondale—all neighborhood theatres—can be attended for—20 cents.



The Brass Tacks of Efficient Picture Theatre Management*

TO MAKE A GO IMPROVE YOUR 'KNOW'

By Jack Jackson

Just about everybody connected with the exhibition of motion pictures long since wiped the dust from their viewing glasses and began manipulating the range finder to determine where the customers were hiding.

The trouble was that most of the search was conducted from the comfortable confines of plush-bottom chairs, with the observer making use of periscopes and other devices calculated to keep himself well hidden from immediate surroundings.

Now that big circuit heads have admitted the 25 to 35 per cent drop in business which this column chronicled several weeks ago, it should be apparent to everybody that scanning the far and distant places is a foolish waste of time. Business hasn't gone anywhere; it's still where it always was: right under your nose—if you've been nosey enough to get yourself familiar with the entire vicinity of your theatre. And a goodly portion of the 25-35 hole in the daily receipts can be filled if you get about the job of digging in the places where you neglected to dig before.

But above all, you have to know where you're digging and what you expect to find. In good plain English, we have to apply a lot more "know business" if we want to get more "show business."

I know you're going to stop right here and say to yourself, "I know my business. Who's that guy to sit at his typewriter and tell me about my theatre which he never even saw?"

So let me answer right quick that such is not the intention, and I'm not that presumptuous. There are, however, many strange and seldom explored avenues that lead to the goal of profitable theatre operation. In addition, there are many newcomers who never even heard of their existence and a lot of oldtimers who know thm so well that they've forgotten all about their existence. Then there is the lazy fellow who never even bothered to find out about them, and to these, I hope, the following set of questions will be helpful. And even the proud post graduates of theatre operation—particularly those who are reluctant to make use of the other fellows successful experiences—the material may prove a helpful refresher course.

Try your hand at giving honest and sincere answers to the following, and if it should be that you score below par, get busy with the wick and tallow to improve your standing before you wind up with the tail-enders in the profit tournament.

What is the circulation of the newspapers serving your community? (Theatres in larger towns should include weekly publications.)

If yours is a neighborhood theatre in a large city, what is the exact circulation IN YOUR NEIGHBORHOOD of the big dailies carrying your ad?

If one or more dailies serve your community, how does one compare against the others in circulation and in readership?

Before we go on to other questions, let me take time out to tell you why this information is pertinent to most profitable operation of your theatre.

No Longer Anything to Fear from Unjustified Villification

It has long been an established custom to theatres to patronize all newspapers on an equal linage basis. This policy was evidently born back in the days when the general public looked on the business as another weapon of Satan and owners and managers feared the visiting of editorial wrath by even the smallest of publications. Today, things are different. We are part of one of the world's greatest industries and hold a grip on the respect and affection of the public that equals if not betters that of local and national publications. We no longer have anything to fear from unjustified villification and are in position to conduct our business without fear or favor on a basis of buying only what—and from whom—serves our best interest.

The route sheets of every newspaper show its vicinities of strength and weakness so far as circulation is concerned. If yours happens to be one of the low coverage spots, cancel your ad and spend the money where it will do more work. Newspapers are invariable tools of established policy. Should your investigation develop that one or more newspapers are pursuing a policy in conflict with the thinking of your patrons or potential patrons, the canceling of your ad is a move in the best interest of increased attendance. Frequently a weekly publication can give excllent coverage at low cost and, in instances, the publications of specific groups are valuable to the success of certain pictures. However, regular use of such publications is not recommended.

(*Continued on Page* 40)

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Jackson . . .

(*Continued from Page 39*)

When you have something you believe their readers will attend, give space; otherwise, save your money.

Should yours be a neighborhood where the patron pattern shows possibilities from readers of two newspapers, don't consider for a moment running identical copy. The masses respond to one line of approach and the classes to another. Lay out your ads, prepare copy and stress emotional appeal in accordance with what you know about the readership of each paper.

Don't be fooled by the overall circulation claims of any newspaper. Many papers have extensive coverage in surrounding towns which is worthless to you. Also, big city locals charge high rates and often the outlay is entirely out of line with prospective patronage from their readers in the vicinity of neighborhood theatres.

So much for the "know business" about newspapers that will help develop more profitable "show business." What's your score?

Now to other things:

Exactly how many pounds of soap powders, gallons of cleaning compound, rolls of toilet tissue, packages of paper towels or number of rentals towels, mops, brooms, etc., were used last month by your cleaners? If you don't know, find out and use the figure as a gauge for reducing the quantity to be used next month and those to follow until you have reached the very lowest cost figure compatible with meticulously clean operation. You'll be surprised how these supplies, which have risen more than 150 per cent in cost, are being wasted.

If You Don't Know, Find Out

How many carbons are being used in the projection booth? What amperage do the machines pull? Will a different carbon burn longer? What is the average size of the discarded carbon ends? If you don't know find out and, unless you have an exceptional crew in the booth, you'll discover several extra dollars that can be taken to the bank instead of the rubbish heap every month.

How much business flows into the theatre in the early hours of opening? How many employes report for duty at opening? A check of this traffic may reveal that one or more employes can be omitted from the first couple of hours of operation with a resultant weekly saving in salaries.

How carefully are schedules prepared and do you look them over personally? A carelessly arranged schedule can shove the closing time beyond the contract period and result in operator overtime.

Is a careful watch kept on the running time of programs presented on the days of expected heavy attendance? Very frequently the skinning down of rearrangement of subjects will enable you to maneuver fills and spills so as to accommodate many extra patrons at the exact time when the biggest line falls in at your box-office. Previous records will show the hours of greatest traffic and study will enable you to arrange program breaks to conform. If you can arrange to book short programs on busy days, there is the possibility of an added show and the added dollars that go with it.

Have you an accurate record of the hours of employment at nearby or neighboring factories and industries? At the stores of local merchants? What about the paydays? These records are invaluable, not only in setting up the hours of most profitable operation, but as a guide to the booking of films best calculated to get the spare change while the pocketbook is still bulging.

How about the neighborhood church services? What are the periods of worship? When do the various societies meet? How do these meetings promise to affect your business? Knowing the answers to these questions will enable you to make many friends with the ministerial fraternity—a mighty powerful group—as well as add many dollars to your bank account through the proper selection of pictures. Try to set your policy so that these weekday meetings occur on the closing rather than opening day of a film. Or buy to fit the occasion.

How many dancing, dramatic, music, elocution, singing schools or teachers are there in your vicinity? How frequently do they engage in recitals? If you know the answer, you can persuade them to make use of your stage and profit from the attendance of elders interested in the performance of their juvenile kin. Also, you will be in position to arrange special holiday stage programs that are always profitable. And the goodwill you'll garner from the pops, moms and lesser relatives is not to be sneezed at either.

Are there Elk, Moose, Eagle, Masonic, Pythian, Redmen or other fraternal groups meeting in the vicinity of your theatre? Do they—or could they be persuaded to—hold periodic entertainment programs or to sponsor such entertainment? This is also a prolific source of potential talent of the kind that can bring the entire neighborhood barging up to the ticket window. What about Union halls for the same purpose? How well do you know the school superintendent, principals, teachers, PTA officers, etc. They also are interested—or can be interested—in presentations gauged toward the uplifting of student morale by a display of talent. They are also valuable contacts for many other forms of cooperative endeavor.

Getting on everyday speaking terms with each and every executive of the above groups is almost a must if your theatre is to run at peak profit possibilities. If you stop to consider, you will admit that the most serious competition you encounter is when a civic or fraternal group or school crowd of the community put on benefit shows or other entertainment at some neighborhood hall. Knowing them will get your theatre first consideration as the site for these events.

Are you on extremely friendly terms with ALL the neighborhood merchants or do you have to stammer when you go in looking for tieups? Making a practice of actually knowing these chaps and spending a few minutes each week chatting about their business problems will result in a harvest of ideas that will benefit your theatre. And, they'll be bending over backward to find ways of cooperating on your schemes, because your knowledge of their problems will make your plans fit their effort more perfectly.

Have you tried interesting them in cooperative house-to-house handbill distribution on a six-to eight-week basis? They'll go for it if you study out the proper scheme and show them the advantage of theatre cooperation.

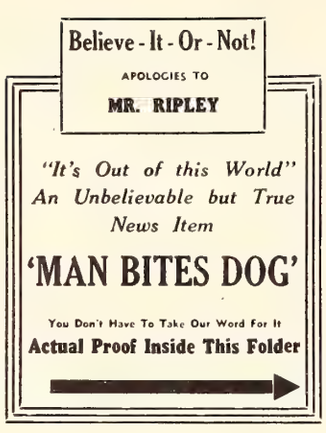
How long since you "stunted" your billing route? How long since you set up a novel front display? How long since you changed your house effort, rearranged displays, etc.? How long since you put ribbons on the cashiers and ushers or had them conduct whispering campaigns about coming pictures? What special effort do you put on to emphasize the presentation of trailers on coming attractions? There are many ways of making these snatches of scenes from scheduled pictures stand out in the minds of your audience, and the most trifling effort may bring in many added patrons.

Better Trade in Golf Club

Last but not least, do you change space, border, layout of newspaper ads with each program change? And, do you curtail on news ads when you have an attraction that can best be sold through more direct channels? Do you study coming pictures to determine their best sales points for *your* customer prospects before even starting to prepare ad copy? Do you plan a complete campaign from trailer exhibition to house door or are you still "boom struck" and using the they'll-come-anyway method? If you're still trying to stir up business with a golf club you'd better trade it in on mixmaster and start concocting lotions and formulas of sufficient strength to permeate the long-neglected laterals of your customer structure.

This fight for new customers—or the reclaiming of old customers—is a tough one, and the fellow who knows how to vary his tactics, time his attack and accurately gauge where and when to throw his Sunday punch has the best chance of emerging with the profit purse.

Improve your show business by improving your know business.





BORLAND SELLS EXCLUSIVE FEATURES. Manager Hugh S. Borland of the Louis Theatre, Chicago, is a strong advocate of institutional selling, as STR readers are well aware. The Windy City theatreman is still at it. By means of a four-page herald, he plugged these features of his theatre: late show every night, rest-room sanitation, Chicago's greatest show bargain, and the only theatre with one price policy (price is the same all day). The cover of the herald and the inside spread may be seen above. Cost of the herald was absorbed by merchant ads on back.

Weekly Inspection Tour Will Prevent Unnecessary Trouble

Anything that is as vitally important as a weekly inspection of the theatre to see that it is being kept in tip-top shape and, more important, to correct any defects that might result in accidents or worse, can stand repetition. So, although similar advice has been handed out in large doses in these columns, one method of inspection is detailed herein. It cannot be emphasized too strongly that successful theatre operation depends in large measure on these weekly tours of inspection.

Monday mornings, in most operations, is the best time for inspections. The theatre has had its largest crowds on Sunday, the custodians presumably have completed their tasks of cleaning up the debris and the house is ready to receive the Monday matinee patrons. With the assistant manager, superintendent if any, electrician and anyone else deemed necessary along, the tour starts, with the manager or assistant manager armed with a well-sharpened pencil and a note-book.

Walk around the outside of the theatre, making notes as the tour progresses. Look at the fire escapes to see if they need painting. Possibly a coat of paint will rejuvenate the exit doors. If railings to steps of the sunken exits are shaky, make a note to check on the condition of nuts and bolts—they may have become rusty or just loosened.

Does the front of the theatre look dingy? How about the marquee and the lobby frames? You may have been too close, too long, to the problem, so advice from the others on the tour may decide whether or not they need a coat of paint. Maybe some new moulding will help or maybe the entire front should be completely done over by contractors.

Sufficient Light

See how the door checks work. Try out the ticket machines in the box-office. Does the ticket machine need overhauling? Maybe dirt has accumulated inside the money drawers or in the dark corners of the box-office. Maybe the admission price cards are worn and need replacement with bright new ones. Does the cashier have sufficient light?

When the lobby is inspected the floor might look streaked from its cleaning. If so, instruct the janitor to use a little more soap powder in his cleaning mixture. If the ticket chopper needs a few drops of oil, make a note to assign the job to someone who'll see that it's done. If the carpet near the entrance shows signs of wear, have it replaced pronto to prevent paying out good money either in damage suits or in increased insurance premiums following your insurance company's paying out for you.

When entering the rest rooms take a good, deep breath, and if anything but clean, pleasant odors assail your nostrils, someone has been doing a slip-shod job. Are the toilet bowls and urinals clean and shining? Or have they been allowed to become discolored with resulting unpleasant odors? Do they flush properly? Any defects in this department should be noted and marked for immediate repair.

In the auditorium, carpets at the top of each aisle shonld be checked for wear and tear. The seats should be tried out to see if they are loose. How about the panic bolts on the emergency exit doors? Try *each one* and if they don't work get them fixed right there on the spot, if possible. Remember, the theatre manager is responsible for manslaughter in case of panic and resulting loss of life due to faulty exits!

Look in the orchestra pit with a flash light —see that no dirt or refuse has been permitted to accumulate because it is out of sight. See that the piano and organ, if any, are covered, and that the rail is brightly polished.

Have the stage lights thrown on and see that unnecessary material that might have been permitted to accumulate there is removed. Look back of the switchboard and pin-rail and see that these areas are kept clean. Inspect the unused dressing rooms and see that they are kept in good condition so that a stage show may be booked in on short notice without the necessity of keeping a cleaning crew working overtime to get them into the condition that should have been maintained at all times.

Look through the boiler rooms and get rid of any fire hazards. Inquire about the working of the heating system, and if anything shows signs of deterioration, get the advice of an expert on its rejuvenation.

Now to the roof. Do the rain spouts and gutters need repairing? There may be cracks in the tar. If the roof looks as though it might need a going-over, get estimates from a roofing company. Maybe it won't cost as much as it appears. While on the roof the intake doors of the cooling system might be looked over to see if the sheet metal shows signs of rust. If so, a coat of paint will preserve them.

Following the tour of inspection copies of the notes should be made and certain employes assigned to take care of the various matters that can be quickly and easily rectified. More important repairs involving the services of outside contractors should be placed on the manager's agenda for immediate action. When next Monday's tour is starting, take along a copy of last week's notes for a check on all ordered repairs. If everyone has taken care of his assignment, there should be need for only a few new notes.

300 Children Entered in Roosevelt Theatre's $100 Cutest Child Contest



JUDGING WINNERS IN 'CUTEST CHILD' CONTEST. At a luncheon given by Manager Mildred A. FitzGibbons of the Skouras Roosevelt Theatre, Flushing, L. I., six winners in the Roosevelt's "Cutest Child" Contest were selected from nearly 300 hundred photographic studies of beautiful children. Shown judging the entries at a Manhattan restaurant are (l-r) Melvin Ellsworth, art editor of Parents Magazine; Miss Vy Prosser of the Walter Thornton Model Agency, representing Walter Thornton; and Norris Harkness, camera editor of the New York Sun. Manager FitzGibbons is shown at the right.

When a contest draws 300 entrants and an audience of 1,400 to see the prizes awarded, the stunt is a decided feather for the chapeau of the exhibitor promoting it. And that feather should fit very nicely on the chapeau of Miss Mildred A. FitzGibbons, manager of the Skouras Roosevelt Theatre, Flushing, L. I., for her "Cutest Child" Contest in which the prizes were contributed by a nearby photographic studio which also paid for the advertising.

It was the sort of contest that exerts a strong appeal over proud parents. Children were divided into two age groups: those under three years and those between 3 and 12 years, with three prizes of $25, $15 and $10 in each group, totaling $100. Five thousand heralds, each containing an entry blank, were distributed through the 22 public and parochial schools over a 22-mile area. The theatre ran a trailer inviting parents to enter their offspring of the proper ages in the contest and informing them that entry blanks could be obtained from any theatre attendant.

The entry blanks were taken to the photographic studio which made four portraits of each contestant from which the parents could select the pose they thought "cutest." All photographs entered were mounted on huge display frames in the theatre lobby where they became a center of community interest, being visited by thousands of persons during the contest.

Selected as judges were Miss Vy Prosser of the Walter Thornton Model Agency; Melvin Ellsworth, art editor of *Parents Magazine;* Norris Harkness, camera editor of the New York *Sun,* and William Hearfield of the New York *Journal-American* studio. The judging took place at a luncheon arranged by Manager FitzGibbons at a Manhattan restaurant. Winners were presented with their prize money at the Roosevelt's Saturday Junior Matinee. Pictures of the winners were posted in the lobby. Area newspapers carried stories throughout the contest.

A supplementary attraction at the junior matinee was the presentation of the famous white sombrero worn by Gene Autry, sent on by him from Hollywood for the purpose, for some lucky child.

REGIONAL NEWSREEL

(*Continued from Page* 38)

Smelter, daughter of Len Smelter, graduates from Eastern this week and will enter training as an airline hostess.

Loew City Manager Bill Saxton entertained Mayor D'Alessandro and French Ambassador Bonet at a dinner before premiering "Arch Of Triumph" at the Century.

HARRISBURG

Dawn Blue, State cashier, is on a leave of absence, visiting in Salt Lake City; Betty Orris is substituting. Three members of the State usher staff are graduating from William Penn high school this June. They are Ted Woutersz, back at the State after an absence, Alfred Keller and Albert Conrad.

Fabian Publicity Director Edgar Goth is back in his local office after a week's visit in Richmond, Va. Loew's Regent Manager Sam Gilman and veteran Kiwanian is a member of the Kiwanis Club committee planning the State Horse Show here.

Local exhibitors are planning ways and means of bringing returns from the Republican convention in Philadelphia to their patrons. Ike Davis, Colonial maintenance man, was called to Dillsburg recently by the death of a relative.

ATLANTA

Mrs. W. W. Hale of Walden Theatres, Daisy, Tenn., has sold her theatre in that town to C. L. Dalton and her house in Soddy, Tenn. to Thomas E. Burgers.

Nelson Towler, former Eagle Lion branch manager, has joined Selznick as sales representative, replacing Col. Bert Davis who has returned to Texas on account of ill health. Eagle Lion's Barbara Whitaker will soon say "I do." Another daughter was born recently to the P. L. Taylors of Columbus, Ga., where dad is manager of the Dixie. Astor Representative Jimmy Bello and wife are expecting a "blessed event."

Paramount Eastern and Southern Division Manager Hugh Owen is back from a visit to the Jacksonville branch. Monogram Southern President Arthur C. Bromberg and Branch Manager Babe Cohen are back from a Chicago sales meeting. Southern Automatic Candy's Charlie Durmeyer is home from a Florida trip.

Roy Mitchell and Mrs. H. C. Adams opened their 600-seat Newton Theatre, Mansfield, Ga., May 25. John Jarvis, formerly with Selznick and Kay Exchanges, has rejoined the latter's sales department; Kay's Ike and Harry Katz have returned from a New York booking trip. Universal has shifted Jack Benson from Indianapolis to the Atlanta booking department, and has added Johnnie Dunphy, formerly with RKO and Kay, to the same department.

E. F. Ingram is back at his Ashland, Ala., theatre after an illness. Republic Office Manager Joe Dumas is still confined at home by illness.

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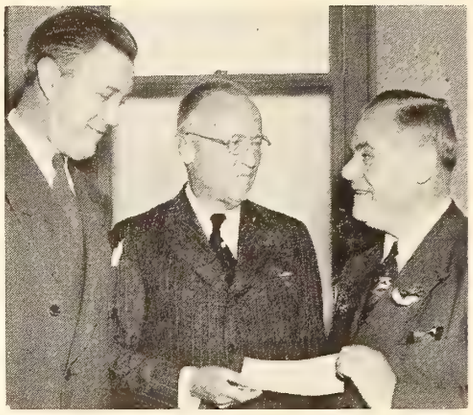
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Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!



VARIETY CLUB AIDS HOSPITAL. William R. Castle (center), president of Garfield Memorial Hospital, accepts from Fred S. Kogod (right), chairman of the Washington, D. C., Variety Club Welfare Committee, a check covering the purchase of two Kreiselman Infant Resuscitators for the use of the hospital's maternity ward. At left is Frank M. Boucher, chief barker of Washington Tent No. 11. Presentation was made recently at the hospital.

BOSTON

Dick Sears, dean of newsreel cameramen, has discovered in his attic a chest filled with news pictures filmed 30 years ago. One of the "more recent" of these, filmed 25 years ago, shows Mr. Statler, founder of the famous Statler chain of hotels, opening the Boston hotel.

The Braintree Theatre has inaugurated an unusual quiz each Saturday with two competing teams, one of women and the other of men. Merchants are contributing valuable prizes.

Sam Pinanski and Martin Mullins, heads of M. and P. Theatres, are two of those who participated prominently in the arrangements for the dinner here for Protestants, Catholics, and Jews. Pinanski's daughter, Doris, will be graduated from Wellesley College this week. Chester Stoddard, north shore district manager for M. and P. Theatres, called on film row executives this week.

Laura Wells, special publicist for Eagle Lion was a visitor.

Frank Cronin, publicist for E. M. Loew's Center Theatre, has been named publicity representative for the harness racing track at Foxboro in which Loew owns a controlling interest. United Artists District Manager V. Clayton Eastman has returned from a business trip to New York.

Drive-in Dishes?

The premium business is doing fine, thank you, and has even invaded drive-ins of Michigan and Ohio, William "Boots" Scharun, premium specialist, declared in a recent visit to Milwaukee.

NEW HAVEN

Dick Knight of New Canaan is the new district manager for Prudential in that area. Jack Schwartz, owner of the Black Rock and West End at Bridgeport, was elected vice-president of the Jewish Service Bureau. Ed Lynch of Warner's Roger Sherman is taking golf lessons before setting out on his Virginia Beach vacation.

Roland McLeod, president of the Bridgeport projectionists, and Mrs. McLeod are celebrating another wedding anniversary. McLeod is projectionist at the Strand. M. & P. District Manager Hy Fine and Loew Poli Division Manager Harry F. Shaw will team to be emcees at the 25th anniversary dinner of Rube Lewis, veteran projectionist. Harry Wenzel and Artie Edmunds of New Haven's National Screen Service are back from Atlantic City. Work on the new art theatre in downtown New Haven, in which Maurice Bailey, who operates several neighborhood houses, is interested, is progressing.

VANCOUVER

The flood played hob with film business in this area and will affect it further through reduced incomes but the wedding procession continues. Kay Flockhart of MGM married Lionel Grant, and Marjorie Spencer of the same office married Jimmy Davies, RKO's BC Manager. June McIvor of the Paradise candy counter is to marry Don Stevens at Nelson, B. C., June 25.

Annual golf tournament of the film industry here was held May 30 with the following prize winners: Tunney Morrison, Victoria Theatre, low gross; Douglas Calladine of the Rex, low net.

Coming from and going on vacation are: Al Narvey, Cambie, Brent Kelly, Oak, Burnaby; Dorothy Clark, Rio, Elliott Brown, Odeon, West Vancouver; Mike Stevenson, Paramount; Frank Gilbert, Paradise. Doug Redgrave, Oak Bay Theatre, Victoria, is the relief manager at the local Odeon theatres this summer.

ST. LOUIS

June 5's electrical and windstorm which swept St. Louis and area shut off all electrical power for half an hour at Ansell Bros.' Tivoli, and St. Louis Amusement's Varsity. The storm and rain did considerable damage in the territory, with attendants at park amusements being forced to seek shelter.

Bud Moran has resigned as United Artists salesman in southern Illinois. U. S. Air Conditioning's Jim Waddell suffered an attack of appendicitis last week and was rushed to a hos-

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

pital. Veteran Film Salesman Sol Hankin has joined Monogram-Allied Artists' sales staff under new Branch Manager Rubin Rosenblatt. St. Louis Amusement's Secretary-Treasurer Clarence M. Turley has been elected a director of the Building Owners and Managers Ass'n of St. Louis.

Columbia Branch Manager C. D. Hill left for a New York sales conference. Manager Hugh Houston of the Melba, Houston, Mo., is vacationing in California, with his father subbing for him. Warner Manager Lester Bona is visiting Cairo, Harrisburg and Herrin, Ill., this week on company business. Mrs. Grace Rodgers, Cairo, Ill., will join her husband, I. W. Rodgers, in Florida next week. Pauline Theatre Owner Arthur Kalbfell will vacation in New York and eastern parts.

St. Louis business interests must pay a new tax of $1 each on hotel room radios, television sets and soft-drink vending machines.

B. E. Hatton, 86, one-time operator of a string of theatres, is dead at his home in Columbia, Mo. Funeral of William Hamburg, brother of Sam and Harry Hamburg, was held here last week.

LOUISVILLE

President J. F. Carnahan of the New Manchester Theatre, Manchester, Ky., was here attending a Masonic convention. J. E. Elliott, Jr., of the New Lincoln at Hodgenville, Ky., attended the Heidt talent hunt show at the Armory while in Louisville.

Opening date for the Valley Theatre, Taylorsville, Ky., under construction for 14 months, was set for June 10. The 500-seat Valley is said to be one of the finest, most modern theatres in the area. Construction has been resumed on the new theatre in Campton, Ky., work on which was halted during the war, and early completion is expected. It will be the only 35-mm. operation in the town.

Among out-of-town visitors on film row were: Erwin W. Rau, Alice Theatre, Leitchfield, Ky.; C. K. Arnold, Arco, Bardstown, Ky.; Oscar Hopper, Arista, Lebanon, Ky.; M. H. Sparks and Ray Coleman Strand, Edmonton, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Homer Wirth, Crane, Crane, Ind.; C. O. Humston, Lyric, Lawrenceburg, Ky.; Clyde and Bobby Marshall Columbian, Columbia, Ky.; R. L. Harned, Empire, Sellersburg, Ind.

MILWAUKEE

Twentieth Century-Fox Midwest Division Manager Jack Lorentz was in town visiting Exchange Manager Joe Nager. Quite a party Universal-International threw for their new exchange opening with District Manager Manny Gottlieb and Publicist Ben Katz present. William "Boots" Scharun, formerly with the Universal Premiums Company, was back in town visiting friends and looking a bit peaked after his sojourn in a hospital. Sales Manager Alvin Goodwin of Quality Premiums was in town visiting Local Representative Winnie Dolorenzo. Ray Bonner, local manager for Gallagher Film Service, is out putting in installations.

HARTFORD

The 4,000-seat State Theatre, Hartford, closed for the summer, is undergoing extensive alterations, including recarpeting and new stage equipment. It will be open by the last week in August. Dr. Ted Harris is managing director.

Mrs. Al Schuman, wife of the Hartford Theatre Circuit's general manager, has been elected a director of the Hartford Senior Ha-

(*Continued on Page* 45)

NEWSREEL SYNOPSIS . . .

(Released Wednesday, June 9)

MOVIETONE (Vol. 31, No. 45)—100,000 homeless as Columbia River goes on rampage; Tel Aviv, Jewish capital, bombed; Assassin of Mahatma Gandhi on trial at New Delhi; First shipment of grain under Marshall Plan lands at Genoa, Italy; President Truman observes Memorial Day; Byrnes and Vandenberg get honorary degrees at Columbia University; Sports: Auto racing at Indianapolis—Heavyweight boxing title bout in Berlin.

NEWS OF THE DAY (Vol. 19, No. 279)—U.N. strives for truce to halt Palestine war; Marines sail for Europe's trouble zone; Columbia University honors statesmen; Florida hails next governor; Sports: Berlin gets fight fever—Indianapolis speed classic; Northwest's greatest flood.

PARAMOUNT (No. 81)—Pacific Northwest hard hit by raging waters; Smuts loses in South African elections; Italy greets aid cargo from the U. S.; New stamps honor heroic clergymen; U. S. statesmen honored at Columbia; President Auriol of France reviews fleet; German champ retains title.

UNIVERSAL (Vol. 21, No. 149)—U.N. strives for Zion peace; Northwest hard hit by floods; First Marshall aid arrives in Greece; Columbia University honors notables; Bumper pineapple harvest in Puerto Rico; German boxers in slugfest.

WARNER PATHE (Vol. 19, No. 84)—Floods ravage northwest; Sports: Indianapolis classic—Citaton wins — Coaltown loses — Hobbyhorse handicap — German championships; Queen Mary is 81; Big Britain builds bitsy bike; Fishy census taking under water.

TELENEWS (Vol. 2, No. 23)—Oregon flood waters continue to take toll; Eisenhower takes over as president of Columbia U; Anti-draft pickets in Washington; Georgetown co-eds parade; Czech communists hold first election—Benes resigns; Life story of Sweden's king; Band leader's son renounces U. S. citizenship; Public figures attend funeral of U. S. correspondent George Polk in Greece; President Auriol of France reviews fleet; Field Marshal Earl Wavell gets keys to Tower of London; Cardinal Spellman welcomed to Batavia; Palomar telescope goes into service; Sports: American Olympic hopefuls—Spring ski jumping in Olso's streets—Florida skis are taken out of water.

(Released Saturday, June 12)

MOVIETONE (Vol. 31, No. 46)—Tension over truce brings new climax to Palestine war; President tours the nation, speaks at Chicago; 410 midshipmen say farewell to Annapolis; Sports: Midget cars race at N. Y. Polo Grounds—1,000,000 fans see English Derby; Sweepstakes ticket brings $25,000 to Bronx family.

NEWS OF THE DAY (Vol. 19, No. 280)—President Truman's cross-country tour; Benes resigns as reds tighten grip on Czechs; Happy day for future admirals; Big fair boosts world trade; Palestine war news; Long shot wins English Derby; Jackpot for sweeps winner.

PARAMOUNT (No. 83)—Laskau walks into American Olympic lineup; Canada—show window for the world; Inside Czechoslovakia: Reds win single-slate election—Last films of President Benes before resigning; President Truman makes 10,000-mile speaking tour; English Derby run before million fans.

UNIVERSAL (Vol. 21, No. 150)—Midshipmen graduate at Annapolis; Truman at Chicago and Omaha on midwest tour; Canada's trade fair opens at Toronto; Cops take kids on PAL outing; Long shot wins English Derby; Midget races in New York debut.

WARNER PATHE (Vol. 19, No. 85)—Truman on tour; Benes resigns; Report from Palestine; Annapolis graduation; Select "Miss Europe" in sports.

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!



Summertime Reminder:

Catering to the Artistic Impulse

It is a well-known fact that the average person who is not an artist draws the same way at 40 as he did when a child. Try it and see. Some very interesting results have come from such efforts, as witness the "primitives" exhibited in art galleries, which were painted by non-artists.

The connection between this and show business is that on occasion a series of ads perpetrated by the manager or his aides on certain pictures—usually comedies—often create far more reader reaction than ordinary-type ads. Start with a piece of white paper, a pen, and India ink; something is bound to happen—but we don't promise what!

Hollywood Ponders Video But It's Still a Riddle

During the past year one of the most widely discussed topics in Hollywood is television. Ask the studios what the deal is on video and they answer you with a confused stare. New York, of course, has been the focal point of any action on the development; but Hollywood feels it is the place where film production for television will start.

Thus far, the only positive action (known to the general trade) has been taken by independent studios. Nassour was the first to set up its stages for television, and plan a comprehensive program of features for it. Then came James Nasser's General Service Studios—another service lot—with the revelation that $100,000 was earmarked for an immediate building program for tele.

Summertime Reminder:

Fund-Raising Shows

It might be worth while to remind local clubs that your theatre is still in town and that if they'll guarantee you a sufficient number of admissions for a certain performance you'll knock off a percentage. They can charge whatever they like. In situations that have Sunday closings this has special possibilities.

Paramount has been the first company to operate a television station, KTLA in Hollywood; but Metro-Goldwyn-Mayer acquired one in the spring. Dame Rumor, who thrives mightily in the Film Capital, had it that all of the majors were planning to incorporate television into their setup. Recently, Spyros Skouras' 20th Century-Fox and brother Charles Skouras' National Theatres were reported planning a joint deal, with homes as well as theatres the goal.

Harry Warner was reported setting up a half-million-dollar television program. Warner Bros. started work during the past year with the Radio Corporation of America on large-screen television equipment. RKO, too, has been experimenting with Colonial company's large-screen equipment outfit, and with Howard Hughes taking charge, his known interest in the medium was expected to bear watching.

Still Time to Go

Most studio spokesmen believe that actual transformation of the Hollywood lots into television-equipped is quite a way off. They point out that the studios are unwilling to lay out the large sums of money necessary for such a step until the situation becomes clearer. However, other seasoned observers point out that telvision has already made such rapid inroads that exhibitors shouldn't be surprised at anything that may transpire in the near future.

Meanwhile the film industry in general and Hollywood in particular will be watchfully waiting for something concrete to appear on the horizon to serve as a beacon lighting the paths that lie ahead in the field of production for television. It may be tough on the film industry, but think of the enigma, and expense, it is to the deeply puzzled radio people.

TWO UNBEATABLE TEAMS

PRODUCTION QUALITY
and
BOXOFFICE PUNCH

FRED MacMURRAY
and
MADELEINE CARROLL

They are combined in

"AN INNOCENT AFFAIR"

Directed by Lloyd Bacon for

JAMES NASSER PRODUCTIONS, INC.

(Releasing through United Artists)

REGIONAL NEWSREEL

(Continued from Page 43)

dassah Group. Marjorie Prudhon is new cashier at Loew's Poli, Hartford. Bill Heimovitch, retired builder, who constructed the Central Theatre, West Hartford, among others—died last week in Hartford. Neal Fitzpatrick, son of the late O. Edward Fitzpatrick, for years manager of Loew's Poli, Waterbury, Conn., will marry Lorraine Thibault at Bridgeport, Conn., June 12.

In New London, Conn., a festival was put on to raise money for city's contribution to United Nations Crusade for Children. Total of $1,300 was given. Walter Murphy, M. & P. Capitol, that city, manager, is the city's UN-Crusade chairman.

NEW YORK

This city's Translux Theatre at 85th Street was the first known house to be picketed because of the anti-British feeling in connection with the Palestine question. A line from the hitherto unknown Sons of Liberty Boycott Committee was put up outside the theatre during the last night's run of "I Know Where I'm Going." When the picture changed it did not appear, the management said. Window cards urging non-patronage of British goods, including mention of films, were also noted in the predominantly Jewish garment district.

New Jersey Allied President Ed Lachman is expecting a record-breaking crowd for the convention at West End, N. J. June 28-30 with Allied President William Ainsworth due and an impressive roster of exhibitor and distributor guests.

Century's Linden in Brooklyn was scheduled to reopen Friday night after being closed for reconditioning. Skouras Riviera is remaining closed till 6 P.M. these days to allow for renovating.

Twentieth-Foxite Estelle Herna was scheduled to marry Charles Krips, Jr., of the same outfit Sunday. Minnie Smith, cashier there, is on a four weeks' vacation while Pete Fisher is back minus his tonsils. But Henry Unger, news booker, is still out because of a serious operation.

United Artists Tony Agoglia went fishing this week and caught sunburn. Ben Levine is doing jury duty at $3 a day. George Blank of Prudential married Ruth Beckerman of Century circuit's candy department. United Artists Booker Myron Starr has a dual celebration June 18 when he celebrates four years of wedded bilss and the 18th month anniversary of his daughter.

Judge Edward C. Maguire, coordinator of Mayor O'Dwyer's New York City motion picture committee, will be guest speaker at the 32nd annual installation luncheon of the Associated Motion Picture Advertisers for the 1948-49 officers, it was announced this week by Max E. Youngstein, Eagle Lion vice-president in charge of advertising, publicity and exploitation.

New Theatres

Phoenix, Ariz.—Garfield "Andy" Anderson; 670-car drive-in to open July 1.

Phoenix, Ariz.—Harry L. Nace circuit: started a suburban house in Glendale.

Chicago, Ill.—George Velos' circuit is remodeling the Geneva, Geneva, and has completed the $50,000 improvements at the Fargo, DeKalb, Illinois.

Oklahoma City—Damaged by fire the Warner Folly is being completely rebuilt. A new drive-in has been begun by L. R. Barton.

Newark, N. J.—A 2,000-seater will be included in the $6,000,000 shopping center planned for North Hackensack, N. J., by the N. T. Hegman Company of New York.

St. Louis—Waring Amusement Co. plans a 500-car drive-in between Carbondale and Murphysboro, Illinois. Samuel Nieburg and Associates will build a 690-seater at Nameoki, Ill. The Egyptian Theatre Company has a 600-car drive-in under construction on Highway 148 near Herrin, Ill.; and Marlow Amusement Company is also building a drive-in, for 1,000 cars, near Herrin on Route 13. H. J. Shelby has already opened his new 225-car theatre on the Cairo-Paducah highway.

New Mirrophonic Sound
JOE HORNSTEIN has it!

"Jimmy" Campaign

New England Variety Tent No. 23 is putting on a strong radio campaign to promote its "Jimmy" campaign—a drive to raise funds for the Children's Cancer Research Foundation.

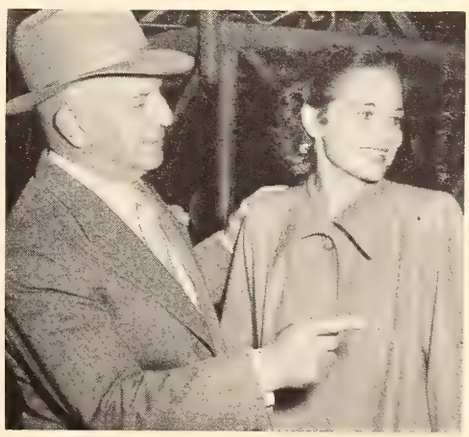
Anderson, Solt Signed To Write 'Robe' Script

The screen version of Lloyd C. Douglas' novel, "The Robe," on which production has been repeatedly postponed since Frank Ross acquired the property in 1942, is back on the schedule of Producer Ross who, this week, signed Maxwell Anderson and Andrew Solt to write the screenplay. A deal has also been concluded for Victor Fleming to direct the picture, starting early next year, and negotiations are in progress to obtain Gregory Peck to play Marcellus, the leading character.

There was a possibility that the picture, which RKO will release, might be filmed on location in Italy. Anderson, Solt and Fleming were also associated in the making of "Joan of Arc," which was recently completed.

Ruth Gets 'Yellow Kid'

"The Yellow Kid," the story of Joe Weil, America's greatest swindler who is still alive and living in Chicago, has been acquired by Roy Del Ruth for independent production and Allied Artists release.

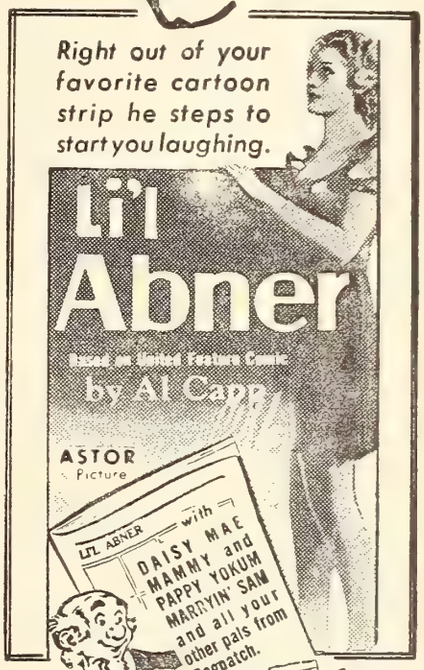


WINNER GETS POINTERS. Mary Wade, who won the "Jane Doe" contest sponsored jointly by Republic and Ralph Edwards' "Truth or Consequences" radio show, gets some pointers on interesting studio spots from Herbert J. Yates, Republic president. Contest was inspired by the company's "I, Jane Doe" film. As her reward, Miss Wade gets a role in "The Plunderers," starring Rod Cameron and Ilona Massey.

HE-MAN of the HILLS!
LAUGH with Li'l Abner
Your favorite cartoon character..in person on the SCREEN!



Right out of your favorite cartoon strip he steps to start you laughing.



and featuring
SADIE HAWKINS DAY

CAST

LI'L ABNER (GRANVILLE OWEN)
DAISY MAE (MARTHA O'DRISCOLL)
(Buster Keaton) (Kay Sutton) (Al St. John) (Vic Potel) (Edgar Kennedy) (Micky Daniels) (Bud Jamison) (Maude Eburne) (Chester Conklin)

Astor Pictures Corp.
130 W. 46th St. New York 19, N. Y.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

After a tour through Southern California with a Methodist Church Choir as soloist, Dennis Morgan returns to town to co-star with Jack Carson and Doris Day in Warners' Technicolor musical "Two Guys of the '90s." Picture will be produced by Alex Gottlieb with David Butler directing.

* * *

The newly-formed John Huston-Sam Spiegel organization known as Horizon Productions, have just signed Jennifer Jones and John Garfield for the starring roles in the picture they will make for Columbia release. Huston, who will direct, is currently at work on the screenplay, which will be based on one of the stories in Robert Sylvester's best-seller "Rough Sketch." Production is slated to start sometime in August wtih Spiegel producing.

* * *

There will be quite a change of pace for Burt Lancaster in the next feature produced by his independent company, Norma Productions. He will portray the role of a brilliant young attorney in "The First and the Last." Leonardo Bercovici, who has many top writing credits to his name, will not only do the screenplay for the film but will also make his directorial bow with this John Galsworthy story.

* * *

At RKO they have assigned two top men for the direction of two up-and-coming big productions. The first is Fred Zinnemann (of "The Search" fame). He will handle the directorial reins on "Battleground," which will star Robert Mitchum, Victor Mature and Robert Ryan. The second is Jacques Tourneur, who will direct "Interference" as his next assignment at the studio. First picture to go in July will be "Interference" with Robert Sparks at the production helm.

* * *

Producer Martin Mooney has signed Harold Daniels to direct "Daughter of Ramona," the feature he will make for Film Classics release. This will mark the reunion of the producer and director since Daniels guided Mooney's "Woman from Tangier" for Columbia. At present they are out scouting locations in San Juan Capistrano, where California's famous mission is located.

* * *

Producer Harry Sherman has added the Peter B. Kyne story, "The Pride of Palomar," to his list of forthcoming productions, including "Tennessee's Partner," his next for Enterprise.

* * *

Tony Martin starts his new pact with Universal-International in the starring role of "Bagdad," which will be produced in Technicolor sometime in November. Yvonne de Carlo will co-star. "Bagdad" is an original romantic adventure story by Tamara Hovey, similar in theme to Tony's recently released "Casbah." Studio plans to produce this latest film on a more spectacular and lavish scale.

* * *

William Wyler, whose first production since the Academy Award picture "Best Years," will be the Paramount-Liberty Films filmization of the Broadway play "The Heiress," has just chosen Montgomery Clift, a newcomer, for the romantic interest opposite Olivia de Havilland. With rehearsals scheduled to start the latter part of this month, Wyler has gone off for a week's vacation, but before he left he received the Victoire statuette, France's highest film honor for MGM's "Mrs. Miniver," which he produced-and-directed.

* * *

The splendid editing of "Body and Soul" has brought Francis D. Lyon a contract to direct the Lester Cutler-National Pictures Corporation's forthcoming film "House of Cards." Lyons joins a distinguished coterie who made the jump from editorial room to the directorial chair. These include Frank Capra, Stuart Heisler, George Stevens, Ray Enright and several others.

* * *

Two assignments have already been made for "Impact," the next Harry Popkin picture for UA release. These are Arthur Lubin to direct and Helen Walker to play one of the leading roles. Story is an original by Jay Dratler. Shooting is scheduled to start the early part of July.

* * *

Gail Russell's option was picked up by Paramount for another year, marking her seventh year with the studio. She recently co-starred with Edward G. Robinson and John Lund in the suspense film "Night Has A Thousand Eyes" . . . soon to be released.

* * *

Ron Ormond, producer for Western Adventure Pictures who release through Screen Guild, has just signed the Three Stooges for an outdoor feature picture he plans. Other leading parts are now being cast with shooting scheduled to start sometime next month.

Studio Roundup

Republic takes the spotlight this week, with all of its western stars starting pictures. The top crooning cowboy—and one of the biggest bets at the box-office, generally—is Roy Rogers. Roy gave the green light to "Grand Canyon Trail," in Trucolor, June 9. Besides his faithful horse, "Trigger," there's Andy Devine and a musical replacement for the Sons of the Pioneers. It's Foy Willing and his Riders of the Purple Sage, who graduate from the Monte Hale series to Rogers' pictures. Another one of Herbert Yates' western stars, Allan "Rocky" Lane, started "Desperadoes of Dodge City" last week. Eddy Waller assists, and Mildred Coles is the gal. Famed director John Ford's nephew, Phil, handles the megaphone. On June 9, husky Monte Hale began riding on "Son of God's Country," his first without Foy Willing and second minus former feminine partner Adrian Booth—now appearing in less exerting non-westerns.

Scheduled to open with three weeks of location work at ranches in the San Fernando Valley, King Bros. were forced by "California weather" to start their current Allied Artists film, "Last of the Badmen," in cover sets at the studio. Top supporting roles have just gone to Broderick Crawford, Guinn "Big Boy" Williams, Fortunio Bonanova and John Kellogg.

Lois Andrews, former wife of George Jessel, met another ex-husband when she and Steve Brodie were cast for RKO's "Outlaw Valley." Martha Hyer won the feminine lead in the Tim Holt starrer.

The busiest man in town on Memorial Day was Fred Zinemann, now directing MGM's "Act of Violence." He spent the morning in Santa Monica, Glendale and Burbank; his afternoon in Inglewood, Compton and Long Beach; and his evening at the Los Angeles Coliseum. He was covering every type of parade, recording all on his 16-mm. camera for detailed study in connection with a Memorial Day sequence in the picture.

One-time orchestra leader Dolores Castle was given a role in Screen Guild's "Jungle Goddess,"

Television No Threat to Movies, Popkin Insists



Harry Popkin

"Within two years television will be less of a problem than radio was in its heyday. It will take no appreciable bite out of box-office revenues—apart from the first novelty-appeal value."

While the bogey of television keeps many theatremen and studio executives awake at night, the man who uttered those words above is not at all worried. Since he heads both a producing company and an extensive California theatre chain, Harry Popkin is entitled to speak with some authority. Popkin shrugs off the television threat as being grossly overestimated, that experience has shown him that the industry, like China, always absorbs its conquerors.

"Within two or three years," he insists, "Hollywood will either overwhelm video as an enemy or embrace it as a friend."

Popkin, who operates 30 Southern California houses, declares all showmen should take part in remembering that it was only a couple of decades ago "that the crepe-hangers were saying radio meant the end for the motion picture business."

The producer is completing "My Dear Secretary" as his initial Cardinal Pictures release for United Artists. It is the first of 10 features he will produce for Cardinal and UA.

"The threat of television will have no effect whatever on my future production plans," he told this reporter.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

REPUBLIC. Desperadoes of Dodge City—Principals: Allan "Rocky" Lane, Eddy Waller, Mildred Coles. Director, Phil Ford.

Grand Canyon Trail (Trucolor)—Principals: Roy Rogers, Andy Devine, Foy Willing & Riders of the Purple Sage. Director, William Witney.

Son of God's Country—Principals: Monte Hale. Director, R. G. Springsteen.

20th CENTURY-FOX. A Letter to Three Wives—Principals: Linda Darnell, Jeanne Crain, Jeffrey Lynn, Ann Sothern. Director, Joseph Mankiewicz.

TITLE CHANGES

"Take Three Tenses" (RKO) now ENCHANTED.

"All's Well" (UA) now THE GIRL FROM MANHATTAN.

and will sing a number in this Robert L. Lippert Production. Wanda McKay replaced Lila Leeds in the title role. Last week, Director Lewis Collins used 100 Negro extras to play townspeople in the African village in which the story occurs.

Enterprise and Roberts Productions signed Marie Windsor, rated one of the screen's most beautiful adornments, to a long-term contract, and gave her the second feminine lead in the John Garfield starrer, "Tucker's People."

Universal-International started "Criss Cross" on June 10, with Robert "Spiral Staircase" Siodmak directing. Burt Lancaster and Yvonne De Carlo are teamed to star for the first time. The picture will shoot in at least a dozen places in Los Angeles, on location. Joe, a trained chimpanzee, began his 11th year as an actor last week when he checked into U-I for his big part in Rampart's "You Gotta Stay Happy." Three talented children—Gigi Perreau, her brother Peter Miles, and Jimmy Hunt—were signed by U-I after a month-long search for Claudette Colbert's mischievous but lovable kids in "Family Honeymoon." The studio tested or auditioned 800 children. While the main troupe shoots at the lot, Jack Hively is directing a second unit at the Grand Canyon. Meanwhile, the first group to fly to the Kanab, Utah, location for U-I's Technicolor "Black Velvet," left June 8. Producer Leonard Goldstein headed the trek, and the company—including Ann Blyth, George Brent, Howard Duff and Edgar Buchanan—follows June 13. All outdoor sequences for this action-drama will be filmed in this locale.

Production resumed last week on "Silver Lining" at Warner Bros. after a week's lull to enable June Haver and Ray Bolger to practice intensively for a big dance number. Word from the Oscoda, Michigan location of Warners' "Fighter Squadron" revealed that "unusual" weather is not limited to California. The sky at the northern Michigan resort has been completely clear since the company arrived, while everyone waited for expected cloud formations to appear. The clear skies necessitated a hasty switch in the shooting schedule. Henry Hull was assigned an important part in this Technicolor story of wartime fighter pilots.

Armendariz, Preston Signed for 'Tulsa'

Pedro Armendariz and Robert Preston have been signed for the two leading male roles in Walter Wanger's Technicolor production, "Tulsa," which goes before the cameras June 15 with Susan Hayward in the female starring lead.

The film, a romantic drama set in a roaring boomtown, will be directed by Stuart Heisler.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



No Rest for Scripters; 22 Busy at Universal

Twenty-two writers are currently busy on 20 scripts at Universal-International, including seven writer-producers who are preparing stories for their own production.

Scribes and their assignments are: Paddy Chayefsky and Roy Huggins, "The Greatest Diplomat"; Ted Strauss, "The Last Count"; Bob Williams, "Macao"; Gertrude Purcell, untitled musical; Art Cohn, "Illegal Entry"; Daniel Fuchs, "Criss Cross"; Maurice Geraghty, "Wildfire"; Tamara Hovey, "Bagdad"; Herbert Margolis and Louis Morheim, untitled comedy; Irving Shulman, "The Amboy Dukes"; Howard Snyder and Hugh Wedlock, "Abbott & Costello and the Invisible Man."

Writer-producers on stories are Chester Erskine, untitled script; William Bowers, "Western Story"; Irving Brecher, "The Life of Riley"; Maxwell Shane, "Salem Frigate"; Robert Buckner, "Patent Applied For"; Nunnally Johnson, "The Purple Mask"; Karl Tunberg, "You Gotta Stay Happy."

Documentary Short On Life of Will Rogers

Under supervision of Will Rogers, Jr., a non-commercial documentary two-reeler on the life of the late Will Rogers has been assembled by Gordon Hollingshead, Warner Bros. short subjects department head.

The subject, which includes scenes from the star's top films, newsreels, and his self-directed short, "The Roping Fool," was made for showing only at the Will Rogers Memorial Park in Santa Monica and in Oklahoma.

Wood New Monogram Production Manager

Allen K. Wood has been signed as production manager at Monogram, it was announced over the weekend by Scott R. Dunlap, executive assistant to president Steve Broidy.

Wood was recently unit manager on "Prelude to Night" at Eagle Lion, and was previously unit manager at Republic. He replaces Glenn Cook, who recently resigned.

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this June 12, 1948, index.

ADVANCE DATA On Forthcoming Product

Manhattan Angel (Columbia) Principals: Gloria Jean, Ross Ford, Alice Tyrrell. Director, Arthur Dreifuss. Musical in which a pretty ad agency copywriter, with the aid of her fiance, persuades a clothing manufacturer to abandon plans to build a factory which would displace a playground in a slum center.

Winner Take Nothing (Columbia) Principals: Cameron Mitchell, Virginia Grey, Blake Edwards, Jane Nigh. Directors, Richard Quine and William Asher. Drama concerning a former ring star who, though down and out, makes a comeback as a substitute for a local boxer, thereby enabling the latter to win the girl.

The Great Gatsby (Paramount) Principals: Alan Ladd, Betty Field, Barry Sullivan, Macdonald Carey, Ruth Hussey. Director, Elliott Nugent. A poor youth falls in love with the wife of a wealthy playboy. In order to win her, he turns to crooked deeds. For a while his dreams come true, but eventually all ends in tragedy.

The Pitfall (United Artists) Principals: Dick Powell, Jane Wyatt, Lizabeth Scott, Raymond Burr, Director, Andre de Toth. Drama of an average American family man who gets in trouble while looking for a change in his humdrum life. The girl with whom he becomes involved clears his name of murder.

The Babe Ruth Story (Allied Artists) Principals: William Bendix, Claire Trevor, Charles Bickford. Director, Roy Del Ruth. Biography following the career of Babe Ruth from boyhood in a boys' school through his triumphs as a pitcher, outfielder and hitter.

Blood on the Moon (RKO) Principals: Robert Mitchum, Barbara Bel Geddes, Robert Preston, Walter Brennan, Tom Tully. Director, Robert Wise. Producer, Theron Warth. Plot: A young stranger drifts into a warring cattle region and gets mixed up with a rancher and his two daughters. He finally proves that the man with whom one of the daughters is in love, is the leader of thieving conspirators.

Dynamite (Paramount) Principals: William Gargan, Leslie Brooks. Director, William Pine. Producers, Pine-Thomas. Plot: There's trouble between two dynamiters when the young son of the older man's landlady starts going out with his girl-friend. A threatened accident helps straighten everything out.

Boy With Green Hair (RKO) Technicolor. Principals: Pat O'Brien, Robert Ryan, Barbara Hale, Dean Stockwell. Director, Joseph Losey. Producer, Stephen Ames. Plot: Embarrassed by his green hair, a young orphan runs away from his adopted home. In the woods he meets the war children who have come to life through a poster, and their message to him gives him the courage to return and tell folks that war must cease . . . and spread that message.

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FOR SALE: PAIR PERFEX LOW INTENSITY LAMPS, and Two Perfex 30 amp. Rectifiers in A-No. One condition at the price of $200.00 takes the outfit. G. J. Brown, Luna Theatre, Byesville, Ohio.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
Act of Violence	MGM
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
A Letter to Three Wives	20th-Fox
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Ideal Husband	20th-Fox
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona Ranger	RKO
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Baltimore Escapade	RKO
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Borrowed Trouble	UA
Bowery Buckaroos	Mono.
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bribe, The	MGM
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Calendar, The	EL
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case Against Calvin Cooke, The	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	F.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
3	Gangster, The	(D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	....b10/4/47
5	Hunted, The	(D)A	Preston Foster-Belita	85	4/7/48	.....b2/7/48
6	Smart Woman	(D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	.....b3/13/48
4	Song of My Heart	(D)F	Frank Sundstrom-Audrey Long	85	1/31/48	.....b11/8/47

COMING

	Babe Ruth Story, The		W. Bendix-C. Trevor-C. Bickford		9/6/48	.....
8	Dude Goes West, The	(C)F	E. Albert-G. Storm-J. Gleason	87	5/30/48	.....b5/1/48
	Last of the Badmen		B. Sullivan-M. Reynolds-B. Crawford			.....
7	Panhandle	(W)F	R. Cameron-C. Downs	84	2/22/48	.....b2/14/48
	When a Man's a Man		G. Madison-R. Calhoun-G. Storm		8/14/48	.....

ASTOR PICTURES

Deadline		Sunset Carson-Pat Starling	64	4/15/48	New Release
Fighting Mustang		Sunset Carson-Pat Starling	62	3/1/48	..New Release
Western Terror		Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release

Westerns (Coming)

Battling Marshal		Sunset Carson-Pat Starling			.....
Six-Shooter		Sunset Carson-Pat Starling			.....
Sunset Carson Rides Again		Sunset Carson-Pat Starling			.....
Sunset Carson Strikes Back		Sunset Carson-Pat Starling			.....

COLUMBIA

CURRENT

	Adventures in Silverado	(W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	.....b5/8/48
	Best Man Wins	(C)F	E. Buchanan-A. Lee-R. Shayne	73	5/6/48	.....b5/22/48
911	Blondie in the Dough	(C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	....b3/20/48
	Blondie's Anniversary	(C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	.....b1/3/48
	Blondie's Reward	(C-D)	P. Singleton-A. Lake-L. Simms	67	6/3/48	.....a2/21/48
915	Crime Doctor's Gamble, The	(M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	...b12/13/47
	Devil Ship	(D)F	Richard Lane-Louise Campbell	62	12/11/47	...b12/20/47
930	Down to Earth *T	(M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	.....b8/2/47
	Glamour Girl	(M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	.....b1/3/48
929	Her Husband's Affairs	(C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	.....b7/26/47
	I Love Trouble	(My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	.....b1/10/48
	It Had to Be You	(C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	...b10/25/47
905	Key Witness	(D)A	John Beal-Trudy Marshall	67	10/9/47	....b11/15/47
	Lady from Shanghai, The	(My)A	Rita Hayworth-Orson Welles	87	May '48	....b4/17/48
917	Lone Wolf in London	(M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	....b12/6/47
	Lost One, The	(O)A	Nelly Corradi-Gino Mattera	84		.....b4/3/48
	Mary Lou	(M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	.....b2/28/48
	Mating of Millie, The	(C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	....b3/13/48
	My Dog Rusty	(C-D)	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	.....a1/10/48
	Port Said	(D)A	Gloria Henry-William Bishop	68	4/15/48	.....b5/15/48
	Prince of Thieves *C	(D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	.....b3/6/48
	Relentless *T	(D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	.....b1/17/48
	Return of the Whistler	(My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	.....b4/3/48
	Rose of Santa Rosa		Hoosier Hot Shots-E. Noriega	65	12/25/47	.....
	Sign of the Ram, The	(D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	.....b2/7/48
	Song of Idaho	(M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	.....b4/10/48
918	Sweet Genevieve	(M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	.....b1/3/48
	Swordsman, The *T	(D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	....b10/11/47
981	The Last Round-Up	(W)F	Gene Autry-Jean Heather	77	11/5/47	....b10/11/47
	To the Ends of the Earth	(D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	.....b1/24/48
	Trapped By Boston Blackie	(M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	.....a2/21/48
919	Two Blondes and a Redhead	(F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	.....b1/10/48
	Woman from Tangiers, The	(D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	.....b3/6/48
	Wreck of the Hesperus	(D)F	Willard Parker-Edgar Buchanan	68	2/5/48	.....b5/29/48

COMING

Arkansas Swing, The		H. Hot Shots-G. Henry-S. Hart		7/29/48	.....a6/5/48
Big Sombrero, The		Gene Autry-Elena Verdugo			.....a9/20/47
Black Arrow, The	(D)	L. Hayward-J. Blair-G. Macready			.....
Black Eagle		William Bishop			.....
Blondie's Night Out	(C)	P. Singleton-A. Lake-L. Simms			.....a1/10/48
Blondie's Secret		P. Singleton-A. Lake-L. Simms			.....
Coroner Creek *C	(D)A	R. Scott-M. Chapman-G. Macready	90	July '48	.....b6/5/48
FBI Meets Scotland Yard		Dennis O'Keefe-Louis Hayward			.....
First Gentlemen, The	(D)A	Jean-Pierre Aumont-Joan Hopkins	111		.....b5/8/48
Fuller Brush Man, The	(C)F	Red Skelton-Janet Blair	93	June '48	....b5/8/48
Gallant Blade *C	(D)	Larry Parks-Marguerite Chapman			.....a2/21/48
Gentleman from Nowhere		W. Baxter-F. Baker			.....
Hearsay		William Holden-Lee J. Cobb			.....
Her Wonderful Life		Janis Carter-Marc Platt			.....
I Surrender Dear		Gloria Jean-David Street			.....a5/15/48
Ladies of the Chorus		A. Jergens-R. Brooks-M. Monroe			.....
Let's Fall in Love		Lamour-Carter-Parker-Ameche			.....a5/8/48
Loaded Pistols		G. Autry-B. Britton			.....
Loves of Carmen *T		R. Hayworth-G. Ford-Luther Adler			.....a5/1/48
Lulu Belle	(D-M)	D. Lamour-G. Montgomery			.....a1/31/48
Man from Colorado, The *T	(D)	Glenn Ford-Ellen Drew-Wm. Holden			.....a5/24/47
Manhattan Angel		G. Jean-Ross Ford-P. White			.....
Photo Finish		Stanley Clements-Gloria Henry			.....
Return of October, The *T	(C)	Glenn Ford-Terry Moore			.....a2/7/48
Rusty Leads the Way		Donaldson-Doran-Moffett-Litel			.....
Rusty Saves a Life		Ted Donaldson-Sharyn Moffett-Flame			.....a6/5/48
Singin' Spurs		Hoosier Hot Shots-Patricia White			.....
Strawberry Roan, The *C	(W) F	G. Autry-G. Henry-J. Holt	76		.....b4/24/48
Thunderhoof		Preston Foster-William Bishop	77	7/8/48	.....a5/1/48
Undercover Man		Glenn Ford-Nina Foch			.....
Walking Hills		R. Scott-E. Raines-W. Bishop			.....
Winner Take Nothing		C. Mitchell-J. Nigh-B. Edwards			.....
Wrangler, The *C		S. Tufts-B. Britton-G. "G" Hayes			.....a6/5/48

Westerns (Current)

	Buckaroo from Powder River	Charles Starrett-Smiley Burnette		55	10/14/47	
964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette		56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette		52	2/19/48	
870	Riders of the Lone Star (W-M)F	Charles Starrett-Smiley Burnette		55	8/14/47	b10/11/47
	Six Gun Law (W)	C. Starrett-S. Burnette		54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette		55	3/25/48	
	Whirlwind Raiders	Charles Starrett-Smiley Burnette		54	5/13/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette		55	7/1/48	
	El Dorado Pass	Charles Starrett-Smiley Burnette				
	Trail to Laredo	Charles Starrett-Smiley Burnette				

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton		83	2/7/48	b2/28/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice		66	5/19/48	a4/17/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood		62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell		68	10/18/47	b9/27/47
824	Close-Up	Alan Baxter-Virginia Gilmore		76	6/9/48	
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks		61	4/24/48	b5/22/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin		77	3/27/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids		63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard		93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell		71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson		66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards		81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari		71	3/6/48	b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia		77	4/17/48	b4/10/48
818	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman		85	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen		70	5/5/48	b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey		87	10/11/47	b8/30/47
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt		79	5/26/48	b5/22/48
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake		67	11/1/47	b11/8/47
816	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn		102	4/3/48	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent		85	1/31/48	b4/12/47
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie		72	6/2/48	b5/15/48
809	T-Men (D)F	Dennis O'Keefe-Mary Meade		91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams		80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-P. Lukas-M. Anderson		89	11/15/47	b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long				a3/20/48
	Big Cat, The *T	Lon McCallister				
	Born to Fight	Scott Brady-Anabel Shaw				a6/5/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan		89		b4/24/48
	Calendar, The (C)A	Greta Gynt-John McCallum		79		b6/5/48
826	Canon City	S. Brady-C. Russell-D. Kelly		83	6/30/48	
	Hollow Triumph	Paul Henreid-Joan Bennett				a5/15/48
	Inside the Wall	L. Bremer-R. Carlson-T. Henry				
	It Always Rains on Sundays	G. Withers-J. Warner		92		b11/29/47
	Lady at Midnight	R. Denning-F. Rafferty-J. Searle				a5/29/48
	Let's Live a Little	Hedy Lamarr-Robert Cummings				a6/5/48
	Man Wanted	Anabel Shaw-Robert Lowery				
825	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey		87	6/23/48	
	Million Dollar Weekend	G. Raymond-O. Massen-F. Lederer				
	Mystic, The	T. Bey-C. O'Donnell-L. Bari				a5/15/48
830	Northwest Stampede *C	J. Leslie-J. Craig-J. Oakie		79	7/28/48	
828	Oliver Twist	R. Newton-K. Walsh-A. Guinness		115	7/14/48	
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames				b1/25/47
829	Shed No Tears	W. Ford-J. Vincent-R. Scott		70	7/21/48	a5/29/48
827	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell		79	7/7/48	
	"29 Clues"	Richard-Basehart-Scott-Brady				

Westerns (Current)

851	Black Hills	Eddie Dean		58	10/25/47	
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates		55	1/24/48	b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt		54	4/10/48	b3/27/48
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt		57	5/12/48	
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt		58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John		52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt		56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard		56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt		54	6/17/48	b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice (D)A	Leslie Brooks-Robert Paige		73	May '48	b5/22/48
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns		61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition		74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer		76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi		89	Jan. '48	b10/25/47
	I Was a Criminal	A. Basserman-Mary Brian		73	8/8/47	
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey				
	Money Madness	H. Beaumont-F. Rafferty-H. Warde		73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie			June '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard		77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd		63	May '48	b4/24/48
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun		62	May '48	b5/22/48
	Women in the Night (D)A	Tala Birell-William Henry		90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick		76	Mar. '48	b2/7/48
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn		108	Apr. '48	b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins		97	Mar. '48	b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner		119	Jan. '48	b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart		90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford		95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin		141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall		99	Feb. '48	b12/20/47
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak		113	May '48	b4/10/48
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou		115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury		97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy		104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien		82	Oct. '47	b7/18/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell		83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker		118	Oct. '47	b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson		124	Apr. '48	b3/27/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan		92	5/20/48	b3/13/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy		74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior		105	Nov. '47	b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell		115	Mar. '48	b2/14/48

Title	*Company*
Challenge, The	20th-Fox
Checkered Coat, The	20th-Fox
Cheyenne	WB
Child of Divorce	RKO
Cleopatra Arms	WB
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cowboy Cavalier	Mono.
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Crimson Key, The	20th-Fox
Cry Wolf	WB
D	
Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Clouds	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.
E	
Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted	RKO
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Everybody's Sweetheart	U-I
Every Girl Should Be Married	RKO
Exile, The	U-I
Eyes of Texas	Rep.
F	
FBI Meets Scotland Yard	Col.
Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Family Honeymoon	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox
G	
Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Girl From Jones Beach	WB
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO
H	
Half-Past Midnight	20th-Fox
Hamlet	U-I
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Hearsay	Col.
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Life	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tension	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Homicide for Three	Rep.
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied
I	
I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Summer	RKO
Inside the Wall	EL
Intrigue	UA
Invisible Wall, The	20th-Fox
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Was a Criminal	FC
I Wouldn't Be in Your Shoes	Mono.
J	
Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
K	
Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kissing Bandit	MGM
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Badmen	Allied
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T	W. Beery-J. Powell-E. Taylor		July '48		a5/29/48
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48		a5/29/48
	Act of Violence	Van Heflin-Robert Ryan				
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48		b3/27/48
	Bribe, The	Taylor-Gardner-Laughton-Hodiak				
	Command Decision	Gable-Hodiak-Johnson-Pidgeon				
	Easter Parade *T (M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh				a11/15/47
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48		a5/29/48
	Kissing Bandit, The *T	F. Sinatra-K. Grayson				a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell				a11/15/47
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107			b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88			b8/31/47
825	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102	June '48		b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105			b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77			b8/9/47
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie				
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr.				
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48		a5/22/48
	Words and Music *T	J. Garland-M. Rooney-T. Drake				

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48		b1/31/48
4713	Campus Sleuth (My)F	F. Stewart-J. Preisser-B. Sherwood	57	4/18/48		b6/5/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47		b12/27/47
4712	Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	64	4/4/48		b5/15/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48		b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
	Golden Eye, The	R. Winters-M. Moreland		4/19/48		
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47		b8/9/47
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48		b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47		b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47		
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47		b8/9/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48		a12/13/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48		b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48		
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48		b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox				
	High Tension	Bowery Boys				
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
	Kidnapped	Roddy McDowall-Ferris Taylor				
	Melody Man	Phil Brito-Freddie Stewart				
	Michael O'Halloran	Scotty Beckett-Allene Roberts				a6/5/48
	My Brother Jonathan (D)A	M. Denison-D. Gray	105	Oct. '48		b3/13/48
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin	65	7/11/48		
4716	Sixteen Fathoms Deep	L. Chaney-A. Lake-T. Chandler		6/16/48		a5/1/48
	Smugglers' Cove	L. Gorcey-H. Hall-G. Dell				a6/5/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
	Temptation Harbour (D)A	Robert Newton-Simone Simon	110	Nov. '48		b3/29/47

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48		
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47		b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47		b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48		
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48		
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor		5/6/48		
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48		
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48		

Westerns (Coming)

	Back Trail	Johnny Mack Brown-Raymond Hatton		7/18/48		
	Cowboy Cavalier	J. Wakely-C. Taylor		7/4/48		
	Fighting Ranger	Johnny Mack Brown-Raymond Hatton				
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48		

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47		b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48		b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47		b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48		b2/14/48
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47		b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48		b12/20/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48		b2/28/48
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48		b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4705	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48		b9/27/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107			b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47		b10/11/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming				a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey				
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48		a1/10/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooks	61	7/30/48		b5/29/48
	Dark Circle	R. Milland-T. Mitchell-A. Totter				
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams				
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
	Dynamite	William Gargan-Leslie Brooks				
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
	Great Gatsby, The	Ladd-Field-Carey-Hussey				
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman				a5/29/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas				a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund				a8/9/47
	Now and Forever	C. Rains-M. Carey-W. Hendrix				a5/15/48
	Paleface, The *T	Bob Hope-Jane Russell				a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly				a3/6/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews				
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48

	Sorrowful Jones	Bob Hope-Lucille Ball			
	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			a5/15/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley			
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/14/47

RKO RADIO

CURRENT

				Trade Shown	
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48	b4/3/48
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47	b11/23/46
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22/47
708	Child of Divorce (D)A	Sharyn Moffett-Regis Toomey	62	Oct. '47	b10/19/46
	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b4/10/48
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48	b5/22/48
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	86	Nov. '47	b11/1/47
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48	b4/3/48
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47

COMING

	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman	Oct. '48	a3/20/48
	Baltimore Ecapade	R. Young-S. Temple-J. Agar		
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan		
	Bodyguard	L. Tierney-P. Lane-S. Brodie		
	Boy With Green Hair, The *T	O'Brien-Ryan-Stockwell-Hale		
	Enchanted	David Niven-Teresa Wright	Nov. '48	
	Every Girl Should Be Married	C. Grant-F. Tone-D. Lynn		
	Good Sam (C)	Gary Cooper-Ann Sheridan	Sept. '48	a2/14/48
	Indian Agent	T. Holt-R. Martin-N. Leslie		
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias		a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery		a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams		a6/5/48
	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75 7/1/48	b5/22/48
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore		
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez		a2/28/48
	Outlaw Valley	Tim Holt-Richard Martin		
	Race Street (D)	G. Raft-W. Bendix-M. Maxwell	Oct. '48	a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum	Nov. 48	a12/27/47
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90 July 48	b5/15/48
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead	Nov. '48	a12/13/47
	Variety Time	Paar-Carle-Errol-Kennedy		
	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet	Aug. '48	a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington		
	Window, The	B. Hale-B. Driscoll-A. Kennedy		a5/15/48
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva	Sept. '48	a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48	b5/8/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48	b3/27/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48	b6/5/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48	b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48

COMING

	Daredevils of the Clouds	Robert Livingston-Mae Clark		a5/22/48
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett		
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers		
	Gallant Legion, The (W)F	W. Elliott-J. Schildkraut-A. Booth	88	b5/29/48
	Homicide for Three	W. Douglas-A. Young-G. Withers		
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell	60	a8/23/48
	Miracle of Charlie Dakin	Carroll-Mara-Gomez-Bedoya		
	Moonrise	D. Clark-G. Russell-E. Barrymore		a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier		
	Plunderers, The *U	R. Cameron-I. Massey-A. Booth		
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern		a10/25/47
	Sons of Adventure	Russell Hayden-Lynne Roberts		
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin	6/28/48	a5/22/48

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48	b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48	b5/8/48
755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60	5/13/48	b5/29/48
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48	b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

	Desperadoes of Dodge City	A. Lane-E. Waller-M. Coles		
	Grand Canyon Trail *U	R. Rogers-A. Devine-F. Willing		
	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller		
	Nighttime in Nevada *T	Roy Rogers-Andy Devine		
	Son of God's Country	Monte Hale		
656	Timber Trail *U	Monte Hale-Lynne Roberts	67	6/15/48

Title	Company
M	
Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Man Wanted	EL
Mark of the Lash	SGP
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Melody Man	Mono.
Melody Time	RKO
Merton of the Movies	MGM
Michael O'Halloran	Mono.
Mickey	EL
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miracle of Charlie Dakin	Rep.
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid.	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mourning Becomes Electra	RKO
My Brother Jonathan	Mono.
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL
N	
Naked City	U-I
Nicholas Nickelby	U-I
Nightmare Alley	20th-Fox
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.
O	
Odd Man Out	U-I
O'Flynn, The	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
Oliver Twist	EL
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outlaw Valley	RKO
Outpost in Morocco	UA
P	
Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Philo Vance Returns	EL
Philo Vance's Peril	EL
Photo Finish	Col.
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Plunderers, The	Rep.
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Prince of Thieves	Col.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Raw Deal	EL
Red Peny, The	Rep.
Red River	UA
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Return of Wildfire	SGP
Ride the Pink Horse	U-I
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to the Big House	SG
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Saxon Charm, The	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
South of St. Louis	WB
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Sword of the Avenger	EL
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Temptation Harbour	Mono.
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS — CURRENT

4704	Burning Cross, The (D)A	H. Daniels-V. Patton		78	10/11/47		b8/2/47
4703	Dragnet (My)A	H. Wilcoxon-M. Brian-D. Dumbrille		71	10/25/47		b7/12/47
	Jungle Goddess	G. Reeves-L. Leeds-Armita					
	Mark of the Lash	L. LaRue-A. St. John-P. Stewart					
X-3	Miracle in Harlem	Stepin Fetchit		71	5/14/48		
4615	Police Reporter	Wade-MacDonald-Blackley-Barnett		70			
4705	Prairie, The (D)	L. Aubert-A. Baxter		76	4/30/48		a12/27/47
	Return of Wildfire	R. Arlen-P. Morison-M. B. Hughes					
4706	Road to the Big House, The (D)A	J. Shelton-A. Doran-G. Williams		72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M)A	Negro Cast		70	10/18/47		b7/26/47
4704	They Ride By Night (D)A	H. Daniels-V. Patton		78	10/11/47		b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt		42	2/21/48		
4707	Where the North Begins (D)F	R. Hayden-J. Holt-T. Coffin		40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION — CURRENT

	Duel in the Sun *T (WD)A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47
	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94			b3/27/48
	Paradine Case, The (D)A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48

COMING

	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX — CURRENT 1947-'48

809	An Ideal Husband *T (C-D)A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
805	Call Northside 777 (D)A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D)F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
807	Challenge, The (D)F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48		b6/5/48
731	Daisy Kenyon (D)A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D)F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D)A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D)A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48		b4/10/48
806	Gentleman's Agreement (D)F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
808	Half Past Midnight (D)F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
732	Invisible Wall, The (My)A	Don Castle-Virginia Christine	72	10/15/47		b10/18/47
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
730	Nightmare Alley (D)A	T. Power-J. Blondell-H. Walker	111	Oct. '47		b10/11/47
734	Roses Are Red (My)A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
814	Thirteen Lead Soldiers (My)F	Tom Conway-Maria Palmer	66	Apr. '48		b6/5/48
720	Thunder in the Valley *T (D)F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D)F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

	A Letter to Three Wives	Darnell-Crain-Lynn-Sothern				
	A Man About the House	M. Johnson-D. Gray-K. Moore	94			b6/28/47
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				a5/1/48
	Big Dan	C. Russell-V. Christine-G. Gray-Flame				a6/5/48
	Burlesque *T	Grable-Dailey-Oakie-Havoc				a5/29/48
825	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield		July '48		
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
821	Deep Waters (D)	Andrews-Peters-Romero-Revere		Aug. '48		a2/14/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	77	July '48		b5/29/48
828	Fighting Back	Paul Langton-Gary Gray		Aug. '48		
	Gay Intruders	John Emery-Tamara Geva				
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
	Martin Rome	Victor Mature-Richard Conte				a5/8/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	105	July '48		b12/6/47
	Road House	Lupino-Wilde-Holm-Widmark				a6/5/48
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway				a5/15/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens				a10/11/47
823	Street With No Name, The	M. Stevens-R. Widmark-L. Nolan		July '48		a5/1/48
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner				
	This Was a Woman (D)A	Sonia Dresdel-Barbara White				a1/24/48
	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts				
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108			a5/29/48
826	Walls of Jericho, The (WD)	C. Wilde-L. Darnell-A. Baxter		Aug. '48		
	West of Tomorrow	C. Miller-A. Franz-R. Jaeckel				
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47
829	Winner's Circle, The	Jean Willes-Morgan Farley	70	Aug. '48		
	Yellow Sky *T	G. Peck-A. Baxter-R. Widmark				

UNITED ARTISTS — CURRENT

	Arch of Triumph (D)A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Body and Soul (D)A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D)A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/46
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	Intrigue (D)A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D)A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Monsieur Verdoux (C-D)A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Sleep, My Love (D)A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80	May '48		b5/15/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48		b5/29/48
	Who Killed 'Doc' Robbin? *C (C)F	V. Grey-D. Castle-G. Zucco	51	Apr. '48		b5/8/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Borrowed Trouble	William Boyd-Andy Clyde				
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Mad Wednesday (D)F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	My Dear Secretary	L. Day-K. Douglas-K. Wynn				

Outpost in Morocco	George Raft-Akim Tamiroff			
Pitfall, The	D. Powell-L. Scott-J. Wyatt			
Red River	John Wayne-Walter Brennan			
Sinister Journey	Wm. Boyd-Andy Clyde			
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13/47
Texas, Brooklyn, and Heaven	G. Madison-D. Lynn-J. Dunn			a5/29/48
Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47
Vicious Circle (D)A	Conrad Nagel	77		b5/29/48

UNIVERSAL-INTERNATIONAL

CURRENT

650 A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48		b1/3/48
657 All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48		b2/21/48
656 Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48		b3/13/48
634 A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48		b12/20/47
653 Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48		b1/31/48
629 Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47		b5/3/47
652 Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48		b9/6/47
655 Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48		b3/6/48
658 Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48		b6/7/48
630 Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47		b10/18/47
654 Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48		b8/23/48
651 Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48		b1/24/48
632 Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47		b11/15/47
625 Ride the Pink Horse (D)A	R. Montgomery-W. Hendrix	101	Oct. '47		b9/13/47
627 Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48		b1/10/48
633 Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48		b12/13/47
631 Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47		b6/28/47
628 Wistful Widow of Wagon Gap (C-)WF	B. Abbott-L. Costello-M. Main	78	Oct. '47		b10/4/47

COMING

A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113			b10/12/48
660 Another Part of the Forest (D)A	F. March-E. O'Brien-D. Duryea	107	June '48		b4/17/48
663 Bad Sister	M. Lockwood-I. Hunter	97			b12/6/48
Blanche Fury (D)A *T	V. Hobson-S. Granger	95			b3/20/48
Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi				a5/15/48
677 Brothers, The (D)A	Patricia Roc-Will Fyffe	98			b5/24/47
Bush Christmas (D)F	C. Rafferty-J. Fernside	76			b11/29/47
Case Against Calvin Cooke, The	F. March-E. O'Brien-F. Eldridge				
Corridor of Mirrors (D)A	E. Portman-E. Romney	105			b3/27/48
Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler				
Everybody's Sweetheart	Durbin-O'Brien-Taylor-Lynn				
Fame Is the Spur (D)A	M. Redgrave-R. Johns	112			b10/4/47
Family Honeymoon	C. Colbert-F. MacMurray-H. McDaniel				
Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride				
Good Time Girl (D)A	Jean Kent-Dennis Price	92			b5/28/48
Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109			b1/18/47
Larceny	J. Payne-J. Caulfield-D. Duryea				
659 Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106			b9/28/48
Man-Eaters of Kumaon (D)	Sabu-W. Corey-J. Page				a3/6/48
Mr. Peabody and the Mermaid	William Powell-Ann Blyth				a5/8/48
Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
O'Flynn, The	D. Fairbanks-H. Carter-R. Greene				
Oh Say Can You Sing	Sheila Ryan-Fred Brady				a5/25/46
One Night With You (C)F	Nino Martini-Patricia Roc	92			b5/1/48
One Touch of Venus	R. Walker-A. Gardner-D. Haymes				a5/29/48
661 River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
Rogues' Regiment	D. Powell-M. Toren-V. Price				
Saxon Charm, The	R. Montgomery-S. Hayward-J. Payne				
Snowbound	R. Newton-D. Price	86			
Tap Roots *T (D)	Van Heflin-Susan Hayward				a9/20/47
680 Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81			b9/6/47
Unafraid, The	J. Fontaine-B. Lancaster-R. Newton				
662 Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87			b9/13/47
You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert				

WARNER BROS.

CURRENT

713 Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48		b12/20/47
719 April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48		b3/13/48
727 Big Punch, The (D)A	Wayne Morris-Lois Maxwell	80	5/26/48		b5/29/48
708 Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47		b11/1/47
717 I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48		b7/12/47
715 My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48		b1/24/48
711 My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47		b12/13/47
725 Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
707 That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47		b10/25/47
720 To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48		b4/3/48
714 Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48		b1/10/48
706 Unsuspected, The (D)A	C. Rains-J. Caulfield-A. Totter	103	10/11/47		b9/20/47
716 Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48		b12/27/47
726 Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
721 Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48		b4/10/48
724 Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors				a2/7/48
Cleopatra Arms	Jane Wyman-David Niven				
Decision of Christopher Blake, The (D)	A. Smith-R. Douglas				a10/11/47
Embraceable You	D. Clark-G. Brooks-S. Z. Sakall				
Fighter Squadron *T	Edmond O'Brien-Robert Stack				
Girl from Jones Beach	R. Reagan-V. Mayo-D. Clark				
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
John Loves Mary	Reagan-Carson-Neal-Morris				a5/1/48
Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford				a2/28/48
June Bride	B. Davis-R. Montgomery-B. Lyon				
Key Largo	Humphrey Bogart-Lauren Bacall				a5/1/48
Kiss in the Dark	Jane Wyman-David Niven				
My Dream Is Yours *T	D. Day-J. Carson-A. Menjou				
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
One Sunday Afternoon *T	Dennis Morgan-Janis Paige				a5/22/48
Romance on the High Seas *T	Jack Carson-Doris Day-Janis Paige				a11/15/47
Rope *T	J. Stewart-J. Dall-F. Granger				
Silver Lining *T	J. Haver-R. Bolger-G. MacRae				
Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton				a5/15/48
Smart Money	Z. Scott-V. Mayo-D. Kennedy				
South of St. Louis *T	J. McCrea-A. Smith-Z. Scott				
Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone				
Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall				a11/1/47
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				

Title	Company
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Tucker's People	Enter.
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO

U

Unafraid, The	U-I
Unbelievable, The	FC
Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unsuspected, The	WB
Up in Central Park	U-I
Upturned Glass, The	U-I

V

Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Vicious Circle, The	UA
Violence	Mono.
Voice of the Turtle	WB

W

Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winner Take Nothing	Col.
Winter Meeting	WB
Wistful Widow of Wagon Gap	U-I
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.

Y

Years Between	U-I
Yellow Sky	20th-Fox
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Younger Brothers, The	WB
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day 90. b1/3/48

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina) H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48

FRIC-FRAC (France-Oxford). Fernandel-Arletty. 90. b6/5/48

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

MARIUS (France-Siritizky Int'l). Raimu-P. Fresnay. 128. b5/15/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHOWTIME (England-English Films). A. Todd-R. Greene. 91. b6/5/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THEY ARE NOT ANGELS (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TUCKER'S PEOPLE (U. S. Enterprise). J. Garfield-T. Gomez.

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Drums *T	Sabu-R. Massey		7/20/48	1938
	Four Feathers *T	J. Duprez-R. Richardson		7/20/48	1939
	Unbelievable, The *C	V. Grey-B. MacLane-P. Reed			
METRO-GOLDWYN-MAYER					
3000	Gone With the Wind *T	V. Leigh-C. Gable		Feb. '48	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1290	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1250	Corvette K-225	R. Scott-B. Fitzgerald	98	May '48	1943
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
871	Wings Over Honolulu	R. Milland-W. Barrie	78	May '48	1937
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
WARNER BROS.					
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Jimmie Fidler's Personality Parade 20
Rel 12/20/47
Boss Comes to Dinner....10
Rel 4/1/48
Makers of Destiny No. 1..17½
Rel May '48 STR 6/5/48

COLUMBIA

SPECIAL MUSICAL FEATURETTE

9451 A Voice is Born.....20½
Rel 1/15/48

THREE STOOGES COMEDIES

9401 Brideless Groom.....16½
Rel 9/11/47
9402 Sing a Song of Six Pants.17
Rel 10/30/47 STR 12/20/47
9403 All Gummed Up.....18
Rel 12/11/47 STR 12/20/47
9404 Shivering Sherlocks 17
Rel 1/8/48 STR 6/5/48
9405 Pardon My Clutch.....15
Rel 2/26/48
9406 Squareheads of the Round Table 18
Rel 3/4/48 STR 6/5/48
9407 Fiddlers Three 17
Rel 5/6/48 STR 6/5/48

ASSORTED & ALL-STAR COMEDIES

9431 Rolling Down to Reno....16½
Rel 9/4/47
9432 Hectic Honeymoon 17
Rel 9/18/47
9421 Wedding Belle 17
Rel 10/9/47 STR 1/17/48
9422 Should Husbands Marry?.17
Rel 11/13/47 STR 12/20/47
9423 Silly Billy 18
Rel 1/29/48
9424 Two Nuts in a Rut.....18
Rel 2/19/48
9425 Tall, Dark and Gruesome.16
Rel 4/15/48 STR 6/5/48
9426 Crabbin' in the Cabin....18
Rel 5/13/48
9427 Pardon My Lamb Chop..
Rel 6/10/48
9433 Wife to Spare.....16
Rel 11/20/47 STR 12/20/47
9434 Wedlock Deadlock 16
Rel 12/18/47 STR 2/14/48
9435 Radio Romeo 17½
Rel 12/25/47
9436 Man or Mouse.....18
Rel 1/15/48
9437 Eight-Ball Andy 17½
Rel 3/11/48
9438 Jitter Bughouse .....
Rel 4/29/48
9439 The Sheepish Wolf.....17½
Rel 5/27/48
9440 Flat Feat .....
Rel 6/24/48

COLOR RHAPSODIES

9501 Swiss Tease 6
Rel 9/11/47
9502 Boston Beany 6
Rel 12/4/47 STR 12/20/47
9503 Flora 7
Rel 3/18/48

COLOR PHANTASIES

9701 Kitty Caddy 6
Rel 11/6/47 STR 12/20/47
9702 Topsy Turkey 6½
Rel 2/5/48
9703 Short Snorts on Sports.... 6½
Rel 6/3/48

COLOR FAVORITES (Re-Issues)

9601 Dreams on Ice..... 6½
Rel 10/30/47
9602 Novelty Shop 6½
Rel 11/20/47
9603 Dr. Bluebird 8
Rel 12/18/47
9604 In My Gondola..... 7½
Rel 1/22/48
9605 Animal Cracker Circus.... 7
Rel 2/19/48
9606 Bon Bon Parade 8½
Rel 4/8/48
9607 House that Jack Built..... 7
Rel 5/6/48

THRILLS OF MUSIC

9951 Boyd Raeburn & Orch....11
Rel 9/18/47
9952 Claude Thornhill & Orch..11
Rel 10/30/47
9953 Lecuona Cuban Boys.....10½
Rel 11/13/47 STR 12/20/47
9954 Skitch Henderson Orch..10
Rel 12/11/47 STR 2/14/48
9955 Charlie Barnet & Orch....10½
Rel 1/15/48 STR 6/5/48
9956 Ted Weems & Orchestra..10½
Rel 3/25/48 STR 6/5/48
9957 Gene Krupa Orch.....
Rel 6/10/48

SCREEN SNAPSHOTS

9851 Hollywood Cowboys 9½
Rel 9/4/47
9852 Laguna, U.S.A. 9½
Rel 10/9/47 STR 12/20/47
9853 Out of this World Series.. 9
Rel 11/27/47 STR 12/20/47
9854 Off the Air 10
Rel 12/18/47 STR 12/20/47
9855 Hawaii in Hollywood.....10
Rel 1/22/48 STR 6/5/48
9856 Photoplay's Gold Medal Awards 9½
Rel 3/18/48
9857 Smiles and Styles.....10
Rel 4/1/48 STR 6/5/48
9858 Hollywood Honors Hersholt 8
Rel 5/6/48
9859 Hollywood Party 9
Rel 6/10/48

WORLD OF SPORTS

9801 Cinderella Cagers 9½
Rel 9/25/47
9802 Ski Demons 9
Rel 10/23/47 STR 12/20/47
9803 Bowling Kings 10
Rel 11/13/47 STR 12/20/47
9804 Navy Crew Champions...10
Rel 12/25/47 STR 2/14/48
9805 Rodeo Thrills and Spills.. 9½
Rel 1/29/48 STR 6/5/48
9806 Net Marvels 9
Rel 3/11/48
9807 Champions in the Making. 8½
Rel 5/13/48
9808 No Holds Barred.....
Rel 6/17/48

FILM NOVELTIES

9901 Aren't We All?.....10½
Rel 11/27/47

COMMUNITY SINGS

9651 No. 1—Linda 10
Rel 9/4/47 STR .....
9652 No. 2—April Showers..... 9
Rel 10/2/47
9653 No. 3—Peg O' My Heart.. 9
Rel 11/6/47 STR 12/20/47
9654 No. 4—When You Were Sweet 16 ..... 9½
Rel 12/4/47 STR 12/20/47
9655 Feudin' and Fightin'.....10½
Rel 1/8/48
9656 Civilization .....
Rel 2/12/48 STR 6/5/48
9657 I'm Looking Over a Four-Leaf Clover 9½
Rel 4/29/48 STR 6/5/48
9658 Manana 10½
Rel 6/3/48

SERIALS (15 Chapters)

9120 The Sea Hound .....
Rel 9/4/47
9140 Brick Bradford .....
Rel 12/18/47 STR 1/17/48
9160 Tex Granger .....
Rel 4/1/48

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS

W-931 Slap Happy Lion 7
Rel 9/20/47
W-932 The Invisible Mouse 7
Rel 9/27/47 STR 11/22/47
W-933 King Size Canary.....
Rel 12/6/47 STR 2/14/48
W-934 The Bear and The Bean. 7
Rel 1/31/48 STR 4/3/48
W-935 What Price Fleadom? ... 6
Rel 3/20/48
W-936 Make Mine Freedom.....10
Rel 4/24/48
W-937 Kitty Foiled 8
Rel 5/1/48
W-938 Little 'Tinker 8
Rel 5/15/48

TRAVELTALKS

T-911 Visiting Virginia 9
Rel 11/29/47 STR 11/22/47
T-912 Cradle of a Nation..... 9
Rel 12/13/47 STR 3/6/48
T-913 Cape Breton Island..... 9
Rel 5/8/48

THE PASSING PARADE

K-971 Miracle in a Corn Field.. 8
Rel 12/20/47 STR 3/6/48
K-972 It Can't Be Done.....10
Rel 1/10/48 STR 4/3/48
K-973 Goodbye Miss Turlock...10
Rel 1/24/48 STR 4/3/48
K-974 My Old Town..... 9
Rel 2/7/48 STR 4/3/48

GOLD MEDAL CARTOONS (Reissues)

W-921 Goldilocks and the Three Bears 11
Rel 11/22/47
W-922 The Fishing Bear..... 8
Rel 12/20/47
W1923 The Milky Way..... 8
Rel 2/14/48
W-924 The Midnight Snack 9
Rel 3/27/48
W-925 Puss'N'Toots 7
Rel 4/24/48

PETE SMITH SPECIALTIES

S-951 Football Thrills No. 10... 8
Rel 9/6/47
S-952 Surfboard Rhythm..... 8
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Know?..... 9
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered? 9
Rel
S-955 Bowling Tricks 10
Rel 1/10/48 STR 4/3/48
S-956 I Love My Mother-in-Law But 8
Rel 2/7/48 STR 5/1/48
S-957 Now You See It (Tech.).. 9
Rel 3/20/48
S-958 You Can't Win..... 8
Rel 5/29/48

MUSICAL MERRY-GO-ROUND

M-981 Freddy Martin, Keenan Wynn 10
Rel 2/14/48 STR 6/5/48
M-982 Tex Beneke 10
Rel 2/13/48 STR 6/5/48

TWO REEL SPECIALS

A-901 Drunk Driving 21
Rel 3/27/48
A-902 Going to Blazes.....21
Rel 4/24/48

PARAMOUNT

PACEMAKERS

K7-1 It Could Happen to You..11
Rel 10/3/47
K7-2 Babies, They're Wonderful.11
Rel 11/14/47 STR 11/22/47
K7-3 Bundle From Brazil.....11
Rel 1/2/48 STR 1/17/48
K7-4 Musical Miracle 11
Rel 3/12/48
K7-5 A Model Is Born.....
Rel 5/28/48

POPULAR SCIENCE

J7-1 Radar Fisherman 10
Rel 10/17/47 STR 11/22/47
J7-2 Desert Destroyers 11
Rel 12/26/47 STR 12/20/47
J7-3 Streamlined Luxury 10
Rel 2/20/48 STR 3/6/48
J7-4 Fog Fighters 10
Rel 4/2/48 STR 6/5/48
J7-5 The Big Eye.....10
Rel 5/21/48

SPORTLIGHTS

R7-1 Riding the Waves.....10
Rel 10/3/47 STR 11/22/47
R7-2 Running the Hounds.....11
Rel 10/31/47 STR 11/22/47
R7-3 Five Fathoms of Fun.....10
Rel 11/28/47 STR 1/17/48
R7-4 Stop, Look and Guess 'Em.10
Rel 12/5/47 STR 1/17/48
R7-5 All American Swing Stars.10
Rel 1/16/48 STR 4/3/48
R7-6 Double Barrelled Sport....10
Rel 2/20/48 STR 4/3/48
R7-7 Big Game Angling.....10
Rel 3/26/48 STR 6/5/48
R7-8 Riding Habits 10
Rel 4/30/48 STR 6/5/48
R7-9 Big League Glory.....
Rel 6/11/48

UNUSUAL OCCUPATIONS

L7-1 Hula Magic 11
Rel 11/7/47 STR 11/22/47
L7-2 Bagpipe Lassies 11
Rel 1/2/48 STR 3/6/48
L7-3 Modern Pioneers 11
Rel 2/13/48 STR 6/5/48
L7-4 Nimrod Artist 10
Rel 4/16/48 STR 6/5/48
L7-5 Feather Finery 10
Rel 5/14/48

SPEAKING OF ANIMALS

Y7-1 Dog Crazy 11
Rel 10/3/47
Y7-2 Ain't Nature Grand 10
Rel 11/14/47 STR 11/22/47
Y7-3 Monkey Shines 9
Rel 12/12/47 STR 1/17/48
Y7-4 Home Sweet Home.....10
Rel 2/6/48 STR 3/6/48
Y7-5 'Tain't So and 'Tain't True 10
Rel 4/16/48 STR 6/5/48
Y7-6 Headliners .....
Rel 7/2/48

NOVELTOONS
Technicolor

P7-1 Santa's Surprise 9
Rel 12/5/47 STR 1/17/48
P7-2 Cat O'Nine Ails..... 8
Rel 1/9/48 STR 1/17/48
P7-3 Flip Flap 8
Rel 2/ 23/48 STR 6/5/48
P7-4 We're in the Honey..... 8
Rel 3/19/48 STR 6/5/48
P7-5 The Bored Cuckoo..... 8
Rel 4/9/48 STR 6/5/48
P7-6 There's Good Boo's Tonite. 9
Rel 4/23/48 STR 6/5/48
P7-7 Land of the Lost..... 7
Rel 5/7/48
P7-8 Butterscotch & Soda .....
Rel 5/4/48

LITTLE LULU

D6-6 Dog Show-Off 7
Rel 1/30/48 STR 5/1/48

POPEYE

E7-1 All's Fair at the Fair..... 8
Rel 12/19/47 STR 12/20/47
E7-2 Olive Oyl for President.... 7
Rel 1/30/48 STR 1/17/48
E7-3 Wigwam Whoopee 8
Rel 2/27/48 STR 6/5/48
E7-4 Pre-Hysterical Man 9
Rel 3/26/48 STR 6/5/48

SCREEN SONG

X7-1 The Circus Comes to Clown 7
Rel 12/26/47 STR 1/17/48
X7-2 Base Brawl 7
Rel 1/23/48 STR 4/3/48
X7-3 Little Brown Jug..... 8
Rel 2/20/48 STR 4/3/48
X7-4 The Golden State..... 8
Rel 3/12/48 STR 6/5/48
X7-5 Winter Draws On..... 7
Rel 3/19/48 STR 6/5/48
X7-6 Sing Or Swim.....
Rel 6/18/48

MUSICAL PARADES

FF7-1 Samba-Mania 18
Rel 2/27/48 STR 4/3/48
FF7-2 Footlight Rhythm 19
Rel 4/9/48 STR 6/5/48
FF7-3 Gypsy Holiday .....
Rel 5/25/48

RKO RADIO

FLICKER FLASHBACKS

84201 No. 1 10
Rel 10/24/47 STR 12/20/47
84202 No. 2 9
Rel 12/5/47 STR 1/17/48
84203 No. 3 9
Rel 1/16/48 STR 4/3/48
84204 No. 4 9
Rel 2/27/48 STR 6/5/48
84205 No. 5 8
Rel 4/9/48 STR 6/5/48

THIS IS AMERICA

83101 Border Without Bayonets.16
Rel 11/14/47 STR 12/20/47
83102 Switzerland Today 18
Rel 12/12/47 STR 1/17/48
83103 Children's Village 19
Rel 1/9/48 STR 3/6/48
83104 Operation White Tower...18
Rel 2/6/48 STR 3/6/48
83105 Photo Frenzy 16
Rel 3/5/48 STR 5/1/48
83106 Funny Business 18
Rel 4/2/48 STR 6/5/48
83107 Democracy's Diary 16
Rel 4/30/48

SPORTSCOPES

84301 Ski Holiday 8
Rel 9/19/47
84302 Golf Doctor 8
Rel 10/17/47
84303 Quail Pointers 8
Rel 11/14/47 STR 12/20/47
84304 Pin Games 8
Rel 12/12/47 STR 1/17/48
84305 Racing Day 8
Rel 1/9/48 STR 3/6/48
84306 Sports Coverage 8
Rel 2/6/48 STR 3/6/48
84307 Teen Age Tars..... 9
Rel 3/5/48 STR 5/1/48
84308 Doggone Clever 8
Rel 4/2/48
84309 Big Mouth Bass..... 8
Rel 4/30/48

MUSICAL JAMBOREES (Revivals)

84401 Enric Madriguera & Orch. 8
Rel 9/5/47
84402 Tommy Tucker Time 8
Rel 10/3/47
84403 Johnny Long & Orch..... 8
Rel 10/31/47
84404 Duke Ellington 8
Rel 11/28/47
84405 Jerry Wald & Orchestra.. 8
Rel 12/26/47

1947-48 SHORT SUBJECT BOOKING GUIDE—(cont'd)

84406 Ray McKinley & Orch..... 8
Rel 1/23/48
84407 Dick Stabile & Orchestra.. 8
Rel 2/20/48

LEON ERROL

83701 Bet Your Life.....14
Rel 1/16/48 STR 4/3/48
83702 Don't Fool Your Wife....18
Rel 3/5/48 STR 6/5/48
83703 Secretary Trouble 17
Rel 4/9/48 STR 6/5/48

EDGAR KENNEDY

83401 Mind Over Mouse.....17
Rel 11/21/47 STR 1/17/48
83402 Brother Knows Best.....17
Rel 1/2/48 STR 4/3/48
83403 No More Relatives.....18
Rel 2/6/48 STR 5/1/48
83404 How to Clean House.....18
Rel 5/14/48

RAY WHITLEY REVIVALS

83501 Molly Cures a Cowboy....19
Rel 9/5/47
83502 Musical Bandit 16
Rel 10/10/47
83503 Corralling a School Marm.14
Rel 11/14/47
83504 Prairie Spooners 13
Rel 12/19/47

SPECIAL

83601 20 Years of Academy Awards 19
Rel 4/2/48 STR 6/5/48
83901 Football Highlights of 1947.20
Rel 12/12/47

WALT DISNEY CARTOONS

Reissues

84701 Hawaiian Holiday 8
Rel 10/17/47
84702 Clock Cleaners 8
Rel 12/12/47 STR 2/14/48
84703 Little Hiawatha 9
Rel 2/20/48
84704 Alpine Climbers 10
Rel 4/2/48
84705 Woodland Cafe 8
Rel 5/14/48
84706 Three Little Pigs .....
Rel.....

REPUBLIC

SERIALS

791 G-Men Never Forget (12 Chapters) .....
Rel 1/31/48
792 Dangers of the Canadian Mounted .....
Rel 4/24/48

CARTOON

Trucolor

761 It's A Grand Old Nag....8.4
Rel 12/20/47 STR 12/20/47

20th CENTURY-FOX

MOVIETONE ADVENTURES

8201 Horizons of Tomorrow.... 8
Rel 9/12/47 STR 12/20/47
8202 The 3 R's Go Modern.... 9
Rel 11/7/47
8203 Sky Thrills 9
Rel Mar. '48 STR 5/1/48
8204 Majesty of Yellowstone... 9
Rel July '48
8251 Holiday in South Africa.. 8
Rel 8/22/47
8252 Home of the Danes..... 8
Rel 10/17/47
8253 Jungle Closeups 8
Rel 12/12/47 STR 5/1/48
8254 Copenhagen Pageantry (T) 8
Rel Jan. '48 STR 5/1/48
8255 Scenic Sweden (T)..... 8
Rel June '48
8256 Riddle of Rhodesia (T)... 8
Rel July '48
8257 Bermuda (T) 8
Rel Aug. '48
8258 Desert Lights (T).....
Rel Aug. '48

SPORTS REVIEW

8301 Gridiron Greatness 9
Rel 8/1/47
8302 Olympic Class 10
Rel Feb. '48 STR 5/1/48
8303 Everglades Adventure 9
Rel ..... STR 5/1/48
8351 Vacation Magic 8
Rel 9/26/47
8352 Aqua Capers (T)..... 8
Rel Jan. '48 STR 5/1/48
8353 Playtime in Scandinavia (T) 8
Rel Apr. '48 STR 6/5/48

TERRYTOONS

Technicolor

8501 One Note Tony..... 7
Rel Feb. '48
8502 Talking Magpies in Flying South 7
Rel 8/15/47
8503 Mighty Mouse in a Date for Dinner 7
Rel 8/29/47
8504 Talking Magpies in Fishing by the Sea 7
Rel 9/19/47 STR 1/17/48
8505 Mighty Mouse in the First Snow 7
Rel 10/10/47 STR 1/17/48
8506 Talking Magpies in the Super Salesman 7
Rel 10/24/47 STR 1/17/48
8507 Mighty Mouse in a Fight to the Finish 7
Rel 11/14/47 STR 1/17/48
8508 The Wolf's Pardon.....
Rel 12/5/47 STR 1/17/48
8509 Mighty Mouse in Swiss Cheese Family Robinson 7
Rel 12/19/47 STR 5/1/48
8510 Talking Magpies in Hitch Hikers 7
Rel 12/12/47 STR 6/5/48
8511 Mighty Mouse in Lazy Little Beavers 7
Rel 12/26/47 STR 6/5/48
8512 Felix the Fox..... 7
Rel Jan. '48 STR 6/5/48
8513 The Talking Magpies in Taming the Cat..... 7
Rel Jan. '48 STR 6/5/48
8514 Mighty Mouse and the Magician 7
Rel Mar. '48
8515 Gandy Goose and the Chipper Chipmunk 7
Rel Mar. '48
8516 Hounding the Hares..... 7
Rel Apr. '48
8517 Mighty Mouse in the Feudin' Hillbillies 7
Rel Apr. '48
8518 Mystery in the Moonlight. 7
Rel May '48
8519 Seeing Ghosts 7
Rel June '48
8520 The Talking Magpies in a Sleepless Night 7
Rel June '48
8521 Mighty Mouse in the Witch's Cat 7
Rel July '48
8522 The Talking Magpies in Magpie Madness 7
Rel July '48
8523 Mighty Mouse in Loves Labor Won 7
Rel Aug. '48

TERRYTOONS

Technicolor-Reissues

8531 The Butcher of Seville.... 7
Rel May '48
8352 Mighty Mouse in the Green Line 7
Rel May '48

DRIBBLE PUSS PARADE

8901 Album of Animals..... 8
Rel 11/21/47
8902 Dying to Live..... 9
Rel May '48

FEMININE WORLD

8601 Something Old—Something New 8
Rel Feb. '48 STR 5/1/48
8602 Fashioned for Action..... 8
Rel Apr. '48 STR 6/5/48

MARCH OF TIME

1 Is Everybody Listening?..19
Rel 9/5/47 STR 9/6/47
2 T-Men in Action.....18
Rel 10/3/47 STR 10/4/47
3 End of an Empire.....18
Rel 10/31/47 STR 11/1/47
4 Public Relations . . . This Means You! .....
Rel 11/28/47 STR 12/20/47
5 The Presidential Year.....
Rel 12/26/47 STR 12/20/47
6 The Cold War.....
Rel Jan. 48
7 Marriage and Divorce....
Rel 2/20/48 STR 3/6/48
8 Crisis in Italy.....
Rel Mar. '48
9 Life With Junior.....
Rel Apr. '48
10 Battle for Greece.....
Rel May '48
11 .....
Rel June '48
12 .....
Rel July '48
13 .....
Rel Aug. '48

UNITED ARTISTS

LANTZ CARTUNES

The Bandmaster 7
Rel Dec. 1947 STR 1/17/48
The Mad Hatter..... 7
Rel Feb. 1948
Pixie Picnic 7
Rel ..... STR 6/5/48
Banquet Busters 7
Rel.....
Kiddie Koncert 7
Rel ..... STR 6/5/48

UNIVERSAL-INTERNATIONAL

NAME BAND MUSICALS

3301 Alvino Rey and Orchestra.15
Rel 10/22/47 STR 2/14/48
3302 Drummer Man 15
Rel 12/3/47 STR 2/14/48
3303 Carlos Molina & His Orchestra 15
Rel 12/13/47 STR 2/14/48
3304 Tex Beneke & Orchestra..15
Rel 3/3/48
3305 Woody Herman & His Orch. 15
Rel 3/31/48

TECHNICOLOR CARTUNES

Reissues

3321 Knock Knock 7
Rel Mar. '48

THE ANSWER MAN

3391 Wind, Curves and Trapped Doors 10
Rel 12/22/47 STR 2/14/48
3392 Hall of Fame.....10
Rel 1/19/48
3393 Men, Women & Motion...10
Rel 3/15/48
3394 Flood Water 10
Rel 4/26/48

VARIETY VIEWS

3341 Tropical Harmony 9
Rel 9/29/47 STR 11/22/47
3342 Chimp Aviator 9
Rel 11/17/47 STR 11/22/47
3343 Brooklyn Makes Capital.. 9
Rel 2/9/48

SING AND BE HAPPY SERIES

3381 Spotlight Serenade 10
Rel 3/29/48

MUSICAL WESTERNS

3351 Hidden Valley Days.....27
Rel 2/5/48
3352 Powder River Gunfire....24
Rel 2/26/48
3353 Echo Ranch 25
Rel 4/1/48

SPECIALS

3201 Snow Capers 19
Rel 2/18/48

WARNER BROS.

TECHNICOLOR SPECIALS

4001 Celebration Days 20
Rel 1/31/48 STR 2/14/48
4002 Soap Box Derby..... 20
Rel 10/18/47
4003 Teddy, The Roughrider...20
Rel 2/21/48
4004 King of the Carnival.....20
Rel 4/3/48
4005 Calgary Stampede 20
Rel 5/29/48

MEMORIES FROM MELODY LANE

4201 Let's Sing a Song of the West 10
Rel 9/27/47
4202 Let's Sing An Old Time Song 10
Rel 12/27/47
4203 Let's Sing a Song About the Moonlight 10
Rel 1/24/48 STR 3/6/48
4204 Let's Sing Grandfather's Favorites 10
Rel 3/13/48 STR 6/5/48
4205 Let's Sing a Stephen Foster Song 10
Rel 5/8/48

BLUE RIBBON HIT PARADE

(Revivals)

Technicolor

4301 Dangerous Dan McFoo... 7
Rel 12/20/47
4302 Hobo Gadget Band..... 7
Rel 1/17/48
4303 Little Pancho Vanilla..... 7
Rel 3/20/48
4304 Don't Look Now..... 7
Rel 4/10/48
4305 Curious Puppy 7
Rel 4/24/48
4306 Circus Today 7
Rel 5/22/48
4307 Little Blabber Mouse..... 7
Rel 6/12/48

JOE McDOAKES COMEDIES

4401 So You Want to Be a Salesman 10
Rel 9/13/47
4402 So You Want to Hold Your Wife 10
Rel 11/22/47 STR 12/20/47
4403 So You Want an Apartment 10
Rel 1/3/48 STR 3/6/48
4404 So You Want to Be a Gambler 10
Rel 2/14/48
4405 So You Want to Build a House 10
Rel 5/15/48
4406 So You Want to Be a Detective 10
Rel 6/26/48

SPORTS PARADE

Technicolor

4501 Las Vegas, Frontier Town.10
Rel 11/1/47
4502 Action in Sports.....10
Rel 12/13/47
4504 Sun Valley Fun.....10
Rel 2/14/48
4505 Trip to Sportland.....10
Rel 3/6/48 STR 6/5/48
4506 Ride, Ranchero, Ride.....10
Rel 3/20/48 STR 6/5/48
4507 Holiday for Sports.....10
Rel 4/17/48
4508 Built for Speed.....10
Rel 6/5/48
4509 Fighting Athletes 10
Rel 5/1/48
4510 The Race Rider.....10
Rel 6/19/48

MELODY MASTERS BANDS

4601 Freddy Martin & His Orch. 10
Rel 9/13/47
4602 Swing Styles 10
Rel 10/25/47
4603 Borrah Minevitch & Har. Sch. 10
Rel 12/6/47
4604 Rubinoff and His Violin...10
Rel 1/10/48
4605 Artie Shaw & His Orch...10
Rel 2/7/48
4606 Henry Busse & His Orch..10
Rel 5/15/48
4607 The Saturday Night Swing Club 10
Rel 6/19/48

MERRIE MELODIES

Cinecolor

3711 Two Gophers From Texas
Rel 1/17/48 STR 2/14/48
3714 What Makes Daffy Duck...
Rel 2/14/48
3716 A Hick, A Slick, and a Chick .....
Rel 3/13/48
4702 Bone Sweet Bone..... 7
Rel 5/22/48

MERRIE MELODIES

Technicolor

3712 Back Alley Oproar..... 7
Rel 3/27/48
3713 What's Brewing, Bruin?.. 7
Rel 2/28/48
3715 Daffy Duck Slept Here.... 7
Rel 3/6/48
3717 I Taw A Putty Tat..... 7
Rel 4/3/48
3718 Hop, Look and Listen..... 7
Rel 4/17/48
4701 Nothing But the Tooth... 7
Rel 5/1/48
4703 The Shell-Shocked Egg... 7
Rel 6/12/48
4704 The Rattled Rooster 7
Rel 6/26/48

BUGS BUNNY SPECIALS

Technicolor

3721 Gorilla My Dreams..... 7
Rel 1/3/48 STR 2/14/48
3722 A Feather in His Hare.... 7
Rel 2/7/48
3723 Rabbit Punch 7
Rel 4/10/48
3724 Buccaneer Bunny 7
Rel 5/8/48

ADVENTURE SPECIALS

Technicolor

4801 Land of Romance.....10
Rel 9/6/47
4802 Beautiful Bali 10
Rel 11/15/47 STR 12/20/47
4803 Dad Minds the Baby.....10
Rel 12/20/47
4804 What's Hatchin? 10
Rel 2/28/48
4805 Rhythm of a Big City....10
Rel 3/27/48 STR 6/5/48
4806 Living with Lions.. 10
Rel 6/5/48

EAGLE LION



"T-Men, the New Thrilluloid!" —Walter Winchell

"T-MEN"

starring **DENNIS O'KEEFE**
with Mary Meade • Alfred Ryder • Wally Ford
June Lockhart • Charles McGraw
Presented by EDWARD SMALL

Another Terrific Drama by the Men Who Made "T-Men"!

"RAW DEAL"

starring **DENNIS O'KEEFE**
CLAIRE TREVOR • MARSHA HUNT
Presented by EDWARD SMALL

The Screen's Favorite Zanies—in their Best—and Funniest!

BUD ABBOTT • LOU COSTELLO *in*

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The Story That Shocked the Nation!

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A Bryan Foy Production • Produced by Robert T. Kane

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"LET'S LIVE A LITTLE"

A United California Production
Produced by Eugene Frenke and Robert Cummings

Enchanting Teen-Age Story—with Screen's New Singing Sensation!

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IN CINECOLOR!
starring **LOIS BUTLER**
with Bill Goodwin • Irene Hervey • John Sutton
Based on the prize-winning novel, "Clementine," by Peggy Goodwin

All-Star Drama of a Man Whose Lust for Power Destroyed Him!

ZACHARY SCOTT • LOUIS HAYWARD
DIANA LYNN • SYDNEY GREENSTREET
LUCILLE BREMER • MARTHA VICKERS *in*

"RUTHLESS"

Produced by ARTHUR S. LYONS

Magnificent Thrills as the El Paso Kid Rides the West!

"THE MAN FROM TEXAS"

starring **JAMES CRAIG • LYNN BARI • JOHNNIE JOHNSTON**
with Una Merkel • Wally Ford • Harry Davenport • Sara Allgood

Terror-Struck Drama of an Evil Charlatan!

TURHAN BEY • LYNN BARI
CATHY O'DONNELL

in **"THE SPIRITUALIST"**

Suspenseful Story of a Man Who Lives Another Man's Life!

PAUL HENREID • JOAN BENNETT *in*

"HOLLOW TRIUMPH"

Tops in Suspense-Laden Mystery!

"29 CLUES"

starring **RICHARD BASEHART**
with **SCOTT BRADY**

4 Important Walter Wanger Productions

A Story of High Dramatic Power!

"THE BLANK WALL"

starring **JOAN BENNETT**

"THE WORLD AND LITTLE WILLIE"

starring **JUNE LOCKHART**
New Sensation of B'way, Stage and Screen!

Fabulous Story of a Red-Headed Pirate Beauty!

"ANNE OF THE INDIES"

starring **SUSAN HAYWARD**

Strike-It-Rich Saga of a Roaring Boomtown!

"TULSA"

starring **SUSAN HAYWARD**

WATCH EL FOR 1948-49!

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

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ARLES E. 'CHICK' LEWIS
Editor and Publisher

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JUNE 19, 1948
Vol. 48 — No. 25



IT'S IN THE AIR!

Vitamin M-G-M puts pep in your step! The pep that held over "THE PIRATE" (*Technicolor*) for 4th big week at Music Hall. The pep that made Frank Capra's "STATE OF THE UNION" simultaneously Box-office Champ of Motion Picture Herald and Blue-Ribbon Award Winner of Boxoffice Magazine. The pep that keeps "HOMECOMING" America's No. 1 hit! The pep that's got everyone talking about Irving Berlin's "EASTER PARADE" (*Technicolor*). The pep that will soon have them talking about two more big M-G-M Technicolor musicals, "A DATE WITH JUDY" and "ON AN ISLAND WITH YOU." The pep that makes "M-G-M Great in '48!"



(See what happens on page 8!)

THE EDITORIAL PAGE

More British Jitters

As was to be expected, announcement of the new British quota started a few more jitters in film company home offices over here.

These restrictions on distribution of American pictures simply serve again to emphasize the vital importance of making pictures that can, at the very least, recoup costs in the domestic market.

We still believe that the situation in England will be eased by supply and demand but until that happens and a better deal is forthcoming, the companies over here must gear themselves to domestic revenues.

We seriously doubt if anyone will say that without substantial foreign revenues our industry will go bankrupt. It would be a mighty sad state of affairs were that so, and we again say it is not and cannot be true.

The present thinking across the ocean is, and for a long time has been, not too friendly towards the industry on this side. But many things can happen to alter the attitudes which prompt actions we don't like or feel are unfair.

It all harks back to what was said some eight or ten months ago. If we have to lose, temporarily or otherwise, the revenues from abroad, we will simply have to adjust production costs over here to the income potential of the domestic market.

▲ ▲ ▲

Merry-Go-Round

It almost sounds like "this is where we came in."

The federal court in New York has decided to try to start the re-opened trust suit case about Oct. 13th.

Take into consideration all the legal red - tape and maneuvering that enters into a suit as complicated as this and you can pretty well push that starting date back by another four to six months.

So, just in case you have any ideas that it may be disposed of before the end of the present calendar year, we warn that you may be disappointed.

But this is just one man's opinion. Thus far our predictions haven't been too far out of line with eventualities in this historic case.

▲ ▲ ▲

Sullivan at the Wheel

New TOA Executive Director Gael Sullivan made acquaintance with members of the trade press at a luncheon in New York this week, and those meeting him for the first time readily could understand the widespread popularity and headline glamor attained by the native Rhode Islander who made his way to political prominence in Washington via Democratic Party circles in Chicago.

The job handed Sullivan is to be anything but an undertaking for a man of merely average talents and energy. Not according to the assignment as outlined in introductory addresses by Bob Coyne, his predecessor, and Si Fabian, who headed the ATA, which formed one of the foundation stones for the present Theatre Owners of America. But if the duties ahead appeared formidable after these introductions, the huskily handsome, magnetic former executive director of the National Democratic Committee quickly dispelled any doubts that might have loomed by his aggressive, to-the-point declarations. Mr. Sullivan is very good when up on his feet talking aloud to an audience. He appears to have the broad-gauged viewpoint and an understanding of those human elements which operate so powerfully in influencing men on opposite sides of an issue to compose their differences or resolve them in workable compromise.

We wish Gael Sullivan well—particularly in the three-point task outlined for him by Si Fabian: improving relations between exhibitors and distributors, exhibitors and exhibitors and (most important of the three) public relations of the industry.

▲ ▲ ▲

Fabian Calls the Turn

Speaking of the three-point program Si Fabian set forth as the broad outline of the job ahead for TOA, there have been few statements so incisive in reaching the heart of the industry's most distressing trouble-spots.

There is no doubt that one of the most serious impediments to progress is the conflict which occurs within the ranks. It is deplorable that a minority of trouble-makers, who seem more interested in law suits (either as outlets for bitterness or misguided ideas of easy profits) rush into court hell-bent for redress, or vengeance, or a fast buck, than in trying the surer road to relief by common-sense business negotiation. While these collectively represent only a minority, their methods are disruptive to the industry as a whole and the cost in dollars—it runs into millions—eventually must be borne by whom? One guess and you're right—it's the exhibitors, who pay the film rentals, of course.

—CHICK LEWIS

WHAT'S NEWS
In the Film Industry This Week

Litigation

The third chair was eloquently empty. What had been the three-judge statutory court which tried the Government anti-trust suit against the majors has been knocked out by the death of Federal Judge John Bright and the two judges who sat on the bench Monday to hear what the Government had to say in behalf of its move for an injunction, were faced with a problem: Did they or did they not have the jurisdiction to sit or must they wait till a third judge had been appointed to replace Judge Bright? U. S. Circuit Court of Appeals Judge Augustus N. Hand and Federal Judge John Bright believed that their jursidiction was subject to doubt, a point which the lawyers for the eight major defendants stressed. So they refused the Government its plea for an injunction which would have put into effect some sections of the opinion issued by the U. S. Supreme Court in the suit and would have prevented the majors from either adding or subtracting theatres in their circuits. And they set Oct. 13 as the date to resume hearings for a full court.

This matter of adding houses though came in for a little unofficial judicial attention when Judge Hand informally told a Warner Bros. attorney that it might be unwise if his company were to build a theatre in Newburyport, Mass., to replace one of the two houses it lost there when the owner of the building refused to renew the leases on the Premium and the Strand. The judge thought the Government might offer the argument that the building was in line with some of the practices commented upon in the suit.

However, at least another major had plans to build. Paramount partner, Balaban and Katz, which lost its lease on the Paramount at Toledo, was planning to build. And Paramount President Barney Balaban, conceding in a speech to stockholders that Paramount might have to give up some theatres, said it would seek to hold as many as possible.

In Atlanta another Paramount partner, William Jenkins of Georgia Theatres, told Showmen's Trade Review that he preferred not to comment on reports that his company would break up its closed town situations—towns where it has no competition—through voluntary divestiture.

Again on the litigative front Federal Judge Vincent Leibell in New York dismissed Republic as a defendant in the Louisville Fifth and Walnut anti-trust suit; five percentage fraud suits against Albert D. Rudenstein were settled in Boston and three new suits were filed against the Pequot Theatre in New Haven.

Exhibition

The occasion was festive but the speaker was frank. Never in the history of the motion picture industry have motion pictures held "such a low status in public opinion," Si Fabian, circuit head and executive committee chairman of the Theatre Owners of America told those of the trade who had gathered at a luncheon in honor of Gael Sullivan, new TOA executive director. Fabian listed three musts for the business—better exhibitor-distributor relations; better exhibitor-exhibitor relations, and better public relations. Sullivan, speaking to the gathering, said the industry could solve its problems through new ingenuity and new interest.

Out in the northwest flood waters continued to disrupt theatre business in Portland and the Vancouver area of Canada while exhibitors were giving benefit shows and making collections for the sufferers and the Portland theatres were giving 5,700 passes a week so that refugees from inundated Vanport could have recreation.

In New York the Motion Picture Association announced its second documentary on democracy, "Letter to a Rebel"—in which a newspaper editor writes his son defending capitalism, would be released June 15, and IATSE President Richard F. Walsh asked all his projectionists to volunteer services to show the juvenile delinquency short, "Report for Action." Out in Milwaukee a growing use of films for industry was reported and in Minneapolis exhibitors there were worrying about the increase in home movies.

On the censorship front exhibitors in New York succeeded in tabling for at least a week a measure which would authorize the license commissioner to close a theatre whose advertising or performances appeared improper to him; San Diego found its censors could not cancel a theatre's license until the exhibitor had his day in court, and just to prove the matter of censorship is profitable to politicians and costly to exhibitors, Ontario Province in Canada reported that for the period ending March 31, it had taken in $117,506 in reviewing fees.

Labor

Several delegates leaving the American Federation of Musicians convention were glum over the restrictions of the Taft-Hartley Act. The fight between the CIO Screen Office and Professional Employes' Guild and the IATSE Local H-63 (AFL) over home office employes was taken to the public by handbills in New York. In Hollywood Screen Actors' Guild President Ronald Reagan was urging an all out vote for Guild shop in the forthcoming National Labor Relations Board election. In New York the Park Theatre closed after the screen started doing strange things as the house wanted to cut down the number of projectionists it was using.

General

On the foreign front British exhibitors were up in arms against (P. 5) the new quotas. In New York Eagle Lion announced appointment of William C. MacMillen of Pathe Industries as its operation and studio vice-president, and the appointment of Milton Cohen as eastern division manager.

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First You Add, Then You Subtract; Then? You Guess

New Orleans movie-goers were really confused this week, and Brother, you'll be too, after you read this yarn. First; the state extends its two per cent sales tax to apply to amusements, including the theatres.

Then the city of New Orleans, anticipating that Gov. Earl K. Long, in his political feud with New Orleans Mayor Delesseps S. Morrison, will cut the city's general sales tax to one per cent instead of the present two—broadens its levy to also include movies. So that makes four per cent levy on movies because of the sales tax. That's on top of the regular city amusement tax.

But next week, the legislature is expected to vote Gov. Long's reduction in the city tax (by amending the city charter to prohibit the municipality from levying more than one per cent). And the price schedules will have to be all changed up again.

(Latest reports were to the effect that the Senate would pass legislation to prevent the city from increasing its amusement tax.)

The sum total, when it is all over, will be a three per cent addition of sales taxes—two state and one city—in New Orleans, and addition of two per cent state sales tax elsewhere in Louisiana, which is already in effect.

New Orleans is the only city in the state with its own sales tax, on top of the city levy.

Theatres are not alone, however, in bearing the new burden. Mayor Morrison said the broadening of the city tax, to include, in addition to theatres all types of amusements, cleaning and pressing, auto parking, hotel rooms and tourist courts, will bring in about a million a year. But New Orleans will still be seeking other taxes, because the city stands to lose $4,500,000 when Gov. Long gets his crippling sales tax cut levy, directed against Morrison, through the legislature, probably this week.

Monogram to Make 10 in Canada, Says Mills

Monogram plans to complete the first of 10 features to be produced in Canada during a two-year period during this summer, Taylor Mills of the Motion Picture Association of America said this week. Mills, coordinator of the Canadian cooperation project which grew out of a proposed Canadian restriction on motion picture dollars, declared that American newsreels had included 64 Canadian subjects in their program and that FitzPatrick Travel-Talks will make shorts on Quebec and Ontario.

The Monogram productions will be made in the studios of Renaissance Film Distribution and Canadian International Screen Productions, Ltd., at Montreal. The program is reported to require $2,500,000 financing.

MacMillen Named Eagle Lion Studio Head

Appointment of William C. MacMillen, 35-year-old director of the Missouri Pacific Railroad and assistant secretary of Pathe Industries, as vice-president in charge of Eagle Lion operations and its studios was anounced Tuesday by Eagle Lion President Arthur B. Krim.

MacMillen, who will headquarter in New York, will have duties in administration, personnel and finance. He is a former aid to Robert E. Young, principal stockholder of Pathe, which controls EL.

Britain's Higher Quota Has U. S. Guessing

Reason behind Great Britain's drastic increase in screen time required for British features in British theatres had film circles on this side of the Atlantic guessing this week.

Under the new quota, British exhibitors using double bills will have to devote 45 per cent of their screen time to British "first" pictures (pictures which play the top half of the bill) instead of 17½ per cent and 25 per cent of their screen time to "seconds" (pictures on the bottom half of the twin bill). This quota is very close to that which J. Arthur Rank demanded and much above that which the British exhibitors wanted.

British exhibitors reacted to the new quota with telegrams to all members of Parliament stating "that the proposal of a 45 per cent quota on British films is unworkable owing to the insufficiency of suitable British films and if persisted it will make the Cinematograph Films Act a dead letter from outset for many exhibitors." The delegates were also up in arms on Rank rental terms. While a threatened booking holiday was not adopted Rank was asked to attend a July meeting of exhibitors to answer criticism.

In the United States the Motion Picture Association of America remained silent on the subject, though it was discussed at closed meetings. No official comment was forthcoming from distribution heads excepting that Paramount President Barney Balaban, who told stockholders that the British were "not acting in good faith."

Exhibitors Mad

In England, while exhibitors were dissatisfied, J. Arthur Rank was not. The British film tycoon, who is in production, distribution and exhibition, declared that he would "personally" see that the new quota was carried out and criticized exhibitors in the past whom he indicated had not lived up to the quota and seemed to duck British pictures in favor of American.

His remarks gave a clue to the reason for the bill. While American distributors were wondering how British production, which has not been able to supply enough product to keep British theatres open, wanted such a measure, some hint of the cause for the new quota was found in the report from London that with increased screen time for British pictures, a forced market for reissues might develop. This would work to the apparent advantage of Rank and presumably would assist him to keep his operations profitable.

Rank Pool

Pooling of the Gaumont British and Odeon circuits under one management which will run the 564 theatres involved, was announced in London Tuesday by J. Arthur Rank.

The plan which presumably requires the formality of stockholder approval for the companies involved, sets up the Circuits Management Association, Ltd., which will operate the house under the Managing Directorship of John Davis and a board consisting of Chairman Rank, L. W. Farrow, Mark Ostrer, Lawrence Kent, J. A. Callum and Davis. The merger was dictated for reasons of efficiency and economy, as well as an effort by Rank to keep his operations on the profit side of the ledger, London sources said.

No Divestiture Comment--Jenkins

William K. Jenkins, president of Georgia Theatres, Paramount partner in Georgia, told Showmen's Trade Review from Atlanta Wednesday night that he preferred not to comment upon reports that his company was planning to end its closed town situations where it has no competition by divesting itself of theatres. Reports to that effect had been current but unconfirmed.

More Houses for Majors' Chains May Be Unwise, Judge Thinks

By BILL SPECHT (News Editor)

Acquisition of new theatres by circuits whose owners are defendants in the Government anti-trust suit against the eight major distributors might be unwise, even though no injunction has been issued prohibiting it, U. S. Circuit Court of Appeals Judge Augustus N. Hand declared informally in New York Monday.

Judge Hand's remarks were made after the court had adjourned the hearing denying the government an injunction which would have prevented the defendants from increasing or decreasing their theatre holdings.

They came after Robert L. Wright, special assistant to the Attorney General, indicated to Judge Hand and Federal Judge Henry W. Goddard that their refusal to take jurisdiction on his petition because of doubtful jurisdiction placed him in a peculiar position were he to seek an injunction against individual expansion in circuits of the theatre-owning defendants — Paramount, RKO, Loew's (MGM), 20th Century-Fox, Warner Bros.

Wright told Judge Hand the circuits were already preparing to acquire houses. When the judge asked particulars, Wright declared that Warners was building in a certain city later identified as Newburyport, Mass. A Warner Bros. attorney immediately took issue, stating the only reason Warner had wanted to build was that it had been evicted from the two theatres it had when the leases expired and the owner had refused renewal under any conditions.

Wright told the judge in reply that he had not investigated the case but that he had received a complaint which indicated that the new construction was in probability a violation of the court opinion in that unsupported information hinted the proposed building might be in the nature of coercion. Warners' attorney denied this, saying the thought had merely been to replace the loss of two outlets with one.

Suggests No Building

Judge Hand then pointed out that it might be a good idea for Warners not to build at the moment for it was possible that the Government could claim the house was being built to forestall competition. The Warners' attorney declared that his company was not building.

From Newburyport it was learned that Warners had lost their leases on the Premium and Strand when the owner, A. M. Burrows of Boston had refused to renew and had leased to another party. A Newburyport source said that Warners had acquired a lot on Pleasant and Pitkin Streets, on the edge of the commercial area and had contemplated a 1,000-seater, but that beyond erection of a contractor's shack on the grounds, no actual construction had begun.

Judges Set Oct. 13 To Resume Trust Suit, Deny Gov't Interim Injunction

Two of the three judges who comprised the New York federal statutory court which tried the anti-trust suit against the eight majors this week set Oct. 13 as the date when the case would be reheard in the light of an opinion issued by the U. S. Supreme Court and meanwhile denied the Government an interim injunction.

The denial for an injunction, which the Government claimed would make effective certain rulings of the high court and would prevent the defendants from buying or selling theatres in their chains, was on jurisdictional grounds. In refusing Robert L. Wright, special assistant to the Attorney General, U. S. Circuit Court of Appeals Judge Augustus N. Hand and Federal District Court Judge Henry L. Goddard made it plain that they found their jurisdiction open to question because a third judge had not been appointed to replace Federal Judge John Bright, deceased, and they were not sitting as a statutory court. Since the dismissal is without prejudice, Wright is free to bring up his request again when the court opens the new hearings, at which time a new judge will have been appointed.

"It is our opinion," Judge Hand declared after listening to Wright and the defendant attorneys, "that we should . . . decline to make any finding or grant an injunction. . . . Therefore we shall deny the application of the Government. . . ."

Wright opened his plea claiming the court had jurisdiction before the two judges who exhibited no marked joy at having the suit before them again.

Refused

"Judge Goddard and I," Judge Hand told Wright, "do not want to continue this case if it's going to take a lot of time. We certainly don't want to continue it if we don't have to."

Wright claimed the injunction was needed since the Supreme Court opinion, which is a reversal in part of the lower court's decree and findings (STR May 8, p. 5) was needed to set the present "system" of the industry aside and to make room for a new decree. He told the

(*Continued on Page* 10)

Happy, Happy Phrase

The tongue twister "vertical integration," heard frequently in the Government anti-trust suit, came in for some attention from the bench Monday when U. S. Circuit Court of Appeals Judge Augustus N. Hand asked John W. Davis, who was using it:

"What is your interpretation of that happy phrase?"

Davis explained that it meant complete operation from raw stock to processing distribution, and selling.

Movie Status Low in Public Opinion, Says Circuit Chief

Si Fabian Cites 3 Points For Attention at Lunch Held for Gael Sullivan

Never in its history has the motion picture industry held "such a low status in public opinion" as it does today, Si Fabian, executive committee chairman of the Theatre Owners of America, told guests at a luncheon held in New York Friday to introduce Gael Sullivan, new executive director of the exhibitor organization.

In introducing Sullivan Fabian stressed three cardinal points that the industry must face. They are:

1) Relations between exhibitors and distributors ("which," Fabian said, "God knows now is at its lowest ebb in my opinion.")

2) Industry relations as a whole with the public ("the motion picture never held such a low status in public opinion as it holds today.")

3) Relationship between exhibitors and exhibitors. On this point Fabian cited the number of disagreements, industry arguments and suits.

Sullivan, in addressing the gathering, touched on the idealistic side of the business and said he was attracted to it because he felt his association with it could achieve a measure of support for our system of government and way of life. Making a determined stand for the benefits of "free incentive," he declared:

"There's no problem that this industry has got that can't be solved through new ingenuity, new interest."

Robert W. Coyne, retiring executive director of the association, was the first speaker. He stressed the need of "organized thinking" in connection with the court decisions, admission taxes, television and other problems.

Tax Drag

"I don't know of any industry," he declared, speaking of taxes, "that can take the drag of 20 per cent of the gross as well as in many cases city and state (admission) taxes."

On television operation, he declared while it was possible to view this with too much concern, that it was also "very easy to see what they can do to theatre business as we know it if they take 30 per cent of the business."

AFM Delegates Glum Over Labor Restrictions

Several delegates returning to their homes from the American Federation of Musicians' convention in Asbury Park, N. J., and pausing in New York Sunday, were glum over the prospects of maintaining aggressive union action in some matters in view of the Taft-Hartley Act and other legislation which they asserted chained their union.

Their views seemed largely colored by an oral report which President James C. Petrillo made to the convention in which he took a dim view of the situation and said it would be a long while before changes might be achieved in the legislation.

Petrillo also reportedly told the convention that the actions of individual locals in making unreasonable demands upon theatres presenting stage shows was hampering the return of live attractions, a move in which the AFM president is greatly interested.

Meets Resistance

Delegates interviewed by SHOWMEN'S TRADE REVIEW expressed an interest for a showdown on the standby orchestra provisions under the "featherbedding" provisions of the Taft-Hartley Act. Many delegates and Petrillo himself have been reported to be against the standby practice.

The Federation failed to resolve two internal differences—the basis upon which delegates are selected and the problem of paying delegates $30 a day during convention sessions. On the first point the larger locals are opposing the present system which gives smaller locals the balance of power on union matters in which they have little interest and which are vital to the major unions, it is said. President Emeritus Joseph N. Weber reportedly declared himself against such a balance of power. On the second matter, the Federation is facing too heavy a financial outlay, it is felt, in paying the large number of delegates who attend.

SOPEG, IATSE Turn To Public in Row

The Screen Office and Professional Employes' Guild, Local 109 (CIO) and the International Alliance of Theatrical Stage Employes Local H-63 (AFL) carried their fight over home office workers to the public this week with both sides distributing handbills to the public as they entered office buildings. SOPEG distributed a letter from CIO President Philip Murray upholding it, while the IA distributed an article from *The Daily News* with added comment in connection with the United Artists cases. UA has refused to bargain with SOPEG because of alleged non-compliance with the Taft-Hartley Act.

Goldstein Heads Horne Motion Picture Division

Jack Goldstein was appointed General Manager of the motion picture division of the Hal Horne Organization, it was announced this week. Goldstein, formerly was RKO studio representative as well as a publicist for 20th Century-Fox and other organizations.

M.R.S. Pictures to Do 'Inner Sanctum' Films

M.R.S. Pictures, Inc., a new company consisting of Richard B. Morros, son of Producer Borros Morris; Samuel Rheiner, vice-president of Federal Films, and Exploiteer Walter Shenson has acquired the rights from publishers Simon and Schuster to produce films under the "Inner Sanctum" label, it was announced Tuesday.

Censorship Pays

Theatres Inspection Branch of the Ontario provincial Government in Canada reported revenue of $206,472 for the period ending March 31, of which $117,506 represents film fees and $88,593 licenses for theatres and projectionists.

Can't Cancel License

San Diego's much-discussed censorship ordinance does not give the censors power to cancel a theatre's license until after a court conviction has been procured, it was learned this week. The opinion on the new ordinance was rendered by San Diego Superior Judge James Atteridge and Chief Deputy Attorney Shelley Higgins at a hearing on the city's demurrer to the complaint filed by 12 independent theatre owners.

N. Y. Beats Drastic Censorship Bill

Drastic one-man censorship of amusement exhibition and the advertising relating thereto was escaped by the city of New York for at least one week as the city council tabled the Cunningham bill Tuesday.

The measure, which has not been completely published, apparently would give the License Commissioner the right to close a theatre whose performances or advertising seemed improper to him. It was opposed by the Metropolitan Motion Picture Theatres Association, legitimate theatre producers, actors, and the License Commissioner himself who did not want the added power the bill would give him.

The measure can come up for passage again next week at the council meeting. Its importance may be judged from the fact that the power of the license and police commissioner's alone last year was enough to block the original showing of "The Outlaw" in New York.

MPAA Hires Rosenman In Anti-Trust Action

The Motion Picture Association of America, and companies involved in the anti-trust suit which the Screen Writers Guild has filed against them on the basis of an agreement reached not to hire communists and to discharge anyone who refused to answer questions put to them by a Congressional Committee, Wednesday announced it had retained Judge Samuel I. Rosenman to defend them.

Rosenman is the attorney Johnston hired to defend the MPAA against Howard Hughes' anti-trust suit, still pending. The Writers Guild suit is directed against MPAA, Association of Motion Picture Producers, their President, Eric Johnston; the Society of Independent Motion Picture Producers, and Paramount, RKO, Warner Bros., Loew's (MGM), 20th-Fox, Columbia, Universal.

Milt Cohen Joins EL as Division Manager

Milton E. Cohen, who last week resigned as district manager for RKO, Monday joined Eagle Lion as eastern division sales manager, a new post in that organization, Distribution Vice-President William J. Heineman announced. Cohen's territory will comprise Albany, Buffalo, Boston, Cincinnati, Cleveland, New Haven, New York, Philadelphia, Pittsburgh and Washington. Cohen entered the film business as Chicago salesman for Columbia, later joining RKO as Detroit salesman and working up from there.

KATO Talks on Radio Shows, Buying Continues

Whether radio dramatization of film stories, released concurrently with the films, are a help or a harm was discussed last week by the Kentucky Association of Theatre Owners at a meeting which also considered the question of combined booking and buying for independent theatres. Neither matter was definitely decided but the organization will meet further in Cincinnati to discuss the buying idea.

The organization also voted authority to President Guthrie F. Crowe, recently appointed state police chief, to remain as KATO president and to employ such personnel as is necessary to continue organization work during the period he is busy with the new state police force. Fred Dolle, E. L. Ornstein, W. Freeman Smith and Cliff Buechel and Crowe were appointed on a committee to nominate directors for the coming election.

In attendance were: Col. Henry J. Stites, Morris Blacker, Leon Pickle, E. T. Denton, Dennis Long, Johnson Musselman, Roger Daley, W. Freeman Smith, E. L. Ornstein, Andy Anderson, Willard Gabhart, Charles R. Mitchell, Adolph Baker, Louis Wiethe, Rex Carr, Joe Isaacs and Crowe.

N. J. Allied Fixes Convention Program

Program of the Allied Theatre Owners of New Jersey convention at the Hollywood Hotel, West End, N. J., June 28-30, follows:

June 28: Morning—registration, exhibits; Afternoon—directors' meeting, ladies committee meeting, open meeting with guest speakers, selection of the nominating committee, committee reports; Night—get together.

June 29: Morning—eastern regional meet; Afternoon—races, golf tournament; Night—entertainment.

June 30: Morning—closed meeting; Afternoon—same, swimming, card party; Night—cocktail party, banquet.

N. and S. Carolina TOA Set Program

Program for the Theatre Owners of North and South Carolina convention at Myrtle Beach, S. C., June 20-23, announced by Secretary Pauline Griffith follows:

June 20: Directors meeting; **June 21:** General meeting, appointment of committees, talk by Gael Sullivan, Herman Levy; **June 22:** Committee reports; open forum; report of the resolutions committee.

IATSE Asks Members To Help on 'Report'

International Alliance of Theatrical Stage Employes President Richard F. Walsh this week asked all projectionists in his organization to volunteer their services for the special screenings of "Report for Action," the two-reeler produced by Theatre Owners of America as part of a campaign to fight juvenile delinquency.

Second Democratic Short Ready June 15

Release of "Letter to a Rebel," second of the documentaries on American democracy made for the Motion Picture Association of America will be released June 15, it was announced in New York Tuesday. The short was made by RKO. The picture is built about a small-town newspaper editor's letter to his son in college replying to the latter's criticism of the capitalist system.

Standard Contract

A proposed standard exhibition contract for films on television has been drafted by the National Television Film Council, Chairman Melvin L. Gold announced Tuesday.

NEWSREEL CLIPS

That's Why

The reason why that release about a sales meeting for a distributing outfit was so overdue two weeks ago that it missed at least this trade paper is one for the birds. Seems like stories have to be approved by the sales department and the chap writing this monumental release about district and branch managers getting together had his story fired back to him several times as unsatisfactory. Since the general sales manager was out of town the scribe was puzzled and went into a huddle. Finally he got a brain storm. The name of the general manager's assistant had not been included in the story. He tried it again and it came back with an okay!

Authentic, eh what!

When Columbus discovered the New World (okay we know that one about Leif Erickson, too) the Carib Indians came out to see what this strange white man who came out in the big, big ships looked like. When Sidney Box makes "Christopher Columbus" shortly the descendants of these same Indians will turn actors to reenact the scene.

The Real McCoy

Movie stars and other entertainers who have adopted names more glamorous than those with which they have been born, will have to register their real names when they go into a Massachusetts hotel. Gov. Robert F. Bradford, who is very sure his name is Bradford and goes back to them Bradfords what you read about in history, has signed the law requiring people using professional names also to furnish their real ones when they register, that is, of course, unless they have had their names legally changed. Obviously the McCoys will have to be the real McCoy.

Financial

Warner Bros. announced a net of $7,311,000 or $1 a share on the common for the six months' period ending Feb. 28, 1948, compared with a similar period of 1947 when the net profit amounted to $14,013,000 or $1.89 a share on the common.

Columbia's net for the 39 weeks ending March 27, 1948 was $855,000 or 98 cents a share on the common compared to the same period in 1947 when the net was $2,935,000 or $4.23 a share.

Foreign

Noel Meadow's Vog Films, which has distributed several foreign-language films in the United States, including "Jenny Lamour," moved into the field of financing this week and will put up part of the money to make a modernized "Manon" in Paris which deals with the activities of Maquis, black marketeers and finally running the Palestine blockade. Meadows declared the financing was a necessity because of spiralling dollar-franc ratio.

Names

Cinecolor Board Chairman **Pam Blumenthal** left for Hollywood this weekend after conferring with President **Joseph Bernhard.** Paramount Theatres Service Corporation Vice-President **Edward L. Hyman** is off to Ohio, to look over the Northio group. Monogram Allied Artists Ad and Publicity Director **Lou Lifton** went back to Hollywood after a stay in New York. Universal-International's Sales Vice-President **Bill Scully** is back in Gotham after a tour of the midwest with J. Arthur Rank's **John C. Woolf.** U-I's Production Chief **William Goetz** and **Mrs. Goetz** sailed Wednesday for England. Republic Division Manager **William L. Titus** is on the road again. Lopert Films President **I. E. Lopert** is back from a trip to France and Italy. Realart President **Paul Broder** is in town.

Knight of the Bath

Major General Edward P. (Ted) Curtiss, vice-president of Eastman Kodak, has been appointed an Honorary Companion of the Military Division of the Most Honorable Order of the Bath, according to reports from London. The honor was in recognition of his work as chief of staff of the U. S. Strategic Air Forces during World War II.

'Good Neighborliness'

"Imaginative spirit, rather than legal restriction as well as outstanding example of good neighborliness" helped to solve the Canadian problem about dollars and American motion pictures. That anyway is the opinion of Donald Gordon, deputy governor of the Bank of Canada, when he lunched recently with executives of the Motion Picture Association of America in New York.

Calendar

JUNE

20-23, convention, Theatre Owners of North and South Carolina, Ocean Forest Hotel, Myrtle Beach, S. C.

20-22, annual convention, Mississippi Theatre Owners Association, Buena Vista Hotel, Biloxi, Miss.

25-26, regional meeting, Allied Non-Theatrical Film Ass'n, Netherlands-Plaza Hotel, Cincinnati.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J

29, testimonial dinner for Louis B. Mayer by the amusement industry division of the United Jewish Appeal, Hotel Astor, New York.

JULY

20-21, final organization meeting, Mid-Central Allied Theatre Owners, Sheraton (formerly Coronado) Hotel, St. Louis.

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

AUGUST

30-Sept. 1, convention, Allied Theatres of Michigan, Inc., Book-Cadillac Hotel, Detroit.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.

28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

OCTOBER

17, ninth annual dinner dance, Motion Picture Bookers Club, Hotel Commodore, New York.

NOVEMBER

27-28, fall board meeting of National Allied, New Orleans.

29-Dec. 1, annual convention, National Allied, New Orleans.

Fights Censor Ban

Film Classics Atlanta Branch Manager R. L. McCoy has appealed to the censor board to overrule the order of Censor Christine Smith who has banned "Women in the Night."

CLASS

READY TO GO TO WORK FOR



M·G·M GREAT

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" (*Technicolor*). MICKEY ROONEY, GLORIA De HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in

JUNE 3

"BIG CITY," Starring Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" (*Technicolor*). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT in "ON AN ISLAND WITH

OF '48!

YOU ALL SUMMER LONG!



N '48!

JULY 8

IRVING BERLIN's "EASTER PARADE" (*Technicolor*). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" (*Technicolor*). Starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" (*Technicolor*). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

* * *

LASSIE in "HILLS OF HOME" (*Technicolor*). Co-starring EDMUND GWENN, DONALD CRISP, TOM DRAKE, JANET LEIGH.

U. S. Judges Set Oct. 13 For Trust Suit Hearing

(*Continued from Page* 5)

judges the Government sought no judgments but merely to put into effect those sections upon which the U. S. Supreme Court had ruled upon and to prevent the defendants from continuing practices against which the high court had ruled.

During Wright's argument arbitration was mentioned and Judge Hand told him that he could not see why the Government had opposed voluntary arbitration. Wright replied that the Government was willing to consider any kind of proposal, such as arbitration, to do away with burdening the court with hearings but declared no one had come forward with any such new system which might conform to the opinion of the Supreme Court.

Davis Leads Off

Loew's General Counsel John W. Davis led off for the Big 5 defendants — Paramount, Loew's (MGM), Warner Bros., 20th Century-Fox, RKO—asserting the two judges lacked jurisdiction on the case until a third judge had been appointed. He told the judges they had a "ministerial" duty which was to enter the Supreme Court mandate on the record and fix a date at which time the full three-judge statutory court could hear the suit, adding:

"Beyond that we think it is incompatible for the abbreviated court to do." He also asked that the burden of showing illegal acts be placed upon the Government.

Davies declared he doubted whether the new judge could sit on the case with knowledge gained from reading the record alone and it might be necessary to reargue the whole case.

"It would be interesting to his companions meanwhile," Judge Hand remarked drily.

Other defendant attorneys, with the exception of Universal's Thomas Turner Cooke, followed the Davis lead. Columbia's Lou Frohlich brought two of the Little 3—Columbia and United Artists—into the ranks of the Big 5 on the injunction question, stating:

"On behalf of Columbia and United Artists I join my distinguished confreres. I do not believe any order should be issued."

No Objection

Cooke told the judges he had no objection to part of the Government's proposed order, but that he wanted a clarification of the findings on discrimination, several of which he claimed were dated because of the high court opinion and he wanted definitions of terms such as roadshows, moveovers, etc. He told the court the injunction, if granted, should be directed to particular practices.

Warners' venerable Joseph Proskauer, who had told Wright before court opened that he was behaving like he had won the case, repeated this charge to the court stating that Wright "wants to enter an injunction among other things restricting us not only from buying but from selling theatres," and denouncing the requested injunction as an "insidious attempt to hang a man before you try him."

James F. Byrnes, appearing as special counsel for the defendants told the court he followed the argument advanced by Davies and Proskauer.

No Criticism

Marquee of the New York Trans-Lux on Lexington Avenue reads:
Gregory Peck—Dorothy Maguire in "Gentlemen's Agreement"
Healthfully Air-Conditioned

No Lie This

The Minnesota Amusement Company believes enough in a lie detector to back its belief with a $100 donation to the local police department to buy such an instrument. The company got religion on the subject when the lie detector was partially responsible for the conviction of a 17-year-old usher who was said to have stolen about $9,000 from the company.

Claims Clearance Reason Enough for Damages

The Federal district court in Washington was told last week that the U. S. Supreme Court language on clearance is itself sufficient to oblige the court to award a Baltimore theatre triple damages claimed against the major distributors without necessity to prove conspiracy or damage. The statement was filed by attorney Harold Schilz for the Windsor theatre.

Lawyers Watch

Lawyers here were watching the case with new interest, although there was a feeling in some quarters that the court would find difficulty in accepting the construction offered by Schilz in the absence of proof of conspiracy. It was recalled, however, that his original complaint contains stipulations which bear upon the case.

In the meantime, the Hilton and Walbrook theatres, in Baltimore, were dismissed from the case because they do not "transact business" in the District of Columbia, for the purposes of the act. The Windsor had argued that because the general manager of the two houses came to Washington weekly to spot-book or to adjust accounts, he was doing business in terms satisfactory under the venue provisions of the anti-trust act.

Judge Bolitha Laws ruled, in an opinion which will bear upon future cases of this type, that mere booking activities on Film Row here are "not sufficient to bring the corporation within the transacting business claims of the Clayton Act."

Settle 5 Fraud Suits Out of Court

Five percentage fraud suits filed by Paramount, Warner Bros., Loew's (MGM), Universal and 20th Century-Fox against Albert D. Rudenstein charging percentage frauds were settled out of court in Boston, Mass., this week. The suits filed in federal court there, involved the Capitol, Malden; the Capitol, Bridgewater, and the Stoneham, Stoneham, all in Massachusetts.

Republic Out of Trust Suit

Federal Judge Vincent Leibell in New York last Friday dismissed Republic as a defendant in the anti-trust suit brought by Fifth and Walnut, Inc., Louisville exhibitors operating the National Theatre, against the major distributors. Republic's was the only dismissal motion granted.

Sue in New Haven

Paramount, 20th Century-Fox and Loew's (MGM) last week filed suits alleging percentage fraud against the Pequot Theatre in New Haven.

Theatre Reduction Seen By Balaban As Suit Result

Belief that Paramount would be ordered to rid itself of some of its theatres as a result of the anti-trust suit was expressed by President Barney Balaban in his address to stockholders in New York this week.

"I do not know what the outcome will be," Balaban said, "but I believe that our theatre interests will be reduced with a corresponding reduction of our ultimate earning power. If the assets and earning power are to be reduced, it is prudent for us to take steps to compensate for that reduction by shrinking our capital structure."

At another time, commenting upon decreased earnings, he said, "Earnings from our theatre operations have held up much better than those from production-distribution. Although theatre receipts were down in about the same proportion as films rentals, costs in theatre operations have increased less than those in production-distribution."

Balaban told the stockholders Paramount planned to hold onto as many of its theatres as it could. He deplored the foreign situation, found that production had in a measure readjusted itself and spoke of the inventory situation and its relation to releasing higher cost pictures in a lower-earning market.

Paramount to Build In Toledo, Ohio

A construction project to replace an existing theatre upon which the lease has expired, is to be taken by Balaban and Katz, partner of Paramount, one of the defendants in the Government suit, it was confirmed in New York Wednesday.

In Toledo, Balaban and Katz is to erect a 1,500-seater to replace the stand it loses in the present 3,400-seat Paramount, whose owners did not renew the lease. B&K reportedly lost the house after increased rental was demanded and the Paramount partner failed to exercise an option to renew the lease.

Trio Hires Lardner To Write Screenplay

Ring Lardner, Jr., one of the so-called "hostile 10" witnesses who was bounced from the motion picture industry because he refused to answer questions on his political affiliations, became the first of this group to be reengaged by the industry this week. Lardner signed with Lewis Milestone, Burgess Meredith and John Steinbeck to write the screenplay for "Pastures of Heaven."

The engagement violates the agreement which the Motion Picture Association of America and the Society of Independent Motion Picture Producers reached about employment of those who refused to answer congressional committee questions and the non-employment of communists, but none of those who hired Lardner are parties to this agreement.

Altec Names 2

Appointment of H. M. Bessey as executive vice-president for Altec and of A. A. Ward as manufacturing vice-president, was announced this week after a directors' meeting by President G. L. Carrington. Reelected to the board at same meeting were Treasurer P. F. Thomas, Assistant Secretary-Treasurer R. J. Belmont, Carrington, Bessey and Ward.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Harris, Cantillon Join U-I Eastern Exploitation Dept.

Following the recent elevation of Charles Simonelli to the new post of eastern exploitation manager, Universal-International has made two additions and several changes in its eastern department, Eastern Advertising and Publicity Director Maurice Bergman announced this week.

The two additions to the staff are Maurice "Bucky" Harris, who will do general exploitation, specializing in New York openings, and Matt Cantillon, who will help develop theatre promotion material and will also assist in general exploitation matters. Veteran exploiteer Harris was for 14 years a member of the RKO Pictures and RKO Theatres field staffs, while Cantillon was formerly a member of Warners' publicity and special events department.

Of the present members of the exploitation staff in New York, Alfred N. Mendelsohn has been promoted to the radio promotion post, having previously performed general exploitation duties; Jerome M. Evans has been assigned to national advertising tieups, and Herman Kass will act as liaison with circuit advertising and exploitation departments.

The additions and changes were made the announcement said, "to provide an increasing impact of showmanship and promotion for the first run engagements of U-I pictures and to accelerate the pace of U-I's exploitation help to all its exhibitor customers."

'Man-Eater' Contest for Best Photos of Animals

Prizes of $100 in cash, assorted camera accessory equipment and guest tickets to the Winter Garden, where "Man-Eater of Kumaon," Monty Shaff-Frank P. Rosenberg production, will have its world premiere on July 1, are being offered by Universal-International and Willoughby Camera Stores of New York for the best photographic shots of wild or domesticated animals.

The contest, which runs from June 15 to July 15, will be judged by Norris Harkness of the New York *Sun*, Barnett Bildersee of *PM*, and Jacob Deschin of the New York *Times*.

On Special Promotion

Abraham Bernstein has quit as New England promotion man for Columbia to join Ben Serkowich's newly-formed public relations and promotion organization to handle the New York opening at the Winter Garden on July 1 of Universal-International's "Man-Eater of Kumaon." He will also participate in other key-city opening campaigns. Serkowich's organization is developing special promotions on "Man-Eater."

Stop-Film Stunt

At a preview of Columbia's "I Love Trouble" given for the police detective bureau, Manager James O'Connell of the State, Spokane, Wash., stopped the murder mystery film before the climax to query the detectives on who committed the murder. The stunt got the film a good word-of-mouth buildup.



CLOCK UP A SUCCESS for Manager Robert Heekin of the Florida Theatre, Jacksonville, for this swell front-of-the-house display on Paramount's "The Big Clock." For a full week the hands of the clock began turning before 7 A.M. each day so that thousands would see it on their way to work. In addition, the display contained a real hidden clock whose steady tick-tock was picked up by a concealed microphone and amplified through a loudspeaker setup.

Roth Inaugurates UA's New Promotion Policy

United Artists' new policy of contacting conventions of leading manufacturers throughout the country to realize the "fullest possibilities" of national cooperative advertising and promotion of its releases was inaugurated last week by its national promotion manager, Leon Roth, when he addressed the annual convention of the National Association of Music Manufacturers in Chicago. Roth spoke on the new approaches to cooperative advertising and merchandising, explaining how the fullest advantage can be obtained from existing campaigns and outlining procedures for the smoothest advertiser-studio relations.

He also consulted leading Chicago advertising and account executives on additional promotions of UA product. The new policy envisages attendance of UA promotion men at conventions of the country's leading manufacturers.

Studio Representative On 4-City 'Carmen' Tour

As part of the advance campaign to launch Columbia's Technicolor drama "The Loves of Carmen," Helen Morgan, special press representative from the company's Hollywood studio, is visiting four "typical American cities" in which the Rita Hayworth-Glenn Ford starrer will be pre-released.

Miss Morgan's trip is devoted to coverage of newspaper editors, radio representatives and executives of department stores and other merchandising outlets, supplying them with advance publicity on the film. In the case of the latter she is making arrangements for the Carmen merchandising promotion which is being built for the picture around fashion lines.

First stop is Buffalo, followed by Detroit, Cincinnati and Baltimore.

Patrons Won't Beef at Siverd's Beef Matinee

A scheme well calculated to draw patrons—especially women who do the home marketing—into his Plaza Theatre, Kansas City, Mo., has been arranged by Manager Hugh Siverd of that Fox Midwest deluxe second-run house, with the Kroger Company, national grocers. It is a beef-cutting demonstration by a team of Kroger butchers to take place on the Plaza's stage at the matinee on July 7. After the women have been shown how a side of beef is carved into choice cuts, the demonstrators will pass out to the patrons pieces of meat from at least one side of beef.

Believing that in these days of inflated prices for beef, the women of Kansas City would flock to a theatre where they could obtain free beef, and witness a beef-cutting demonstration, Siverd made the tieup with Kroger which saw in the arrangement an excellent opportunity for further advertising and sales for its "Tenderay" beef which is aged through an electronic process.

The grocery concern is cooperating in the advance publicity through a stuffer announcing the demonstration placed in sales packages at its five stores on the south side of Kansas City. Siverd is ballyhooing the event with a trailer and lobby posters.—KC.

Mink-Tailed Umbrella For 'Ruthless' Agent

When an umbrella fitted with mink tails and a mink cover arrived in Indianapolis recently, there was much speculation as to what it signified and what purpose it could be for.

The explanation was withheld until Laura Wells, former Powers model and now an Eagle Lion press agent, arrived in the city. Then it became evident that the mink-tailed affair was for Miss Wells' use in calling attention to Eagle Lion's "Ruthless" in behalf of which she is using it as a ballyhoo from coast to coast. Title of the picture was stamped inside the umbrella. —IND.

NSS Trailers on Fights

A short trailer announcing the Graziano-Zale fight pictures has been prepared by National Screen Service and is available from the company's branches. Another trailer for the Louis-Walcott fight will be available after that encounter takes place. Both trailers have animated titles and art backgrounds, and emphasize highlights of the fights.

Paper Doll Brides

Lou Fuhrmann, assistant to Manager Johnny Manuel of Schine's State, Cortland, N. Y. made attention-getting window and counter displays by taking cutouts of paper dolls and dressing them in "bridal" costumes with veils of crepe paper and mounting the doll brides on cards. It was a novel idea that caught on, and while not particularly "wild," the dolls were good pluggers for MGM's "The Bride Goes Wild."

Stables Horse in Lounge To Promote 'Albuquerque'

Paramount's "Albuquerque" being a western, with horses among the "players," it was a "natural" for Manager Bill Stewart of Walter Reade's Paramount in Plainfield, N. J., to think of a horse as part of his exploitation. But, wanting to get away from the traditional street-ballyhoo horse, Stewart built a corral in the lounge off the lobby, "decorated" it with bales of hay and western gear and stabled a horse in it for a week before playdate. All his ushers and candy stand attendants were costumed as cowboys and cowgirls.

It was also animal day at Reade's Oxford where Manager John Kohler built a jungle set for RKO Radio's "Tarzan and the Mermaids." In the jungle of palms and foliage suggestive of the tropics, he placed a live monkey and tropical birds in cages. As a stunt to interest the kids, Kohler ran a cartoon coloring contest in the Plainfield daily newspaper.

Ranch, Cancer Society Co-op on 'Silver River'

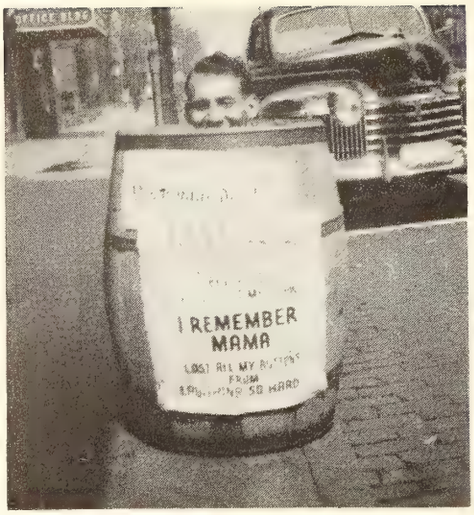
A dude ranch at Succasunna, N. J., and the American Cancer Society co-operated with Manager Jerry Segal of Reade's Paramount Theatre, Asbury Park, N. J., in his campaign for Warner Bros.' "Silver River." The Triple Lake Ranch gave as first prize in a jingle contest that Segal instituted for the Cancer Society Benefit, an expense-paid weekend at the ranch. Entrants in the jingle contest were required to make a donation to the Cancer Society. The ranch and the society contributed photographs and equipment for an extensive lobby display that attracted much attention.

Prizes in the jingle contest, in addition to a weekend at the ranch, were a wristwatch and a savings bond for the two leading runners-up.

Patrons Get Sod from 'Ends of the Earth'

Henry Scholl handed in an excellent campaign for Columbia's "To the Ends of the Earth" at the RKO Palace and Lincoln, Trenton, N. J.

Window cards were in drug stores all over the city and the Army Recruiting Service carried credit cards on their booths. On St. Patrick's Day Scholl distributed to patrons sod from Ireland's famous River Shannon, sent "from the ends of the earth."



BARREL OF FUN. The ballyhoo man who pushed himself around town in a barrel to exploit RKO Radio's "I Remember Mama" for its showing at the Rivoli Theatre, La Crosse, Wis., must have had a barrel of fun, and he certainly attracted plenty of attention. Copy on barrel, "Reserved for emergency because the last time I saw 'I Remember Mama' I lost all my buttons from laughing so hard." Credit Manager William Freise.

Comic Carnival Show in 28 Los Angeles Theatres

In cooperation with the Los Angeles *Examiner,* 28 Fox West Coast theatres in that city gave a Comic Carnival Show for children on June 12, bringing to life such favorite cartoon characters appearing in the *Sunday Examiner* as Donald Duck, Blondie and Dagwood, Popeye, Iodine, Maggie and Jiggs and others. The 28-theatre show was a big success in all the houses.

Promotion for the Comic Carnival included daily stories and art breaks in the *Examiner,* a crayon and water color drawing contest and the distribution of 200 prizes in each theatre, making a total of 5,600, to the youngsters submitting the best drawings. Top prizes included trips to the Walt Disney and the Columbia studios.

In Jewett City, Conn., Manager Lou Franciose of the State showed "Citizen Saint" to a special audience of area priests and nuns in advance of the regular showing.

'Green Grass' Trotting Race St. Louis Stunt

A "Green Grass of Wyoming" trotting race at the St. Louis Fairmount Park track was a high spot in the promotional activities for the 20th-Fox picture's showing at the Ambassador in the Missouri metropolis. And a special feature of the harness events was actor Charles Coburn driving one of his own trotters at the Fairmount track. The credit for the double promotional effort belongs to Bob Johnson of the Fanchon and Marco circuit and Sy Freedman, 20th-Fox field man.

The "Green Grass" racing event and Coburn's participation received a seven-day plug over the track's P.A. system, with full credits to picture and theatre, and through the personal appearance of Coburn at the Ambassador. The advance announcements at Fairmount Park were made at regular 15-minute intervals throughout the week. The race itself received radio and television coverage throughout the area. Coburn trotted one of his string of harness racers at an exhibition race a few nights before the main event.

The campaign also took full advantage of the presence in St. Louis of the horse, Thunderhead, which was ridden by its young master throughout the downtown area and to various annual school picnics. During Thunderhead's tour more than 50,000 cards on the coming of the picture were distributed.

Writes 'Background Book' For RKO's 'Joan of Arc'

A new idea in book-film tieups is being put into effect for the forthcoming RKO Radio release, "Joan of Arc." It takes the form of a "background book," especially prepared to heighten the reader's enjoyment of the film subject by refreshing the movie fan's memory of historic events depicted in the motion picture.

The "background book" on Saint Joan will not be the same as the story of the film; it will merely deal with the same historic period and characters. First writer commissioned to prepare such a book is Frances Winwar who is rewriting her story of Joan of Arc, "The Saint and the Devil," as background for Miss Bergman's film about Saint Joan. The Winwar book was selected after considering many others, because of its detailed study of the period in French history and of its story of Joan.

Miss Winwar's revised book on the French saint will be published as a Bantam Book and will be released with the showing of the film. On the cover of the book will be a color portrait of Ingrid Bergman in the role of Joan.

Action and Laugh Show Kid Summer Institution

The Saturday morning Action and Laugh Show for the youngsters has become a summer institution at Fabian's Rio in Harrisburg, Pa., where for a 17-cent admission the kids see two features selected for appeal to children, five cartoons and a newsreel. Manager Francis S. Deverter reports that the program is a "draw" for the boys and girls of Harrisburg.

Deverter's new Rio feature offers some competition to the Senate where Manager Sam Sidman was the first to institute kiddie shows every Saturday morning which he started early last fall. Sidman selects a reissue feature especially geared to children, plus an hour of cartoons. —HAR.

'Just-Married' Couple Ballyhoos 'The Bride Goes Wild' for Portle

An open auto containing a "bridal pair" and their chauffeur, with a "Just Married" sign and picture credits at the rear, a string of rattling tin cans and a side banner asserting that the picture was "marvelous," was an opening-day street ballyhoo for MGM's "The Bride Goes Wild," arranged by Manager Robert R. Portle of Loew's Poli Elm Street Theatre, Worcester, Mass., and his assistant, Edward Lazar.

The couple in wedding attire, and the rattling tin cans, caught the attention of every person on the streets, and the credit signs were so big no one could avoid reading them.

But Manager Portle and his aide got busy long in advance of the opening day. They obtained a cooperative ad from the Whalen jewelry store on jewelry gifts for the bride, window displays of wedding gowns in the Denholm & McKay and John C. McInnes department stores, window displays on the Lux soap tieup in seven shops, and display cards and window spots in 24 stores that are a permanent source of publicity for the theatre.

At the four main arteries entering Worcester, Portle and Lazar posted four-foot banners, placed a 40x60 in the Jeanny Hynes ballroom, obtained a display in the Peacock Beauty Salon, tieups with three photographic studios, and announcements at the Tuesday night wrestling matches.

Five night spots—the Bolero, Kelley's Rainbow Gardens, the Frolics, Follies and Red Top Inn—gave plugs to the picture, theatre and playdate, and five morning announcements were made over radio station WTAG.

J. E. BRULATOUR

(INC.)

SOLE DISTRIBUTOR

EASTMAN

MOTION PICTURE

FILM

EASTMAN FILM
BRULATOUR SERVICE

Fort Lee • Chicago • Hollywood

An STB Showmanalysis

Campaign Material for WARNER BROS.' "Romance on the High Seas"

GENERAL APPROACH: This romance with a music and dance background on board a liner bound for South America should hold well nigh universal appeal, for it has six new songs by Jule Styne and Sammy Cahn, dancing, a strong love interest and is filmed in brilliant Technicolor. Besides familiar names, it introduces Doris Day, certain to make a hit. Women should flock to it and take their men along—to the latter's satisfaction.

NEWSPAPER ADS: All of the 17 newspaper ad mats play up the film's four stars, and all but the small mats give prominent space to the shipboard background, the songs and dances, the Technicolor and Michael Curtiz' direction. Big claims are made for the musical in the two main catchlines that top most of the ads: "From the Atlantic to the Pacific no musical ever was so terrific" and "Nothing ever like it on land or sea"—claims that it may well live up to. The four stars are depicted in most of the mats—bust portraits in a lifeboat bearing the "Atlantic—Pacific" catchline, and alongside a long gangplank leading to a distant ship. Their names at times appear on pieces of luggage, at others on pennants. Background space is filled with light drawings of shipboard scenes of singing and dancing.

DISPLAY MATERIAL: The posters and accessories happily catch the mood of pleasant entertainment. The full-length singing figures of Jack Carson and the new star, Doris Day, each with an arm high in the air, are dandy for lobby and window standees and for a marquee attraction. Good for cutouts are their heads, along with those of Janis Paige and Don DeFore, in the lifeboat from the six-sheet; attractive cutouts may also be made of the two main figures in the three- and one-sheet. The ad and poster arrangements are repeated in the 9x12 two-color herald, two 40x60 easel boards, the window and insert, the two colored 22x28 cards and the slide.

EXPLOITATION: Outstanding among other good exploitation ideas are six stunts for capitalizing on the six songs—for sound track use, bally, Doris Day plugger, etc.—all worth carrying out in detail. There's a four-day newspaper contest for entrants to fill in the title of old pictures from published stills. Doris Day promotion ideas include a lobby plug, disc jockey playing of her recordings, radio contest, etc. There's a cruise contest; an ideal man poll according to Janis Paige's eight-point division of masculine eligibles; a lobby "passenger" list with guest tickets for some "passengers"; a gang-plank to the box-office; a lobby corner display of binoculars, sextant, signal flags and other maritime equipment; classified ad suggestion; radio spots and two five-minute star interviews; a three-column "to sea and be seen" fashion display; tieup possibilities on Miss Paige's checkmate dress and her Lux indorsement.

NEWSPAPER PUBLICITY: The new singing star, Doris Day, is given a big send-off in the publicity. The other stars and leading support players, the making of the picture, its general appeal, etc., all get good play. The publicity mats, especially scene stills, give readers a foretaste of the gay entertainment that awaits them.



KIDS GO FOR THIS BALLYHOO. There's a monkey in this cage and boys are crazy about monkeys—monkeys are just crazy. So this combination was used by Dave Kamsky of Neighborhood Theatres Circuit in Richmond, Va. for a simple horse and wagon ballyhoo on RKO's "Tarzan and the Mermaids" when it played the State and Capitol theatres the same weekend that the city of Richmond staged a Water Carnival and Aquatic Spectacle. Later the monkey assisted the boys in distributing handbills.

Maloney Utilizes Summer Angles In 'Summer Holiday' Campaign

Nearly all angles available for the promotion of a coming attraction were utilized by Manager H. H. Maloney of Loew's Poli Theatre, Worcester, Mass., for MGM's "Summer Holiday." He laid special stress upon the summer angle as a "natural" for the hot-weather months. Theatre's personnel wore straw hats; merchants put a credit card in their window displays of straw hats; 100 mirror streamers boosting the Summer Holiday sundae were placed in drug stores, local spas, five-and-ten and fountains; the theatre's mezzanine promenade contained examples of summer furniture, loaned by Sherer's department store in return for credit cards; a Sherer co-op ad devoted mainly to summer clothes, furniture, etc.; a Summer Holiday Night was arranged two nights in advance of playdate at the Hotel Coronado night club.

Among other features of Maloney's advance promotion were "Summer Holiday" cards in all bus stations; a coloring contest conducted through heralds distributed through all local schools; recordings of the film's song, Stanley Steamer, played over radio station WAAB, this in addition to its gratis spots and those over other stations bought nationally; orchestrations with theatre-picture cards distributed to night clubs and all MGM record dealers; a telephone campaign lasting three days during which 1,005 residences were called by a young woman engaged for that purpose; display of costumes worn in the picture in Sherer's windows; blowups of the Stanley Steamer with the Miller family in it from the 24- and six-sheet posters in the window of a Studebaker dealer, alongside a 1948 car of the same make; the same blowup in the lobby in advance and atop the marquee during the run.



MUSIC ANGLE. Although Eagle Lion's "Ruthless" is dramatic, Diana Lynn, who appears in it, is a pianist of note, so Manager Earl Long of the Paramount Theatre, San Francisco, went after this musical angle by displaying a Seeburg Select-o-matic phonograph in his lobby which played the star's Capitol recordings. Note resemblance between girl at left and photo of Diana atop instrument. Well no wonder—that IS Diana.

High School Band Played

The Worcester high school band played in front of the theatre for 45 minutes on opening night. On the stage, Worcester's mayor, Charles F. Sullivan, paid a special tribute to the picture and to Loew's, Inc. Three selectmen from Grafton, Mass., where scenes of Eugene O'Neill's "Ah, Wilderness," from which "Summer Holiday" was adapted, were originally made, appeared on the stage and gave brief talks about the picture.

Search for Good Luck Charm 'Bad Sister' Plug

A search for the most unusual good luck charm in New York City was a stunt exploiting Universal-International's J. Arthur Rank production, "Bad Sister" at the Winter Garden. The picture was adapted from an English novel titled "The White Unicorn"—the white unicorn being a traditional symbol of happiness in Great Britain, being used for a good luck charm.

Winner of the contest to find the city's most unusual good luck charm was a $50 bond, with 20 pairs of tickets for the best entries by others.

3-Town Radio-Grocer Kid Matinee Tieup

Schine Theatres' Bill Eckard has children matinee show tieups in three Ohio Cities, with a local radio station and a wholesale grocer operating in the area cooperating in an outstanding exploitation deal.

A 15-minute broadcast every four weeks in each theatre emanates from the stages of the Ashland in Ashland, the Vernon in Mt. Vernon and the Castamba in Shelby, through the WMAN station in Mansfield. Program takes the form of a novelty quiz plugging the grocer-sponsor's product, with a jackpot question describing one of the local grocers who buys the sponsor's goods. The radio station plugs future kiddie matinee dates at the current show with additional spots through the week preceding the show in each of the three towns.

The Blue Label program, as WMAN's kiddie show broadcast is known, is well established. The cooperating theatres book a regular morning kid show, charging their regular 25-cent admission, with the 15-minute broadcast quiz program as an "extra."

The wholesale grocer, who wishes to push his sales in the three towns, pays the entire cost of the broadcast line charges and incidental expenses and donates prizes for each show. Prizes consist of bicycles, skates, ball gloves and other sports goods, many kinds of candies, foods and novelties, all of which are displayed in the lobby of each theatre in advance.

If the kiddie matinees pay out as expected, there is a probability that the arrangement with the grocery firm will become a 52-week tieup, Eckard informed the circuit.

Toy Diver, Hearst Press Tieups on '16 Fathoms'

Tieups which range from a toy diver to 15 Hearst newspapers are part of the exploitation campaign which Monogram has set for "Sixteen Fathoms Deep," Advertising and Publicity Director Lou Lifton revealed in New York this week.

The picture, first feature to be filmed in Ansco color, is also receiving the benefit of national magazine advertising in color by Ansco's makers —General Aniline and Dye Company — which is using color space in publications such as *Life*.

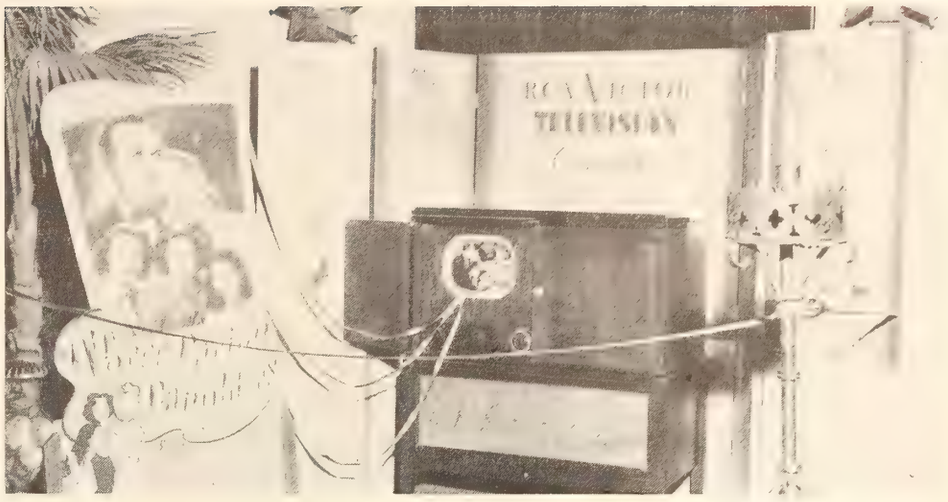
The toy tieup is with a new toy about 8 inches high, 3 inches wide and two inches thick which can be placed in a bowl or in the kids bathtub and which rises and sinks like a diver. The Hearst press tieup is based on donation of part of the receipts to the Marion Davies clinic in Los Angeles and covers advance as well as regular stories when the film enters cities where Hearst newspapers are published, as well as personal appearances by Arthur Lake.

'Woman in White' Tieup

Every tenth purchaser of a "White Angel" dress received a ticket to see Warners' "Woman in White" at the State Theatre, Harrisburg, Pa., in a tieup made by the management with a local women's wear shop which featured the dress, giving the picture a plug.—HAR.

Calling All Indians

Louise Cotter, RKO-Brandeis publicist, Omaha, Neb., offered free passes to all members of the Omaha Indian tribe, as part of the ballyhoo for the showing of RKO Radio's "Fort Apache." The Indians streamed in from nearby points all opening day.—OM.



TELEVISION SET PROVES MAGNET. In most places television is still so new that a set placed prominently is a real curiosity-arouser. Hugh Siverd of the Plaza, Kansas City, Mo. found this to be so recently when he and Barnard's Record Shop cooperated in putting an RCA television receiver on a small platform in the theatre lobby. Alongside was a display on MGM's "Three Daring Daughters" and in the television receiver screen was inserted a still from the picture. The idea was so successful Siverd kept the display for several following attractions, also using the machine to play records from one of them, Warners' "April Showers."

From Hollywood to B'way to Illinois To Iowa, Butler Star Buildup Goes On

A whirlwind campaign to introduce 16-year-old Lois Butler, singing star of "Mickey," to radio, press and public in advance of the film's world premiere at the LeClaire Theatre in Moline, Ill., on June 22, and its opening the following day at the Paramount in Des Moines, is currently in full swing by Eagle Lion's advertising, publicity and exploitation departments under Max E. Youngstein's direction.

Following its openings in Moline and Des Moines, "Mickey" is set for more than 150 day-and-date openings in key houses of the Tri-States circuit, the Central States circuit and Westland Theatres, as well as top independent houses. The picture has also been set to open June 25 at the Center Theatre in Oklahoma City, with regional day-and-date bookings to follow; and on July 1 at the Joy in New Orleans, to be followed by day-and-date bookings at key houses in the Southern area.

Began in Hollywood

The buildup began in Hollywood when Lois was signed by Capitol Records to cut two albums. Since that time, Capitol and BMI have been plugging both albums, as well as Lois' recordings of the songs from "Mickey," through radio stations, music stores and other outlets.

Fair Enough

Exhibitors can listen to Lois Butler's voice and judge it for themselves.

All they have to do, according to Max Youngstein, Eagle Lion vice-president in charge of advertising, publicity and exploitation, is to write, phone or wire the company's New York office, and records featuring EL's new singing star in the songs she sings in "Mickey" will be shipped to them.

"We are confident," explained Youngstein, "that once heard, every exhibitor will recognize the ticket-selling possibilities inherent in our new star, and will be more anxious than ever to book 'Mickey' at an early date."

Major publicity breaks have also been obtained through window and store-counter displays.

When the young star arrived in New York early in June, the EL home office publicity department arranged interviews with metropolitan newspapers and national syndicates. Lois was also singing guest star on a number of radio programs with liberal plugs for "Mickey." The star spent two days at West Point during the annual June Week activities and was host to several hundred newspaper, magazine, syndicate, trade press and radio writers and editors on a "Welcome Lois Butler" sightseeing cruise around Manhattan Island.

Will Head Parade

Late this week Lois was scheduled to leave for Chicago to meet several Hollywood stars headed by Signe Hasso, Paul Henreid and Noreen Nash, who will accompany her to Moline, Ill., where she will head a parade marking the Swedish Pioneer Centennial Celebration of that city and will be guest of honor at the LeClaire Theatre on June 22 for the "Mickey" world premiere.

In Des Moines on June 23 Lois will appear with the Hollywood contingent at the Paramount Theatre and will head a parade welcoming "Mickey" to the city and also marking the dual celebration of the 100th anniversary of the arrival of the first Scandinavian family in Iowa, as well as the 104th anniversary of Iowa's admission to statehood. The star will act as official hostess to H.R.H. Prince Bertil of Sweden, son of the Swedish Crown Prince, who will attend as official representative of his country.

Following her appearances in Moline and Des Moines, Lois will embark on a countrywide tour of all 31 EL exchange cities to meet and sing for leading exhibitors and circuit executives, as well as newspaper critics and editors. After that, she'll return to Hollywood.

By that time, hope the powers-that-be at Eagle Lion, the name of Lois Butler will be as familiar to every household as fried chicken and apple pie.

A 3-ALARM FIRE



Come on Showmen!

Show the world you belong to the Who's Who of Ballyhoo! We've proved this picture will get business if you give it "the business" in the right way.

Paramount's hard-hitting, fast-talking newspaper campaign, like the samples shown here, will help you. They helped get an opening within thirty bucks of "Road to Rio" in Kansas City—so you know they've got what it takes!

ITS FIRST 3 DATES!

Kansas City... opening day business blazed to within thirty dollars of "Road To Rio."

Rochester... ignited curiosity that brought out bigger crowds than "Golden Earrings" opening.

San Francisco... First week's receipts zoomed 'way over 1948 house average to a 2nd week's staying power equalling "Saigon."

PARAMOUNT'S

"Hatters' Castle"!!!



The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Trapped by Boston Blackie

Columbia Mystery 78 mins.

AUDIENCE SLANT: (Family) Entertaining entry in the "Boston Blackie" series, with Chester Morris and George E. Stone a good team.

BOX-OFFICE SLANT: Satisfactory supporting fare on double bills.

Cast: Chester Morris, June Vincent, Richard Lane, Patricia White, Edward Morris, George E. Stone, Frank Sully, Fay Baker. Credits: Producer, Rudolph Flothow. Director, Seymour Friedman. Screenplay, Maurice Tombragel. Story, Charles Marion, Edward Bock. Based on characters created by Jack Boyle. Photography, Philip Tannura.

Plot: Boston Blackie and the Runt, two reformed criminals, are suspected by police of robbing a wealthy lady of her costly necklace. After many adventures, the pair succeed in finding the real culprit—the lady's frustrated husband, and enable the police to solve the case.

Comment: This is an entertaining entry in the "Boston Blackie" series, with Chester Morris and George E. Stone a good team. Morris has become well known in the title role, and little Stone is strong as his comic sidekick. The rest of the cast in this picture is on the ball, including Richard Lane and Frank Sully, who work together nicely as the lieutenant-sergeant duo; and the very pretty Patricia White, who is a talented young actress. The film is notable for an unusual number of disguises, always good for plenty of laughs and excitement. Satisfactory supporting fare on double bills.

A Date With Judy

(Color by Technicolor)

MGM Comedy-with-Music 113 mins.

AUDIENCE SLANT: (Family) No need to hang out that "adults only" sign when you play this one; be glad you can put it away and let the whole family in on an evening of good, clean, heart-warming diversion. Entertainment-plus for any audience—a high potency serving of Vitamin MGM.

BOX-OFFICE SLANT: Should transform any box-office into a beehive of activity, provided you don't keep it a secret that you have "A Date With Judy." Let the whole town know about it.

Cast: Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack, Scotty Beckett, Selena Royle, Leon Ames, Clinton Sundberg, George Cleveland, Lloyd Corrigan, Jerry Hunter, Jean McLaren. Credits: Produced by Joe Pasternak. Directed by Richard Thorpe. Screenplay by Dorothy Cooper and Dorothy Kingsley. Based on the characters created by Aleen Leslie. Photography, Robert Surtees. Special effects, Warren Newcombe. Art direction, Cedric Gibbons and Paul Groesse. Technicolor color director, Natalie Kalmus. Associate, Henri Jaffa. Dance direction, Stanley Donen. Musical direction, Georgie Stoll.

Plot: Comedy - with - music about the troubles that start when Judy goes to the high school prom with a fellow several years her senior, and her father takes rhumba lessons from a fiery Latin-American dancer.

Comment: If this is a sample of Vitamin MGM, the potency will win audience acclaim and transform ailing box-offices into beehives of activity. Here is entertainment-plus for any audience anywhere—the kind of picture that makes exhibition a pleasure. No need to hang out that "Adults Only" sign when you play this one; be glad you can put it away and let the whole family in on an evening of good, clean, heart-warming diversion. "A Date With Judy" has just what it takes to please every member—music, laughter, Technicolor and a story that never lags in interest. They may be surprised at first to see Wallace Beery as the respected member of the community and father of a daughter in the throes of adolescence, but they'll shortly take to their hearts this "new look" Beery as he secretly learns the rhumba to please his wife on their anniversary. Through it all, Beery slowly weaves a charm that is irresistible in a role that's a far cry from his previous characterizations. And then there's Jane Powell, who scores as the troubled Judy whose infatuation for older, sophisticated Robert Stack arouses the "flames of jealousy" in high school orchestra leader Scotty Beckett; and she sings admirably, too, three numbers certain to enjoy popularity, It's a Most Unusual Day, Judaline and I'm Strictly on the Corny Side (the latter with the assistance of Beckett). Despite her role as the spoiled, egotistical daughter of a father "too busy" to give her the love and affection that might have made her more popular with others, there is a sensitive, appealing charm about Elizabeth Taylor that shines through the outer layer of superciliousness and wins one's sympathy; whether "good" or "bad," this young lady is lovely and lovable. Selena Royle, Robert Stack, George Cleveland, Clinton Sundberg, Leon Ames, Carmen Miranda and others also deserve plaudits for fine performances, and Xavier Cugat and his orchestra provide rhythmic Latin-American music. Joe Pasternak has produced a box-office winner and Richard Thorpe has skilfully directed it. Have no fear about serving this entertainment dish—your audiences will eat it up. But don't keep it a secret that you have "A Date With Judy"—let the whole town know about it.

'Bad Sister'

"Bad Sister," J. Arthur Rank Production released in the United States by Universal-International, was reviewed in these columns December 6, 1947 under its original title, "The White Unicorn." STR London Representative Jack MacGregor described the film as "honest hokum, with gaiety and happiness skilfully blended with the tears" and declared that "in the U. S. it should do well with most average audiences and women in particular." Margaret Lockwood, Joan Greenwood, Ian Hunter and Dennis Price head the cast, and the picture's running time is 97 minutes.

National Reviewing Committees Audience Classifications

ESCAPE (20th-Fox)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

SLAVE GIRL
ADULT—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

The Winner's Circle

20th-Fox Documentary 75 mins.

AUDIENCE SLANT: (Family) Overlong documentary of the life of a race horse, with sole appeal to avid followers of the sport.

BOX-OFFICE SLANT: Unless your trade consists of strong supporters of horse-racing, this film will only mean dead weight on your screen.

Cast: Johnny Longden, Morgan Farley, Bob Howard, William Gould, John Beradino, Frank Day, Russ Conway, and introducing Jean Willes. Credits: Producer, Richard K. Polimer. Director, Felix Feist. Original screenplay, Howard Green. Additional dialogue, Leonard Praskins. Narrator, Elliott Lewis. Photography, Elmer Dyer.

Plot: The story of a race horse from the time it is born until it finally wins its first race, as told through the animal's own viewpoint.

Comment: This is an over-long documentary of the life of a race horse, with sole appeal to extremely avid followers of the sport. For the average theatregoer the film would have been much better if cut down to about two or three reels at the most. There are about 14 shots of different famous races, which become very monotonous to anyone save a dyed-in-the-wool racing fan—and you're not likely to find too many of this species in your theatre. Elliott Lewis' narrative delivery is one saving grace as he unfolds the story as seen through the horse's eyes. Unless your trade consists of strong supporters of horse-racing this film will only mean dead weight on your screen.

Beyond Glory

Paramount Drama 82 mins.

AUDIENCE SLANT (Family) Glamor of West Point background and a story minus the usual rah-rah give this an authenticity sure to impress all hands.

BOX-OFFICE SLANT: With Alan Ladd at West Point the box-office army is sure to win.

Cast: Alan Ladd, Donna Reed, George Macready, George Coulouris, Harold Vermilyea, Henry Travers, Luis Van Rooten, Tom Neal, Conrad Janis, Margaret Field, Paul Lees, Dick Hogan, Audie Murphy, Geraldine Wall, Charles Evans, Russell Wade, Vincent Donahue, Steve Pendleton, Harland Tucker. Credits: Produced by Robert Fellows. Directed by John Farrow. Original screenplay by Jonathan Latimer. Charles M.

(*Continued on Page* 20)

'Corridor of Mirrors'

When reviewed from London (STR, March 27, 1948), "Corridor of Mirrors," the J. Arthur Rank production, ran 105 minutes. For its American distribution by Universal-International, the film has been shortened nine minutes, now running 96. STR's American reviewer agrees with London Representative Jock MacGregor, who declared that the "unorthodox, yet strangely fascinating film" would "appeal mainly to more discriminating audiences." From the box-office standpoint, the American viewpoint also coincides with the British: it will fare best in special situations and art houses.

Wanna Sure bet??

Then bet on Paulette—in the gay, gambling comedy to which the trade press is dealing out every high card of praise in the deck:

"Top Entry Jammed With Belly Laughs." —DAILY VARIETY

"Spells Boxoffice In Large Letters." —FILM DAILY

"Happy Booking Experience For Any Showman." —BOXOFFICE

"Entertainment To Please The Entire Family." —SHOWMEN'S TRADE REVIEW

And it wins a Citation-of-the-Month from Louella Parsons in Cosmopolitan Magazine as "witty, wicked and full of suspense."





with
FRED CLARK
STANLEY CLEMENTS
FRANK FAYLEN
MAXIE ROSENBLOOM

Produced by
MEL EPSTEIN

Directed by
GEORGE MARSHALL

Screen Play by Arthur Sheekman and Roy Chanslor

It'll Warm Up Your Boxoffice
for that Summer Hit Wave from
PARAMOUNT

Box-Office Slants

Beyond Glory

(*Continued from Page* 18)

Warren, William Wister Haines. Photography, John F. Seitz. Musical score, Victor Young.

Plot: Alan Ladd, senior at the U. S. Military Academy and a war veteran, is before a Congressional committee at the Point, accused of unfair tactics toward a plebe. In the course of the testimony Ladd is relieved of a guilt complex due to the belief his delay in a Tunisian attack cost the life of his captain and friend, Tom Neal. Tom's widow, Donna Reed, plays a major part in bringing this about.

Comment: A plausible but curiously jumbled story—of how a war hero considered himself the murderer of his friend by delaying his attack—is told here by means of the flashback method. This proves a little hard on the audience because not enough is told in the individual recollections to form a sequential story until near the end. It is like picking up the pieces of a jigsaw puzzle, throwing them in the air, and having them land all in place. However, there is a strong reason for the method used—it keeps the attention on West Point, since the inquiry takes place there. The West Point background, in fact, is the real star of the film, and it must be said Alan Ladd fits into this atmosphere as if he really belonged. Between the two of them the audience receives a feeling of authenticity that raises the effort far above earlier West Point stories cluttered up with rah-rah stuff. Location shots of—and in—various buildings, including the mess hall and the barracks, contribute to this impression. A nice number for Ladd and a nice number for you. Be sure to play up the Point.

A Foreign Affair

Paramount Comedy-with-Songs 116 mins.

AUDIENCE SLANT: (Adult) An excellent satirical comedy that no one will want to miss, for it has so many laughs, screwy situations, and novel directorial touches that it will have most anyone literally rolling in the aisles.

BOX-OFFICE SLANT: Name draw of Jean Arthur and Marlene Dietrich, plus the quality of the production, makes this look like a top box-office winner.

Cast: Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell, Peter von Zerneck, Stanley Prager, Bill Murphy, Gordon Jones, Freddie Steele, Raymond Bond, Boyd Davis, Robert Malcolm, Charles Meredith, Michael Raffetto, James Larmore, Damien O'Flynn. **Credits:** Directed by Billy Wilder. Screenplay by Charles Brackett, Billy Wilder and Richard L. Breen. Adaptation by Robert Harari. Original story by David Shaw. Photography, Charles B. Lang. Produced by Charles Brackett.

Plot: Included in a group of Congressmen going abroad to investigate conditions is one Congresswoman. She wanders away from the group, uncovers a condition concerning an ex-Nazi woman that requires her special attention, and she gets a young captain to help her. The captain is protecting this woman, so he tries to steer the Congresswoman away. However, he falls in love with the Congresswoman and many things happen before the final, happy ending.

Comment: That unbeatable team of Charles Brackett and Billy Wilder have again turned out a picture that is bound to be top box-office wherever played. It is an excellent satirical comedy that contains so many laughs, screwy situations and novel directorial touches, that it will have the audience literally rolling in the aisles. Name draw alone is enough to put it over, with Jean Arthur and Marlene Dietrich heading a well-chosen cast, and John Lund and Millard Mitchell turning in splendid performances as the captain and colonel involved in "A Foreign Affair." Miss Arthur, off the screen for sometime, makes a triumphant return with her portrayal of the Congresswoman sent abroad to investigate the condition of our American soldiers. She proves without a doubt that she is still one of filmdom's top comediennes. Miss Dietrich is the same sultry siren the public wants, and she sings several numbers in her own inimitable, torchy way. Excellent too are John Lund, as the captain who is protecting this ex-Nazi female, and Millard Mitchell as the colonel who tries to steer the investigation into the right channels. Entire picture is a credit to those involved, for it is first-rate entertainment . . . a shot-in-the-arm for any dwindling box-office.

'Mine Own Executioner'

This exciting film about a psychologist and his patients was reviewed on December 6, 1947 from the London office, at which time the verdict, in brief, was like this: "Remarkably gripping story . . . told with power and conviction." Good word-of-mouth was indicated. Made by London Films and released here by 20th Century-Fox, the picture stars Burgess Meredith and Kieron Moore and features Dulcie Gray, Christine Norden and Barbara White. Produced and directed by Anthony Kimmins. Screened in New York recently, the picture was unchanged except for a slight cut of five minutes. Running time now 103 minutes.

Man-Eater of Kumaon

Univ.-Int'l Drama 80 mins.

AUDIENCE SLANT: (Family) It will please generally in all situations as a welcome change of film fare, with some thrilling moments contributed by the tiger.

BOX-OFFICE SLANT: Wild animal pictures are about due again, and this one is backed by a national exploitation campaign, besides starring Sabu. A good, solid exploitable feature.

Cast: Sabu, Wendell Corey, Joanne Page, Morris Carnovsky, Argentina Brunetti, James Moss, Ted Hecht, John Mansfield, Eddie Das and others. **Credits:** Production, Monty Shaff in association with Frank P. Rosenberg. Direction, Byron Haskin. Screenplay, Jeanne Bartlett and Lewis Meltzer. Adaptation, Richard G. Hubler and Alden Nash from the book by Jim Corbett. Photography, William C. Mellor.

Plot: Wendell Corey, American, wounds a tiger, which becomes a man-eater. Sabu's wife, Joanne Page, is clawed by the beast, resulting in the loss of her child. According to native custom she must now leave Sabu. She wanders into the wild as human tiger bait. Corey is told and he arrives in time to kill the tiger; he loses his life in the struggle. Joanne's bravery causes the villagers to insist she return as Sabu's wife again.

Comment: In making this picture the producers had the idea that wild-animal films should not be just footage on hunts—that they should have a real story too. The story used in "Man-Eater of Kumaon" is adroitly constructed and well-acted, but it is still a wild-animal picture. The combination doesn't quite seem to jell; the footage having to do with the story has the effect of slowing the action between sequences when the tiger is doing his stuff. Perhaps more human action was needed. Nevertheless, the picture as it stands will come as a welcome change in program fare and should please generally. With a big national campaign planned, theatremen have an opportunity to make it a well-paying exploitation picture.

Mickey

(Cinecolor)

Eagle Lion Comedy with Music 87 mins.

AUDIENCE SLANT: (Family) Clean and bright, this small-town comedy provides a pleasing debut for a new singing star, Lois Butler. The color helps, too.

BOX-OFFICE SLANT: Presenting a new star is always interesting and sometimes leads to a regular draw. Miss Butler may build up a family following in teen-age films, so you may want to get on the band wagon.

Cast: Lois Butler, Bill Goodwin, Irene Hervey, John Sutton, Rose Hobart, Hattie McDaniel, Skippy Homeier, Beverly Wills, Leon Tyler. **Credits:** Produced by Aubrey Schenck. Directed by Ralph Murphy. Screenplay by Muriel Roy Bolton and Agnes Christine Johnston from the novel, "Clementine," by Peggy Goodin. Photography, John W. Boyle. Musical score, Marlin Skiles.

Plot: Tomboy Lois Butler gets into a scandal-scrape trying to fix up things for her widower-father, Bill Goodwin, and her chum's aunt, Irene Hervey. Things straighten out at a school recital, however, but not before Lois gets the first pangs of puppy-love for Skippy Homeier.

Comment: Eagle Lion, in presenting Lois Butler as a new singing star, has recognized a booking need for a teen-age personality to take the place of Deanna Durbin and the "aging" Jane Powell. Miss Butler, who is tiny and wholesome, is just the type to win over her contemporaries, as well as the parental wing, and she has made a good start in this nice little comedy about a widower and his tomboy daughter. The story makes no demands whatever on an audience's gray matter, but it does not have to. The girl has a superior coloratura voice which she works out in a vocal version of Chopin's Minute Waltz and several popular songs. It's all very nice, polite stuff calculated—correctly, be it said—for the family trade. If your patrons go for this type of film—and a lot of people do—you may be able to develop a continuing draw for the pint-sized star.

Michael O'Halloran

Monogram Drama 79 mins.

AUDIENCE SLANT: (Family) Here's a very wholesome, nicely sustained film with family appeal.

BOX-OFFICE SLANT: Should be extra inducement for fans in smaller towns and neighborhood runs when played on dual bill.

Cast: Scotty Beckett, Allene Roberts, Tommy Cook, Isabel Jewell, Charles Arnt, Jonathan Hale, Gladys Blake, Roy Gordon. **Credits:** Windsor Production. Producers, Julian Lesser and Frank Melford. Director, John Rawlins. Screenplay, Erna Lazarus. Based on the Gene Stratton-Porter story. Photography, Jack McKenzie.

Plot: A girl who can't walk is brought back to normalcy by a tough youngster who grows mellow under her benign influence. In the course of events, the boy's pal helps in a bumbling way, and the corner druggist manages to produce an antiquated car and a

(*Continued on Page* 22)

The name is

WIDMARK!

The electric excitement that has raced through the industry since the first preview of "THE STREET WITH NO NAME" is matched only by the word-of-mouth on the performance of Richard Widmark, first discovered as the brutal, blustering 'Big Man' in the "KISS OF DEATH"!



In addition to a great boxoffice attraction, every showman has a great new boxoffice star!





FROM THE FILES OF THE F. B. I.

THE STREET WITH NO NAME



"THE STREET WITH NO NAME" Starring MARK STEVENS RICHARD WIDMARK with LLOYD NOLAN • BARBARA LAWRENCE • Ed Begley • Donald Buka • Joseph Pevney John McIntire • Walter Greaza • Howard Smith • Directed by WILLIAM KEIGHLEY • Produced by SAMUEL G. ENGEL Original Screen Play by Harry Kleiner

20th CENTURY-FOX

MEANS BUSINESS

Box-Office Slants

Michael O'Halloran

(*Continued from Page* 20)

modern doctor at the strategic moment. The girl's mother reforms from her chronic alcoholism and all ends well.

Comment: Here's a very wholesome film with family appeal. Producers Lesser (that's Sol's son) and Melford can take a deserved bow for the success of their first production for Monogram release. Scotty Beckett is solid as the tough newsboy with a big heart, and pretty Allene Roberts shows acting ability in her demanding role of the disheartened girl who can't walk. Standout performances are also delivered by Tommy Cook, as the baseball-loving pal of the newsboy; Isabel Jewell, as the girl's alcoholic mother; and Charles Arnt as the lovable druggist. Film should be an extra inducement for fans in smaller towns and neighborhood runs when played on a dual bill.

Nais

(French dialog-English titles)
Siritzky-Int'l Drama 105 mins.

AUDIENCE SLANT: (Adult) A starring tour-de-force by Fernandel has too much talk for English-speaking audiences dependent on titles and could stand decisive cutting.

BOX-OFFICE SLANT: Because of its nature this picture seems limited only to foreign-language houses whose patrons either understand French or still find novelty in the French viewpoint and treatment.

Cast: Fernandel, Jacqueline Pagnol, Henri Poupon, Raymond Pellegrin, Blavette, Germaine Kerjean, Arius. Credits: Adapted from Emile Zola's "Nais Micoulin." Produced and directed by Marcel Pagnol.

Plot: Fernandel, a hunchback servant who loves Nais (Jacqueline Pagnol), plays the faithful friend to her and the son of the house, who have a love affair. He finally disposes of the girl's father, the gardener, to prevent the latter from killing the lover, and then arranges matters so that Nais goes to the city with the family—thereby depriving himself of possible marriage to Nais.

Comment: This is the story of "Laugh, Clown, Laugh" with a different background, and it provides Fernandel as the hunchback with an acting vehicle in which he can—and does—run the proverbial gamut. He has long philosophical speeches, including soliloquies, and suffers while he makes jokes, as the tear-jerking drama unfolds around him. He is superb in the job—no doubt about that; but there is just too much of a good thing. The others in the cast, especially Mme. Pagnol, are excellent, and the picture has many touches that show the artistic hand of Director Marcel Pagnol. For those dependent on English titles the length of some speeches and scenes becomes tiring, and heavy cutting would help a great deal. Therefore, the picture appears limited to audiences who take their foreign-language films seriously and enthusiastically. Experimentation not recommended.

The Gay Intruders

20th Century-Fox Farce Comedy 68 mins.

AUDIENCE SLANT: (Adult) Fast tempo and crackling dialog in the much-ado-about-nothing style will afford your patrons a lively hour in which to forget their troubles.

BOX-OFFICE SLANT: Lack of marquee names (although in some spots John Emery and Tamara Geva are known) weighs against top billing, but as a program maker this film is ideal.

Cast: John Emery, Tamara Geva, Leif Erickson, Virginia Gregg, Roy Roberts, Si Wills, Sara Berner, Harry Lauter, Marilyn Williams. Credits: A Frank Seltzer Production. Original screenplay by Francis Swann and Ray McCarey. Directed by Ray McCarey. Associate producer, Hugh King. Photography, Mack Stengler.

Plot: Emery and Geva are a romantic stage team, but as husband and wife in real life they quarrel too much. Each hires a psychiatrist (male and female) for the other, inviting both to their home as house guests. It is "touch and go" among the four until the married pair return to emotional outbursts and are happy once again. The psychiatrists are a pair, too, by that time.

Comment: Done throughout purely in a stage technique as concerns acting, tempo, and confinement of background, "The Gay Intruders" dishes up a light and fluffy entertainment well calculated to keep an audience laughing for an hour. John Emery, Tamara Geva, Leif Erickson and Virginia Gregg throw their lines about expertly and the script gives them lines that crackle, fuse and sometimes explode. It isn't a big firecracker, but it makes a satisfactory bang. Lack of marquee strength limits the film for top billing, but it will certainly come in handy as a program-maker. Just what the doctor ordered as a companion for that "heavy" main feature. And audiences may very well like it better.

Halloway, Astronomer

Exhibition may have driven some to using headache powers, but to Henry Halloway of St. Louis the problems of a drive-in turned him to studying the stars and the moon.

Halloway had to find the path the moon took over his new Air-Way Drive-In during the summer months so he could place the screen in the proper position to avoid the moon beams. He found that even though astronomers had been able to gauge eclipses with split-second accuracy, it was a tough one for him to find out just the way that old debbil moon was going to take in the summer and early fall months. He even consulted scientists, but the best he could get was that the man in the moon was going to see at least three or four shows at his place whether he liked it or not.

Star Interviewed by 22 World Capitals

Influence of the motion picture on people throughout the world was utilized in Hollywood Tuesday when Greer Garson, MGM star, inaugurated a series of telephone interviews by Hollywood personalities with United Press reporters, diplomatic representatives and editors and others in more than 20 world capitals. Nearly 12 hours were required to complete the interviews, in which Miss Garson answered questions about Hollywood and its people.

The star talked to the following capitals: Tokyo, London, Buenos Aires, Bogota, Lisbon, Prague, Warsaw, Rotterdam, Goteberg, Mexico City, Manila, Karachi, Bombay, Cairo, San Juan, Rio de Janeiro, Copenhagen, Brussels, Rome, Zurich, Santiago and Lima.

Editor's Mailbag

June 12, 1948

To the Editor:

I would like to get the theatre owners' opinions, especially the little fellows in the little towns who are not able to travel to and from the Film Row in his section of the country, as to why he should have to pay transportation both ways on his films.

Seems to me that this is the biggest headache as to unjust expense that he has. I certainly believe that he should pay charges to his theatre, but paying transportation charges back to the exchange or distributor seems to me to be entirely unfair. Let's all get up on our hind legs about this—and loud.

Now, about parents going to shows with children. My trouble is just the opposite. Some want to use my theatre for a "parking" place for their kids, and even try to just buy the kids a bag of popcorn and push them in the door and run on to an attraction of their own. If I have to play nurse maid, they must pay 30 cents, and this wakes them up.

H. L. Woods, Owner
Nu-Play Theatre,
Grandview, Texas.

Most of U-I Shorts Production Goes West

Transfer of the majority of its short subjects production from New York to Hollywood, and the immediate activation of an expanded short subject production program, has been announced by Universal-International, with Will Cowan supervising. The Variety View shorts, eight of which are released annually, will continue to be produced in New York under the supervision of Tom Mead, U-I Newsreel head. The 13 two-reel musicals, regularly produced by Cowan at U-I, will continue in Hollywood.

The expanded studio will include eight "Sing and Be Happy" 2 "community sings" featuring the Bouncing Ball, first of which was recorded last week; eight three-reel (24-minute) action westerns with music, set for September production; and a series of eight special single-reel subjects, tentatively titled "It's Your Life," also planned for early fall production.

Macready to Play D.A.

George Macready, famed for his villainous characterizations, will play the district attorney in "Knock on Any Door," Santana Productions' first film for Columbia release. Humphrey Bogart stars as the opposing defense attorney at the murder trial of John Derek. Adapted from the best seller by Willard Motley, the picture will be produced by Robert Lord.

Goldstone to Produce

Richard Goldstone will produce "Walk a Crooked Mile," RKO Radio picture scheduled for fall production. A suspense melodrama, the story deals with the investigation department of a modern bonding company.

B'nai B'rith Short

S. Arthur Glixon, president of New York's Cinema Lodge of B'nai B'rith, will film "Dealing in Futures," a documentary on the vocational guidance work being done by the organization. Robert Staub will direct the script by Philip Freund.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

'Courtesy Is Contagious' Drive for Reade Circuit

A circuit-wide, year-long "courtesy is contagious" campaign will be launched on July 1 in all the Walter Reade theatres in New Jersey and in Kingston, N. Y. The campaign is an outgrowth of, and will be based upon, the "Courtesy is contagious" celebration in Kingston last April which was originated and spark-plugged by Reade Theatres Kingston City Manager Robert W. Case, and which was so successful that Kingston is going to make it an annual affair.

Announcement of the campaign was made by Walter Reade, Jr., who stated that courtesy would continue to be "sold as a patron service as actively as picture campaigns, concession facilities" or any other theatre activity. In advancing preparations for the launching of the drive, special trailers, lobby signs and lapel buttons for all Reade theatre employes are being prepared in an effort to make patrons aware that such a campaign is under way. To every house in the circuit has gone a "Courtesy is Contagious Handbook," detailing the steps to be taken by managers and their assistants in enlisting the cooperation of the personnel of each theatre in the drive and in bringing it to the attention of patrons.

Vote on Politeness

As an added incentive for cashiers, ushers, doormen, candy attendants, matrons and special policemen—all employes who come in contact with the public—to practice courtesy at all times, every theatre attache will vote at quarterly intervals for the member of the organization he believes has been most consistently courteous to patrons during the preceding quarter. Only members having contact with the public will be eligible to be voted for. A $25 Security Bond will be given as a prize every three months to the winner in each city where the circuit has theatres.

While courtesy has long been stressed by the circuit, this effort to increase it and make it lasting is based upon several months' research on industrial experience in employe contests which would lend incentive to the circuit's drive. Employe meetings will be held at all theatres and different groups of the personnel be briefed on how, specifically they can step up courtesy to make patrons feel more welcome, receive and discuss suggestions and view the Marshall Field department store film, "By Jupiter," which is in similar vein.

Reade circuit management believes its "courtesy is contagious" campaign is the first of its kind to be employed on a circuit-wide basis and continuous, with no end date in view.

Try This One

To stimulate additional interest in the opening of the New Theatre, Taylorsville, Ky., the management photographed the audience from the stage and announced that a blindfolded person would stick a pin in the photo. Whoever in the photo was pierced would be circled and the photo placed in the lobby. If the person so circled could prove his identity, he or she would receive a $5 bill as a reward. The stunt aroused a great deal of interest.



The Brass Tacks of Efficient Picture Theatre Management*

SHOWBUSINESS SOUTH OF THE BORDER

By Jack Jackson

I've just finished twisting some 1700 miles of speedometer tumbling out of ten wonderful days along the Gulf Coast and down along the Mexican border. Of course, I bumped gums with plenty of theatremen along the way and even went bird-dogging among the movie houses in the border towns of our neighboring Latin-American Republic of Mexico to see if they had anything over there that might prove useful to you chaps who read this palaver.

I took that girl who boils my 'taters and kneads my dough (spell that over to suit yourself; I gotta be polite because she reads this), and the two of us had some mighty enjoyable experiences with some mighty enjoyable show folks whenever and wherever we stopped to gad or gander. Lady Luna and Father Neptune teamed up to give us a superb exhibition with a finale of dancing moonbeams skittering along the restless water of Corpus Christi Bay to deliver a message from Morpheus at the very doorstep of our beachside cottage. Orion and his dogs flushed out the brightest star either of us ever saw and hung it almost within reach of our finger tips above the Rio Grande where we filed claim on it as our very own. Bacchus and his gang stirred up a mixture of flower blooms and orange blossoms and scattered the aroma in a citrus-clustered Drive-In where we sat even closer together than we did before that man had us say "I do," and we sniffed the intoxicating ambrosia until that bothersome curtain of respectable deportment dissolved into nothingness. We hugged and kissed and petted like a couple of high school kids. I told you those Drive-Ins had something! But that's not the kind of gossip you expected when you paid your subscription, so let's get on to the subject of theatre operation.

I wanted to get some time with the top men of the Hall Industries who operate several theatres in South Texas but when I stopped at Victoria Mr. Hall was sick and his general manager, Mr. Nane, was out in the field, so I went on to Corpus Christi and hit the same conditions, missing Mr. Collins and Mr. Stort.

Radio Kept Telling Us About '3 Daring Daughters'

This went better down in the Rio Grande Valley where I encountered Lew Bray, district manager for Interstate visiting with Mr. McNeil, the manager of the Capitol Theatre in Brownsville. On the way down the car radio kept telling us about "Three Daring Daughters" playing at Harlingen, McAllen and Brownsville. The Holsum Bread Company were offering cash prizes for the right answer to a telephone inquiry, with tickets to the nearest of the three theatres as consolation prizes to the uninformed. Bray told me that he had enjoyed running tieups with the bread company for several months, with his three top houses (located at either end and the center of a 64-mile strip) enjoying the publicity at no cost other than the gratis tickets. Program ran three times daily and the theatre was sure getting its full share of mention.

Business down in America's most fertile vegetable gardens was far off from peak but still, according to Bray, well above the average as reported to him from other points on the Interstate Circuit.

I was surprised to find that illness had forced the retirement of Shine Mason, long associated with Interstate as head of the McAllen show spots. Trumann Reilly had migrated from West Texas to handle the top city job and was being ably assisted by Mr. Medley, holding sway over the Palace.

We spent an entire evening with Robert N. Smith and his men in Mission, Texas. Bob has enlarged his string of ten show shops through the addition of new theatres built in Falfurrias and Raymondville and the acquiring of operations in Llano, Texas. Bob has also had quite a spell of sickness but seemed to have entirely recovered and was again busy buying and booking for the string. I remember five years ago, when I visited this chain before, of commenting on the efficiency of Smith's accountant, Mr. Pfeiffer (I hope I spelled that right), and was pleased to find indications that Mr. P. had advanced up the ladder and his old desk occupied by an assistant.

Smith's Border Theatre is a rather unique spot, with the lobby given over to that Way-Out-West style of architecture of heavy beams and cross bracing all decorated with reproductions of famous Texas cattle brands burned into the wood. Inside the auditorium are some excellent murals that jump from nowhere into brilliant display when the black light is turned on during program breaks.

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Jackson . . .

(*Continued from Page 23*)

Smith has a pronounced knack of surrounding himself with the kind of fellows that take an interest in their theatres over and above the weekly payroll. Bert Boswell, manager of the Border and Mission in Mission, Texas, as a case in point, was impressed with the startling effect of the black light on the wall murals as an attention-compelling factor and decided to do something about it. He contacted a Chicago concern and secured a supply of fluro crayons. From another outfit he bought a transformer and bulb. With these he treats the poster on the coming attraction in such a striking manner that everyone entering the theatre is almost compelled to stop to examine the striking and brilliant effect. The best part of it is that the poster is in no manner harmed and when taken from under the trick light shows no evidence of having been tampered with. Boswell gets the effect of five or six different-colored neon tubes that bring the poster art, title and star mention into separate reliefs to lend the impression of being three dimensional. I have the names of companies supplying the crayon and bulbs someplace and will publish them in a coming article so you can duplicate this unusual ad feature. Boswell tells me that a bulb lasts about three months and costs nine dollars, which is rather inexpensive for a million-dollar eye-holder.

In another of Smith's towns, Falfurrias, I stopped to look over his new Pioneer Theatre. Lee Tucker, the manager, was repairing the roof damage of the "B" house, the Cactus, and I do mean repairing. I found him back in the alley where he, dressed in overalls, was ladeling liquid tar from a melting pot and pulling it to the rooftop where a couple of laborers were applying it to the leak spots. It's pretty hot in South Texas and I vote a purple heart affixed to a bundle of greenbacks to any manager willing to brave the blaze of a fire intense enough to melt tar when the little red bubble in the thermometer is fluttering around in the 90s.

In Austin, the Texas capital, I interrupted a manager's meeting of Interstate men, presided over by Louie Novy, city manager and partner. Louie and Novy, Jr., now managing the Varsity Theatre, told me that they were experiencing a business lull comparable to the balance of the nation. Seems like the fond dads are cutting the weekly allowance checks of the college lads and coeds at Texas University and the students are spending more time with the books. At least they're not spending as much time in the theatre and that's what's worrying just about all of us.

Down in Pharr, Texas, me and my blonde budget supervisor dropped in on Manager Connelly of Underwood and Ezell's Drive-In—that's where the amorous acts mentioned earlier took place. Here again we found a manager with a high sense of duty to his operation. Many of the tropical plants and flowers that garnish the eye-arresting front—and believe me there's plenty of them—were uprooted from the surrounding countryside, transported and transplanted by Connelly in person. To say that he did a swell job is putting it mildly. On the eve of our visit he was examining bids for repairing a concrete driveway border and had decided to save his outfit around $100 by personally donning overalls and, trowel in hand, snagging a few shingles off the roof of the Bricklayer's Union Hall. For that and the excellent job of public relations Connelly is doing—I heard nice things about him all over the surrounding towns—he rates one of my purple hearts affixed to greenbacks. It pays to encourage fellows like that, and pocketbook padding, not back patting, is the correct procedure.



A GESTURE TO THE STAFF. Usherette Betty Calcott was chosen from the staff of the Leicester Square Theatre, London to present a bouquet to Benita Hume, who accompanied her husband, Ronald Colman, to the London premiere of U-I's "A Double Life." Bestowing recognition like this is a happy way to keep the staff on its toes.

The marked drop in theatre business down along the Rio Grande is due in no small measure to the extremely low price of citrus fruit and vegetables. When farmers are offered $3 per ton for oranges and grapefruit and 35 cents for a 60-pound sack of onions—yes, those figures are correct—he can't afford to hire Mexican labor to pick the crop. Mexicans make up half or better of the population of the Valley towns and practically all of them are manual laborers. Since the manual labor class is the principal source of revenue for theatres, there'll have to be something done about giving the farmers a better share of the retail store prices before this area can accomplish much in the way of recovery.

Now let's take a skip across the Rio Grande and look in on a couple of Mexican theatres. Over there in the land of siesta and manana the long discarded Airdrome is in full sway. Hot sunshine and afternoon siestas go to make matinees a very unprofitable gesture, and since the visits of Jupe Pluvius are on a once-every-now-and then basis, they don't really need a roof. The American western seems to be in high favor and given a place accompanying a Spanish production on all double bills. Price signs resemble Broadway during the boom with box-office placards reading: Adulto $2.50, ninos $1.00. Now that you're back in your chair again let me go on to say that the prices are payable in Mexican currency which carries exchange of 4.82 for one American dollar and that brings the pasteboard price down considerably while still leaving it far higher than United States towns of comparable population.

One exhibitor, operating the Juarez Theatre in Reynosa, Tamps, Mexico—I couldn't pronounce his name, let alone spell it—told me something of his problems. The customers don't like Argentine, Spanish or voice-dubbed American features, which leaves only the Mexican-produced product as a reliable source of revenue. As far as American films are concerned, he contends that our features with overlay titles in Spanish are far better received than when we go about the expensive job of dubbing Spanish dialect. There are two principal distributors of Mexican features—they also handle the Argentine and Spanish product—and the terms they ask make U. S. distributors look like Santa Claus. The forty per cent bracket is reserved for "stinkers" only, with 50-50 demanded for anything that even promises to bring in the operator's wife. If the film has strong Mexican stars like Pedro Armendariz, Pedro Infante, Dolores Del Rio (she's tops down Mexico way now), the price jumps to 60-40, with the exhibitor holding the short end. If it happens to be one of Cantinflas' releases (he's the Charlie Chaplin of Mexico), the celluloid carries an extremely high guarantee with graduating percentages running up to 75 per cent.

The two distributing companies take turn about in releasing 26 new films yearly which gives exhibitors one new film each week. Salvation lies in the fact that a favorite picture never loses its box-office pull and can be played again and again to packed houses. Some of the better Mexican pictures possess playback records comparable to Howard Hughes' "Scarface" and "Hell's Angels" and are still in high favor in many places on a twice-a-year exhibition basis. However, the distributor takes little cognizance of "repeat" playing time so far as revenue assessment is concerned and they get the same percentage ninth run that they do second.

The utility companies in Mexico seem more liberal than here in the states and permit the use of telephone poles for the hanging of framed one-sheets for theatre attractions. The illustrated lithos are sex plus and would bring a swarm of censors if displayed on a Hollywood attraction. This street billing seems to be the only advertising effort put forth other than some very amateurish lettering on theatre fronts and the use of trailers. Litho 11x14s are not on the accessory lists but this phase is covered by sticking 8x10s on heavy cardboard, with the surrounding space devoted to titles, stars, etc. The theatres themselves look pretty barren in comparison with the elaborate movie palaces of this country. Color is rampant but all of the sharp contrast that dispels rather than attracts interest. The seating accommodations are plain benches about 20 feet long with high board backs. The booth is located above the concession and office space, and the stage (every theatre I looked at had a stage) is so built as to lend the impression of being the exterior of an elaborate hacienda with projecting roof and walled outside staircase leading to upper floors. These latter do the duty of masking stage entry and exit for performers.

I'd like to go on but that guy with the type rule caught up with me so you'll have to wait until next week to read about a couple of guys and a gal who are doing things unusual in a couple of theatres we visited.

Sets Summer Style Show For Teen-Age Boys Only

So successful with girls was Fox West Coast Los Angeles City Manager Joe Kennedy's "Graduation and Vacation Spring Fashion Show" for girls only, that he has set a similar show for teen-age boys only.

For his fashion show for teen-age girls only, Kennedy found a sponsor who bought out the house and distributed the tickets to whomsoever he pleased. Kennedy's part in the program was to furnish the show, which included an hour of shorts, a fashion parade, community singing and other events slanted to appeal to girls. The show was very successful and, on the theory that, from a psychological point of view, the boys who were kept out of the girls' show would patronize one in which the girls were refused admission, he scheduled the fashion parade for boys only. It's an idea that might well prove successful in any number of locations.

BRUTAL



and breathtaking as THE SATURDAY EVENING POST story!

CORONER CREEK

IN CINECOLOR



CORONER CREEK stars RANDOLPH SCOTT and MARGUERITE CHAPMAN

with George Macready, Sally Eilers, Edgar Buchanan • Screenplay by Kenneth Gamet, adapted from the novel, "Coroner Creek", by Luke Short • Directed by Ray Enright • Produced by Harry Joe Brown

A COLUMBIA PICTURE

One of the most rugged Western dramas ever screened!

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

WASHINGTON

Dorothy Dolores Payette, daughter of John J. Payette, general zone manager of Warner Bros. Theatres, and Mrs. Payette, was married to Charles Kemp Devereux at St. Matthew's Cathedral.

Dorothy Small, MGM Contract Department, is back on film row after a two-year absence, spent in California. Charles Burger, manager of Warner's York Theatre, will marry Christine Sebastian July 17.

Dot Pfluger, formerly with MGM's cashier department, was given a surprise baby shower at the home of Anna Ridgley, cashier. Attending were: Rose Frank and Hazel McCarthy, booking department; Esther Blendman and Alice Reighley, cashier department; Vivian Kelly, contract department; Zelda Stough, telephone operator, and Ida Barezofsky, booker.

The Variety Club ladies sponsored a Fathers' Day Party at the club rooms on June 19. Sara S. Young and Ethel Michalson were co-chairwomen for the affair.

Armen Gamble, secretary to Charles McGowan, head of the Warner contract department; vacationing. Ditto Virginia Fenner and Lidwine Phillips, also of the contract department.

MGM Booker Henry Ajello, announces the graduation of his daughter, Helen, from Hine Junior High School. Paul Wall assistant MGM branch manager and his wife Della celebrated a wedding anniversary.

CINCINNATI

Charleston Theatre Supply Company installed sound and projection equipment in the new Belpre Open Air Theatre, Belpre, Ohio, of which Fred Helwig and Fred Clemens are co-owners. G. C. (Spotsy) Porter, Beckley, W. Va. was a visitor in Cincinnati the past week. RKO Theatres Dayton City Manager Goode Sable and Mrs. Sable, suffered injuries when the car in which they were driving had a collision. Ross Filson, Pt. Pleasant, expects to have his new drive-in theatre, Mason, W. Va. opening in July. Arthur Fine, Empire Theatre, is confined at the Jewish Hospital for treatment.

Bob Laws, Dayton and Cincinnati salesman for 20th-Fox, resigned due to poor health, after approximately 16 years with the company. He intends to make a trip to Arizona for a month for a rest, and has no plans after that. Manny Weiss, formerly with PRC, replaces him. Foster Lane will have his new Lane Theatre, Williamsburg, Ky., open about Aug. 1. The father of Arnold Skelly, manager of the Xenia, Xenia, Ohio, died in Newark, Ohio, on June 1.

Wm. A. Clark, division manager of RKO Theatres in Minnesota, stopped here on his way to New York on his vacation. Allan Moritz, Columbia Manager, attended a sales meet in New York last week. Helen Peiper, contract department, Universal-International, will be married July 17. Her co-workers gave her a miscellaneous shower and dinner.

Reopen Zone Ruling

Theatre construction in what are termed as first commercial zoned area of Omaha, Neb., will not be prohibited as the City Planning Commission had suggested, it became known this week as the City Council ruled in favor of E. A. Ashley's plan to build a neighborhood house in a zoned area. Residents protested the move and the commission came through with a proposal to ban all theatre construction in such neighborhoods, which, if upheld, would have prevented any new theatres in Omaha. The Council's refusal to uphold the Commission's view reopens the entire matter, but affects building only so far as the Ashley house is concerned. Other construction will have to get approval individually.

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OMAHA

Theatres will help in staging the first public fund campaign in the history of the Omaha Safety Council. Booths in downtown houses will offer $1 memberships during a two-week drive. William Miskell, Tri-States district chief and traffic enforcement chairman of the council, handled the arrangements.

RKO Office Manager William Burke at Kansas City will manage Tommy Thompson's new theatre at Yankton, S. D., when it opens.

Local vacationists include: United Artists Shipping Clerk George Bonnaci; 20th-Fox Stenographer Rose Kaminsky; MGM Inspectress Gladys Waldrep; Universal-International Booker Bill Laird; United Artists Secretary Phyllis Otto. Harold Beecroft, Chicago, assistant divisional manager for 20th-Fox, was here. W. B. Zeollner, New York, in charge of reprints and short subjects for MGM, spent the weekend in Omaha. Shirley Childers, 20th-Fox inspectress, is in St. Catherine's Hospital. Frank Whitbeck, MGM studios at Culver City, Cal., paid a surprise visit to Boys' Town, reasons unknown. United Artists Branch Manager Don McLucas, wall ill for a week.

PHILADELPHIA

Thieves made an unsuccessful attempt to rob the Stanley-Warner Richmond Theatre last week. They knocked the combination off the safe, but fled before they could open its doors. Lewen Pizor's Cedar is closed for remodelling and air-conditioning. Harry Brillman, Screen Guild office manager-salesman is the father of a baby boy, his second.

Claire Happ, Stanley-Warner telephone operator, is back after a recent operation. The 20th Century-Fox Family Club is planning a picnic at Beach Haven, New Jersey.

A new custom-built RCA-Victor Clubman Television set has been installed in the Variety Club Rooms in the Bellevue.

Zelda Donsky, Columbia clerk, is suffering from severe burns, caused when she fell asleep under a sun lamp. Universal-International's Al Horowitz, and Charles Simonelli, were here to set advance plans for the world premiere of "Tap Roots."

Cupid made a score of three at the Columbia exchange. Penny Rice, stenographer, and Eleanore Nifa, cashier will middle-aisle it in June, with Mary Wilkins, stenographer, marrying in July. Warner Stenographer Jean O'Hara was married recently.

Owen Cline is a new student booker at Universal-International.

CLEVELAND

Theatrecraft's General Manager David Sandler went fishing over the weekend with his two sons, Merle and Sheldon. The League of Showmen's Wives, consisting of ladies whose husbands are Variety Club members, has recessed for the summer with the last luncheon held Tuesday under the direction of Mrs. James Levine and Mrs. Dave Kaufman. Publicity Director Mrs. Harry Weiss declared the ladies planned a full program of events in the fall starting with a clambake.

Republic Manager John J. Houlihan has received orders to move to Dallas. He will be succeeded here by Irwin Pollard, who during the past five years was manager in Detroit.

Lillian Brooks, secretary to Warners' Publicist J. Knox Strachan, is leaving this week on her most exciting vacation trip. It includes Hollywood. And Loew's Switchboard Operator Dorothy Bogdan is also going away on her most important vacation trip. This time it includes a husband. James E. Scoville of the Scoville, Essick and Reif circuit, who had retired to live

(*Continued on Page 28*)

To Honor Mayer

Louis B. Mayer will come to New York from Hollywood on June 29 to attend a dinner given him by the Amusement Industry Division of the United Jewish Appeal as a tribute for his charitable activities, Chairmen Barney Balaban, S. H. Fabian and Emil Friedlander announced Monday. The dinner will be held at the Hotel Astor's Grand Ballroom with Louis Nizer as toastmaster.

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"To repeat box-office performance scored by T-Men!" — MOTION PICTURE DAILY

"Solid box office...across-the-board customer appeal!" — Variety

"If action's what audience wants, they'll get it here!" — Film Daily

"Will pay off largely at box-office! Follows T-Men!" — Daily Variety

"Hits hard...strong woman's angle!" — M. P. Herald

"A solid item ...Should keep all audiences in a state of excitement!" — Independent

"Good music to any exhibitor's ears!" — Showmen's

"Should clean up! Names will insure good business!" — Boxoffice

Another hit for the BILL KEINEMAN DRIVE!

EDWARD SMALL presents "RAW DEAL" Starring DENNIS O'KEEFE · CLAIRE TREVOR · MARSHA HUNT with John Ireland · RAYMOND BURR · CURT CONWAY · CHILI WILLIAMS · Directed by ANTHONY MANN · Written by LEOPOLD ATLAS and JOHN C. HIGGINS · Suggested by a story by ARNOLD B. ARMSTRONG and AUDREY ASHLEY · A Reliance Picture · An EAGLE LION FILMS Release

REGIONAL NEWSREEL

(*Continued from Page 26*)

in Tucson, Ariz., is planning to return to Cleveland this summer. Warner Bros. Home office officials Nat Fellman and Harry Kaplowitz were local visitors.

Barbara Charnas, elder daughter of Nat Charnas, Toledo theatre owner, was graduated last week from high school and accepted as a freshman at Connecticut College. Ed Bleier of the Sun has sold his lease to Attorney Albert Lefton and will live in California. Bernie Rubin of Imperial Pictures is vacationing on the lake with Mrs. Rubin. Max Mink is in Detroit finalizing the deal with Jack Benny to play the RKO Palace here.

TORONTO

The 74th general assembly of the Presbyterian Church of Canada in annual session here declined responsibility for Rev. S. Banks Nelson's attack on "Jews In Hollywood" delivered at their gathering, declaring this was a personal utterance of the speaker and refusing permission to Rabbi A. L. Feinberg to reply. The assembly also passed a resolution recommending that the Canadian Council of (Protestant) Churches, move to improve the standards of motion pictures. The meeting adopted a report which said that "Films of Hollywood origin in particular present a wholly secular and pagan conception of life. This is done in films which glamorize sex, divorce, drinks and wealth." Prof. S. Sanford Reid of Montreal declared that Hollywood was not the only offender and cited J. Arthur Rank's "The Brothers" as an objectionable picture from overseas which "is a good example of the kind of perversion handed to this country by the movie industry."

Annual Canadian sales meeting of Paramount was held at the King Edward Hotel with General Manager Gordon Lightstone presiding. The film division of the United Jewish Appeal came out with a total of $100,000 from 200 subscribers or a 50 per cent jump over the 1947 drive. Theatre Executive Gurston Allen was chairman with Morris Stein of Famous Players, D. V. Rosen, of United Artists and Harry Mandell of 20th Century Theatres as sub-chairmen.

Two more independent producing companies bowed in this week. They are Canam Film Productions, organized by Robert Montgomery (not the screen actor) and Carillon Pictures headed by George H. Beeston, formerly a director in Canadian Odeon, David Ongley, who is with the Odeon law firm of J. Earl Lawson, and Mel Turner of the Queensway Studios, a unit identified with the J. Arthur Rank Organization.

Bookers Organize

Theatrical Booking Agents Association of Oregon has been formed in Portland with the following officers: president, Monte Brooks; vice-president, Norman Anderson; secretary, Johnny Walker; executive secretary, Ranson Meinke.

BALTIMORE

Embassy Theatre in Cumberland is being remodeled. Spriggy Lloyd, Leader Theatre, South Cumberland, is recuperating from a recent heart attack. Bernard Gonder, Maryland Theatre, Oakland, Md., attended the Democratic State Convention in Baltimore.

Bill Spates, Palace, Frostburg, Md., has recovered his sight and will attend his first ball game July 1. Liberty Theatre in Kayser, West Va., has been reseated. Jeannette MacGruder, Garden Theatre, Cumberland, is installed in her new office. Harry Cohen, of the Elmer Brient Company, was injured when he had a car accident in Dudlersville, Md. H. Marion Rosin, Rio, Chesapeake City, Md., reports that the asparagus crop on his farm is very good. Mayor Smith, Northeast Theatre, Northeast, Md., is in Philadelphia visiting.

RKO Manager Joe Brecheen is in town visiting accounts. Irvin Epley, former Royalo manager, is now managing the Carmen in Philadelphia. Visitors to the Durkee office recently were Gordon Contee, 20th-Fox, and Danny Rosenthal, Eagle Lion. The Maryland will be auctioned off June 23. Howard Wagonheim, Lindon manager, one of the first to drive a new Ford. Two new golf enthusiasts are Henry Sauber, Pennington and Sid Marcus of the Patapsco.

Mike Leventhal, Lord Baltimore Theatre, has resigned as national director of the Motion Picture Theatre Owners of Maryland, but will continue as eastern regional Vice-President of Allied. Nat Rosen, Bill Epley and Bill Zell returned from a fishing trip to Cape May, New Jersey. Ralph Burgess, Screen Guild salesman, has resigned.

BOSTON

Business continued off in the greater Boston theatres this week with managers blaming the dog and horse tracks. Twentieth-Fox opened Andy Smith Anniversary Month with "Give My Regards to Broadway" at the RKO Keith Memorial.

MGM Public Relationist M. N. Wolf has been spending the past 15 days delivering talks in the territory. Other Leo the Lion representatives around were Eastern Division Manager Jack Byrne and District Manager Herman L. Ripps who called on Manager Ben Rosenwald and the local staff.

A luncheon honoring Joseph Wolf, formerly with Columbia, now part owner of Embassy exchange, was tendered him by the Motion Picture Salesmen's Club. President Nate Levin presented him with a traveling bag. The club, at its regular meeting, voted to take group insurance for all members. Manley District Manager Sam Hornstein has bought himself a one-family cottage in Waltham, Mass. Monogram District Manager Ray Goldstein was a local visitor. Julius Meyer of the Olympia at Cambridge, was host to the Pioneers of the Zionist movement and presented them with a flag of the new state of Israel. Independent Exhibitors, Inc., held its last meeting June 8. They'll recess for the summer.

The Rialto in Brockton, Mass., closed last week for $150,000 renovating and remodeling job, is expected to open with a new name in September.

CHICAGO

Fred Tuerk, investment executive, has purchased an interest in Rosalind Russell's producing company and is moving to Hollywood where he will expand his producing activities. Manager Hugh McGinnis of the B & K Drake Theatre will spend a month on active duty with the army reserves, where he has the rank of captain, at Fort Ord, Calif. Boris Reidel, director of Balaban & Katz's poster studio, is back from a west coast vacation. Pat Grimes, Nortown's chief engineer, left by plane for Eire for a visit with his brother. William Heintz, veteran B & K operator, and his wife are vacationing in California.

Marshall Napshin is the new assistant manager at the Appollo. MGM District Manager "Doc" Bamford was presented with a television set by his associates on his 30th anniversary in films. He is vacationing in the east with Mrs. Bamford.

Bob Busch, Koerner Delivery office manager, married Alva Teysar of Aiken, Minn.

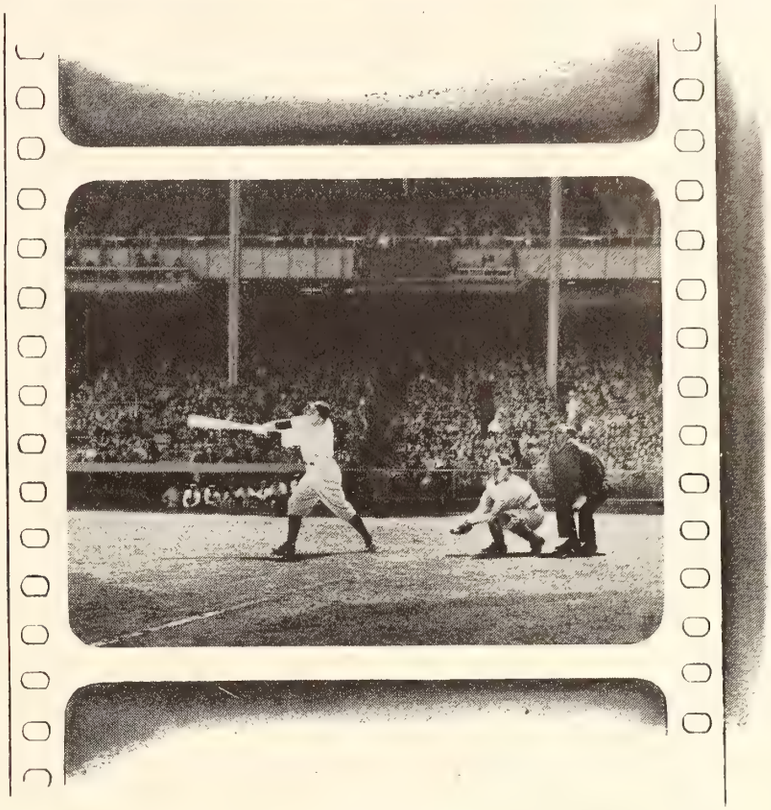
B & K's Chicago Theatre will switch back to live talent on June 24, and the State Lake, which took over most of the Chicago's stage show

(*Continued on Page 30*)

Celebrate 60th Anniversary of First Kodak



Eastman Kodak Company this month is celebrating the sixtieth anniversary of the production of the first Kodak camera, which George Eastman introduced in June, 1888 at Rochester, the scene of an industry he built up into one of the greatest in the world from a modest beginning as a maker of photographic materials. The camera was produced in the factory which, as seen in photo at left, rose above an area of wood sheds and little dwellings. It was sold ready-loaded for 100 exposures—the price: $25.00 for camera and films (today a good box camera sells for about one-fourth as much). The camera, in the hands of a lady of fashion of the day, is seen in operation in photo at right.



The shot that will be seen 'round the world!



On May 29, the cameras stopped turning on Roy Del Ruth's "The Babe Ruth Story," *a film which has excited more exhibitor and fan interest than any production in recent years. Cutting and scoring began immediately and, soon, theatre men can look forward to seeing and selling that Home Run of Hits,* "The Babe Ruth Story," *an Allied Artists Production.*

REGIONAL NEWSREEL

LONDON OBSERVATIONS

Three-a-Week Circuit Policy Cuts U. S. Films' Screen Time, Induces Rank to Boost Production Output

By JOCK MacGREGOR

As exclusively forecast in STR, American renters are facing a crisis which threatens to have far-reaching effects. Through streamlining release policy to three main features a week for the circuits' requirements (without whose booking a film stands scant hope of a worthwhile yield in the U.K.), playing time is limited. Consequently much product is as firmly held in the vaults as it was in the bonded stores by the Dalton duty.



Jock MacGregor

The circuits have few dates not pencilled in this year. With ABC, after quota requirements are met, MGM and WB share the bulk of the playing time. Rank's GB and Odeon groups are mainly booked with the U-I, EL and British product handled by GFD.

Outside offerings taken by Rank include 20th-Fox's "Gentleman's Agreement," "Sitting Pretty," "Amber," "Northside" and "Foxes of Harrow"; Paramount's "So Evil" and "Unconquered," and RKO's "Night Song," "Fort Apache" and "Bishop's Wife." Columbia's "I Love Trouble" and "The Assassin" ("Gun Fighters"), both here before the duty, go out on GB, together with a revival of "Jolson Story."

Currently booked by this group are a number of reissue programs, several of which are being put further and further back and may ultimately be scrapped, for a diet of "oldies" might drive patrons to the opposition.

It would appear that GFD will provide not less than 35 of the major dates left this year. In the next quota period the situation will worsen, for J. Arthur Rank, determined never to be caught without adequate product again, plans to raise his annual output to sixty pictures and speaks of showing 65 per cent British on his circuits.

It will be appreciated that several major distributors are in a tricky position unless they cut away from current policy by encouraging a fourth outlet, and even so, they will have difficulty in convincing independent exhibitors who have to think of their quota supply to alter their arrangements.

* * *

British independent producers still do not know their fate, and the latest theory sponsored by one for his offerings not going well in the U. S. is that the banks which finance Hollywood stop exhibitors from booking them. Anyway, it is original.

Since the Johnston-Wilson agreement allows frozen sterling to be used for the outright purchase of British films for overseas screening, it is believed that certain firms intend to use this method of transmitting currency and to resell or lease to independent renters.

* * *

Nat Bronsen had a beautiful day when he took his "Silent Dust" unit to Buckinghamshire for location shots at Bradenham, one of the quietest and most peaceful villages. The sound recordist did not find everything to his liking —the birds were singing too lustily.

Many scenes were shot at the manor, once the home of Disraeli and your humbler observer, and I reversed the usual procedure by showing publicist Reggie Wolff around.

* * *

GB Kalee received 500 entries from its staff for new slogans to be used on its postal franking machine. Winning efforts included: "Be Seated, Gentlemen, by GB Kalee."

* * *

Victoria Films' initial offering, "Glass Mountain," nears completion at the Walton studios. It introduces Valentina Cortese, the Italian actress who is going to Hollywood with a seven-year 20th-Fox contract in her bag.

* * *

For the record: The Clifton Circuit have given continental films a seven-week trial at the Scala, Leamington Spa, and Ken Jones reports a third increase in box-office returns over the 1947 average . . . Dave Golding has left Korda to join Transatlantic Pictures . . . "Alice in Wonderland," which Lou Bunin has produced in Paris with puppets and living players, will be released on the Odeon circuit December 13 . . . Critics, lamenting differences between "Unfinished Dance" and "La Mort du Cygne" (French original) forget the latter was seen by few in comparison to the former's potential . . . Three generations of Carreras work for Exclusive, now that grandson Michael has joined Enrique and Jimmy . . . The Egyptian columns erected at the Odeon, Marble Arch, in ignorance of building restrictions, for "Caesar and Cleopatra," are at last being removed . . . "Best Years" is back in the West End in response to public demand . . . "Miss Australia" (Judy Gainforth) passing through London en route to America where RKO will provide the dollars turned down by her government . . . Granada have acquired the Kennington Regal, Thornton Heath State and Deptford Broadway London neighborhood houses, bringing their circuit up to 49 . . . Agent Mack Millar and Miami showman Herman Silverman in town . . . Pam Kitchener has joined Gainsborough and is turning out most readable press releases on "Christopher Columbus."

Run TOA Slogans

All theatres in the Walter Reade Circuit are running in their newspaper ads the slogans suggested by the Theatre Owners of America in its industry-wide public relations campaign.

Knows the Answer

Chief Matinee Doorman James Orbison of the Alexandria, San Francisco, has the perfect answer for kids who loiter in the lobby repeatedly asking him what's in the ticket-stub box. He now gravely informs the youngsters: "There's a snake in the box. He eats everything that's put in there," whereupon the kids beat a hasty retreat.

(*Continued from Page* 28)

numbers, will resume its first-run policy. The Barger circuit on Friday opened its 1,900-car Twin-Open-Air Theatres, with its two-way screen; Jerry Gaines is managing it. Chicago theatre owners will help the Jewish Appeal drive with a dinner at the Bryn Mawr Country Club June 21, with Herbert Lehman the headliner.

Mrs. Rose Busch, mother of George Busch, chief booker at the RKO exchange, died after a brief illness. Four other sons and three daughters survive. Harry Nelson of the B & K electrical department underwent an emergency operation the St. Elizabeth Hospital. Isidore Stein, manager of the Alba, has recovered from a serious illness.,

KANSAS CITY

The Eagle Lion exchange here now has been added to the territory of Herman Beiersdorf, Dallas district manager, following the resignation last week of Beverly Miller, who had been Kansas City district manager since organization of Eagle Lion, with Denver and Salt Lake City under his wing. The three exchanges which he handled all will be supervised by Beiersdorf from now on. M. G. Shackelford continues as Kansas City branch manager.

T. R. "Tommy" Thompson and Bill Burke are a couple of familiar faces which will be missing from film row soon, since the 600-seater Yankton which they are building in Yankton, S. D., is to be ready about August 1. Burke has been RKO office manager but leaves the company June 18 to supervise completion of the theatre. Thompson is a former RKO and Disney exchange executive.

MINNEAPOLIS

The Rose Drive-In, St. Paul, scheduled to open shortly soon after June 15, will be one of the largest in the country. Located two and one-half miles north of the Minnesota Fairgrounds on Snelling Avenue, the 650-car drive-in will cost an estimated $200,000.

Independent Film Distributors, Minneapolis and Milwaukee, will distribute a series of six musical westerns which are being released by Film Enterprises.

Charles M. Weiner, who recently was transferred from the Selznick Releasing Organization in Canada to central district manager in the United States, has been a visitor at the Minneapolis exchange.

Donald Palmquist on the staff of Minnesota Amusement Co. for 12 years and formerly manager of the circuit's Park, St. Paul, has been named head of exhibitor public relations for Reid H. Ray Film Industries, St. Paul commercial film studios.

Raymond Jensen is the new owner of the Playhouse, Kennedy, Minn. William Toback has opened the Lakeside, Duluth, Minn.

PITTSBURGH

Annetta Sylvester, of the 20th-Fox's booking department, has resigned to devote her entire time to home duties, which will follow her marriage June 17. Robert Sokol, of Toledo, is the new assistant to Manager Bill Elder at Loew's Penn, ace downtown theatre here. He succeeds Russell Schira who resigned to join a local news-

(*Continued on Page* 31)

the Motion Picture THEATRE

Equipment & Maintenance

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A Special Section Published Every Fourth Week by Showmen's Trade Review

Featuring:

DRIVE-IN THEATRES

Regular Features

- ★ Architects' Advisory Council
- ★ Projection Advisory Council
- ★ Theatre Advisory Council
- ★ Maintenance Guide
- ★ Projectionists' Check List
- ★ Literature Bureau

AARON NADELL
Technical Editor

June 19, 1948

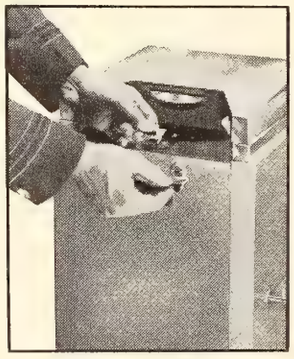
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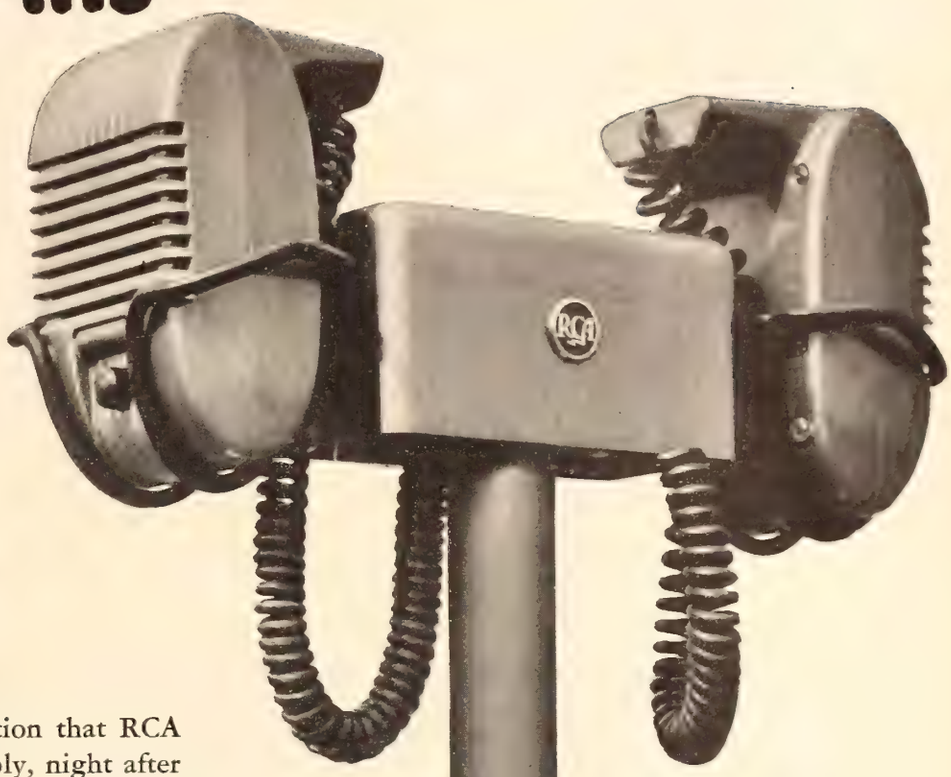
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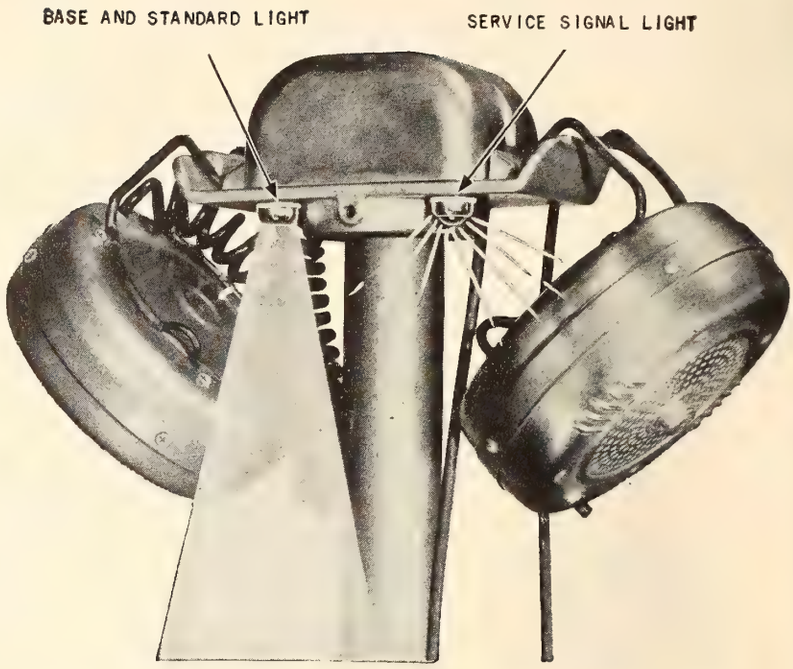
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The Drive-In Theatre in 1948

Rounding Up Facts And Opinion Based on Practical Experience to Guide Plans for Design, Equipment and Operating Policy

The current popularity of drive-ins among showmen everywhere, and their rapid proliferation in all parts of the country, probably traces to the fact that theatremen find them more profitable than conventional theatres in certain situations; and this, in turn, to their relative newness. The national supply of drive-ins has not yet nearly caught up with the public demand.

As more drive-ins are built (and they are being built very extensively this year) competition between them may eventually reduce that margin of profit which at present makes them seem more desirable investments than conventional theatres. Some faint indication that competition among drive-ins is increasing can perhaps be found in the fact that their operators are beginning to demand first-run pictures; some are already getting them and others no doubt will. Formerly, drive-in operators were entirely content to run an oldie that cost them only $20 a night. They filled their theatres just the same. They are still filling their theatres, yet many of them are clamoring today for the privilege of paying $200 a night.

Some authorities feel that this shift in policy on the part of some operators indicates a fear of future competition, when more drive-ins will have been built. But others see no such motive and are convinced that the demand of drive-in exhibitors for first-run pictures only reflects the fact that the open-air theatre has arrived at its maturity as an important and permanent part of the industry.

Drive-In Costs

The average 1948 drive-in accommodates 500 cars, according to well-informed sources, and costs about $150,000. De luxe outdoor theatres may run as high as $400,000 in cost. Variation in cost, however, is not merely a matter of the size of the project. Five different cost factors may differ enormously from one theatre to the next, and alter very materially the size of investment involved in theatres of equal capacity.

1. The cost of grading the site depends on the natural slope of the land and how much artificial grading is needed. However, experience seems to indicate that where a location is otherwise desirable, relatively high grading costs need not prove a deterrent.

2. The expense involved in providing the theatre with water will vary greatly according to whether there is or is not a public supply available—and if there is not, how deep it will be necessary to drill.

3. Sewage disposal costs will depend on the availability of a public sewer or, in its absence, on the type of soil.

4. Also responsible for a great variation between the costs of two drive-ins of identical capacity will be the decision of whether or not to pave its roadways and ramps. The consensus of opinion seems to be that paving is extremely desirable—but it is expensive; estimated to run to about $75,000 for an average theatre, or from $1.10 to $1.25 per square foot.

5. Cost of the screen tower varies between $10,000 and $50,000; with $15,000-$20,000 about the average. The difference depends partly on whether or not office or other facilities are built within the tower structure; and partly on the extent of decoration, lighting and so on which the owner decides to add on the side facing the public road.

Comparatively minor items, less likely to vary drastically from one theatre to the next, include the small building used to house the projection equipment, refreshment stand and rest rooms—the cost of this amounts to only an insignificant fraction of the total drive-in investment. Projection and sound equipment, complete, counting everything except labor of installation, will usually run from 1/10th to 1/5th of the total cost of the theatre.

Drive-ins are harder to finance than other theatres in spite of their greater potentialities for profit at the present time, owing to the fact that they do not include any important structure that could be used for other purposes (as the conventional theatre can) in the event the enterprise were to prove unsuccessful.

Drive-in admissions run about the same as those of conventional theatres in the same territory. The national average is about 50c-60c per person.

The drive-in box office, experience shows, should be located some distance from the road to provide waiting space when the theatre is full. A straight line from the road to the box office is considered desirable. The exit from the theatre should always be separate from the entrance; and should be wide enough to minimize traffic jams when the show breaks and many cars try to leave at once. County police work with the drive-in's own employes in controlling traffic, as a rule.

Traffic Control

All cars approaching the drive-in from any direction should be informed of what attractions are playing. A two-faced attraction board is therefore considered desirable. A triangular one is ideal if the location is at a cross-road. Very large changeable letters should obviously be used.

Admission is controlled by tickets as in the case of regular theatres; this control serves for tax purposes also. However, since admission is per person and not per car, opportunities for employe dishonesty and collusion are greater than in other theatres. Various systems of automatic admission control are available for use, in addition to tickets, for greater security in this matter.

The patron should be told to turn his lights off at the box office. Some drive-ins also use an illuminated sign near the box office to reinforce this admonition.

It is customary to number all the ramps and posts. In some theatres these numbers are illuminated; in others, not. There seems to be a trend in favor of illumination.

Another, and very recent trend, rapidly gaining in favor, is "moonlight" illumination of the entire area. Experience proved that full moonlight provided no interference with the enjoyment of the picture. Hence, an artificial "moon" is now increasingly used, on top of a pole about one hundred feet high, to shed a gentle and inoffensive glow over the entire area. When Nature provides bright moonlight gratis, this lamp is not turned on.

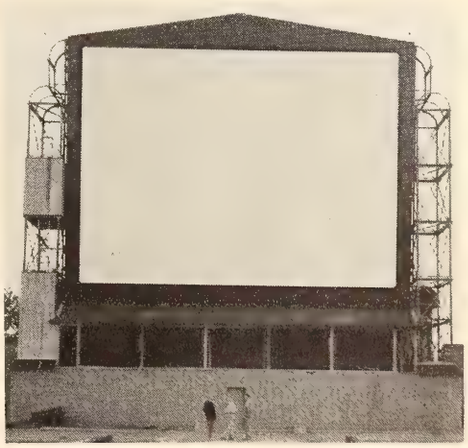
Experience shows that the drive-in is definitely not a place to "park and spark"—most patronage is of the family variety. However, even a slight percentage of disorderly conduct cannot be allowed. An investment of hundreds of thousands of dollars could be jeopardized if the drive-in got the reputation of being a public nui-

(*Continued on Page E-7*)

Average Capacity 788 Cars

The average drive-in theatre built in 1948 will accommodate 788 cars according to a compilation made by Showmen's Trade Review of outdoor theatres opened, building or planned this Spring in every part of the country. But the average of all existing drive-ins, as noted elsewhere on this page, is only about 500 cars.

The Show Gets Bigger



This screen, shown in process of installation at the Central Drive-In Theatre, Rochester, New York, will be 62 feet wide. The structure reaches a height of 75 feet, and is anchored to two 250-ton sunken concrete bases. The screen surface is composed of steel panels.

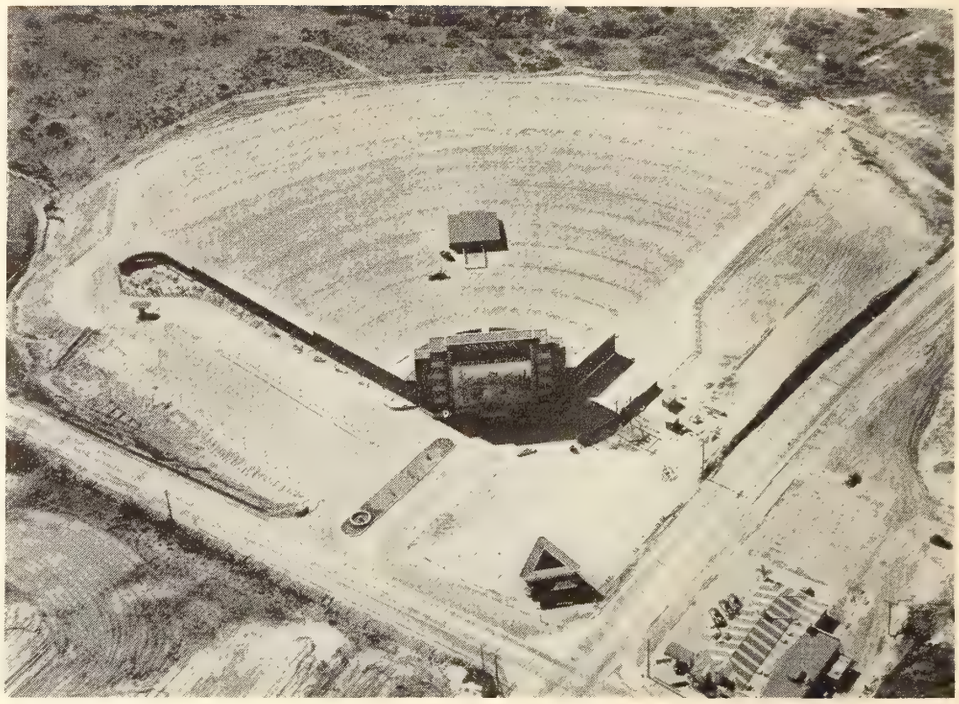
The Rancho

San Diego, California

DeLuxe Drive-In Built at Cost of $520 per Car

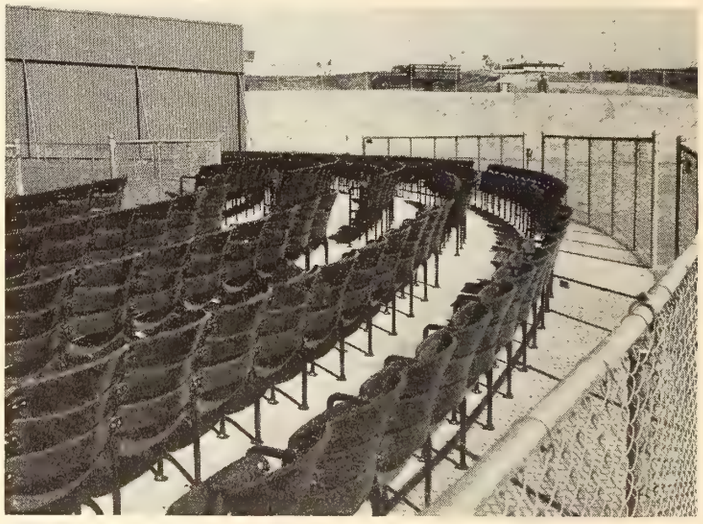
Located four miles from the heart of San Diego, California, the Rancho Drive-In here shown accommodates 672 cars and 300 walk-in patrons, and cost $350,000. Admission prices are sixty cents for adults, forty cents for juniors, nine cents for children. Seron Enterprises, Inc., of Los Angeles, are the owners.

The entire theatre area is paved with asphalt. A large parking bay, shown near the bottom right of the picture, accommodates cars waiting for admission, keeping them off the public highway and eliminating traffic jams.



Advertising

Two important types of display advertising are used. The name of the theatre, Rancho Drive-In, and a fluorescent-trimmed mural sign depicting a conventionalized Mexican scene, are mounted on the outer side of the screen tower and face diagonally toward the cross-roads on which the theatre is located. Nearer to the cross-roads, practically abutting the intersection, is a triangular, columned structure that serves as a support for three changeable letter attraction boards on which the current program is advertised in 10-inch and 17-inch Bevelite letters. The location and triangular design of this structure are such that its advertising is presented to cars approaching the cross roads from any of the four possible directions.



Above—aerial view of the Rancho Drive-In with triangular structure for attraction boards seen in foreground and screen tower with ornamental mural in center foreground. Right—Stadium seats for walk-in patrons (note alternate use of steel panel and wire mesh fencing).

Traffic Paths

Automobiles entering the theatre pass through the paved parking bay to the oval-roofed box office located near the extreme right of the large picture. This box office, mounted on a little concrete island of its own, is of stainless steel and glass construction. The edge and underside of its roof carry curved and scrolled fluorescent tubing. Having passed this box office, automobiles swing around to the theatre proper, where attendants direct them to one of the thirteen parking rows.

On leaving, cars emerge from the opposite end of the row in which they are parked, and proceed down the roadway shown toward the left of the large picture past the screen tower and thus out to the public highway.

Walk-in patrons may come in their own cars and leave them in the parking bay if they prefer to watch the show from stadium-type weather-proof seats rather than from their automobiles. Others reach the theatre by public transportation. The stadium-type chairs provided for such patrons are built of weather-proofed hard wood and cast iron, and are of the type used in ball parks and similar places of outdoor assembly.

A fully-equipped playground is provided where children may amuse themselves with swings and other distractions in preference to watching the show, if they or their parents so prefer. An attended refreshment and candy stand is also among the Rancho's facilities.



Concession stand has large capacity, attendants wear colorful uniforms.

The Theatre Proper

Within the theatre proper, the distance between parking rows is 38 feet; the distance between speaker posts in each row, 18 feet. Maximum viewing angle is 80°. Speaker posts are provided with low intensity guide lights. These are operated on DC to eliminate any possible pick-up of AC hum by the speaker wiring.

Robinson decking—channeled, interlocking steel—is used both on the screen tower and for the solid fencing that faces the public roads. Wire fencing is used around the remainder of the theatre area.

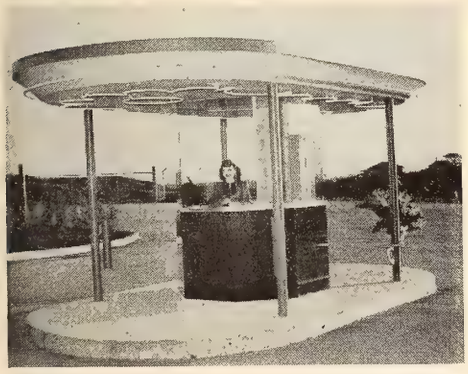
The screen surface is plaster, and measures 60 by 45 feet.

Projectors are Simplex E-7's, operating at a reverse projection angle of 8°, and fitted with B. & L. 3¾ inch Super Cinephor lenses. Projection lamps are Peerless Hy-Candescent condenser arcs, equipped with heat filters supplied by their manufacturer and water-cooled carbon jaws made





Above — Eye-catching screen tower is built of interlocking steel panels and features fluorescent-trimmed mural of rural Mexican scene. Left—Triangular attraction board structure immediately abuts intersection of public roads, is visible to traffic from all directions.



Box-office, constructed of stainless steel, features under-ceiling lighting.

by Huff's Manufacturing Co. of Los Angeles. Current at the arc is 180-185 amperes, supplied by a Hertner transverter.

The sound system is Simplex; it has 250 watts output and a dual channel for emergency use. The in-car speakers are also Simplex, wired through an individual ramp control panel whereby in case of trouble the speakers of any single row or rows can be disconnected to assure that short-circuit in any one speaker will not put the entire theatre out of operation. All of the projection room equipment as well as the attraction boards, changeable letters and box office, were furnished by National Theatre Supply of Los Angeles.

Drive-Ins in 1948

(*Continued from Page E-5*)

sance. A common precaution is to have the grounds patrolled by uniformed police, hired by the theatre, but properly deputized by the local authorities.

Experience also shows that the most successful drive-ins are the ones that have good projection and good sound. Because of the size of the drive-in screen, which may run as wide as 72 feet in extreme cases, extraordinarily powerful projection light is needed. Projection lamps may be equipped with heat filters, which hold back some of the heat of the arc, enough to keep it from buckling the film; in addition, on the West Coast especially, there is some trend toward using water-cooled carbon jaws in drive-in arc lamps.

The screen surface of course is solid; not perforated as in an indoor theatre. Transite board, aluminum and steel have been used for screen surfaces.

Aside from the exceptionally powerful light required, projection techniques in drive-ins do not differ materially from those of any other theatre. The mounting of the projector does differ, as a rule, since the projection angle in a conventional theatre is usually downward, but in a drive-in it is almost always upward. Formerly, when the upward angle was greater than existing projection pedestals could accommodate, an upward-sloping concrete platform was provided under each pedestal. This is now unnecessary; new pedestals offered by manufacturers today provide the degree of upward tilt needed.

Sound requirements of drive-ins exceed those of even the largest indoor theatre. The requisite sound volume is ¼ watt per car. Hence, sound amplifiers are now available of 250 watts output; one of these amplifiers will provide enough sound for 1,000 cars. "Ramp control panels" are also available for speaker wiring, to assure that short-circuit of one speaker (which could easily be caused by collision with a speaker post) will not put the entire theatre out of operation. The control panel enables the projectionist to switch any one ramp out of circuit until repairs are made.

The increasing use of in-car speakers solves a problem that could not be solved in earlier drive-ins, where powerful speakers were used at the screen location in the manner of indoor theatres. Sound travels at approximately 1,100 feet per second. Where the car was parked 550 feet from the screen, the spectator would hear the actress's words a full half-second after he saw her lips form them; and the time lag would be still greater at greater distances. The in-car speaker brings the voice to the patron with the speed of electricity maintaining perfect synchronism.

Refreshments are sold in some drive-ins by peddling them from car to car. Other exhibitors provide only a central counter, located usually in the projection-and-rest-room building. In either case the refreshments are of the types usually sold in theatres; but in adidtion hot dogs and hamburgers prove to be especially popular in drive-ins, just as they are at ball parks and other places of outdoor assembly.



A playground for the kiddies provides swings and other equipment for their amusement.

Specialized and Adaptable Equipment

The earliest drive-ins were equipped exclusively with apparatus designed for conventional indoor theatres. That was the only kind available. Some items were not very satisfactory for drive-in work. Loudspeakers, for example, had to be located at the screen just as in an indoor house. This was unsatisfactory for two reasons. It destroyed synchronism because of the time required, sometimes half a second or more, for the sound to reach cars in the rear rows—the sound lagged behind the picture as thunder lags behind the lightning. Secondly, in some locations, the sound was a public nuisance. But weatherproof in-car speakers and post speakers, adapted to drive-in requirements, did not then exist.

Theatre-type amplifiers of the power needed did not exist; smaller amplifiers had to be doubled or multiplied to get the necessary power—a practice frowned on by sound engineers, but unavoidable.

Admissions were controlled by conventional methods invented for indoor theatres, where patrons enter a-foot; these methods were not well adapted to preventing irregularities where a number of patrons enter in one car.

Traffic controls within the theatre area left much to be desired, but apparatus for suitable traffic control lighting, and good techniques for the general illumination of the outdoor theatre, were unavailable.

Special construction was often needed inside the projection room—upward-sloping concrete platforms for the projector pedestals, because there were no pedestals that could be adjusted to the necessary upward angle.

Today the drive-in operator can buy apparatus exactly suited to meet all of the above-mentioned requirements, and all other needs of drive-ins. The popularity of outdoor theatres and their rapid multiplication led manufacturers to produce equipment suited to the special needs of such places of entertainment. Specialized drive-in apparatus of many kinds is now so abundantly available, there is no longer any reason for installing the original unsatisfactory make-shifts in new outdoor theatres, or for continuing to use them in older ones.

The Moonlight, Chillicothe, Ohio





Attendance at the Moonlight Auto Theatre, Chillicothe, Ohio, has been so brisk since its opening on April 8 that children's admissions have been eliminated. The new theatre accommodates 500 cars and 100 walk-in patrons.

The owners, Barton Cook, of Dayton, and Edwin Payne, of Waynesville, are ex-service men and both are very well known in the area.

Equipment for the Moonlight, supplied by Dayton Film, Inc., includes Century projectors, Strong High Intensity lamps and Strong 80-ampere rectifiers, Kollmorgen coated lenses, Altec-Lansing 250-watt amplifier, and 500 Autocrat Master in-car Speakers. The concession stand (photo at right) is equipped with a popcorn machine, refrigerator, facilities for serving Coca-Cola in bottles, and broiler for food cookery.



New Power Equipment Suited to Drive-Ins

Arc supply generators especially constructed for drive-ins have been announced by Automatic Devices Company. They will be built to meet any requirements.

Additionally, the company announces a new line of motor-generators for both drive-in and indoor theatre use. These new models, known as Stabilarc 1373, available in all sizes and delivered within three to four weeks after receipt of order, are "package" units that contain their own ballast resistor and starter in a cabinet mounted on the stator frame, the entire assembly constituting one unit.

Two new lines of diesel-electric plants, suited to drive-ins and other theatres lo-

Amply Provides for Drive-In Needs

cated away from power lines, and to all theatres as emergency equipment in case of power line failure, have been brought out by D. W. Onan and Sons, Inc. The water-cooled line includes a.c. generators from 10 to 35 kw., single or three phase, 50 or 60 cycles, all standard voltages; and d.c. models of 10 and 15 kw., either 115 or 230 volts as desired. The air-cooled line includes single and three phase models, 60 cycles, 115 or 230 volts, rated at 2.5 kw. These latter are unusually economical to operate, consuming only 0.136 gallons of fuel per kilowatt hour at full load, the manufacturer states.

Improved Systems for Controlling Admissions

Two improved methods for checking and controlling drive-in admissions, one intended for use in the larger open-air theatres and the other for smaller ones, have been developed and are now offered by General Register Corporation, manufacturer of ticket-issuing machines that have been standard for decades in conventional theatres.

On the basis of its long experience in the field, the manufacturer decided that any successful drive-in collection system must, first of all, give the owner constant check on both the sale and collection of tickets; and, in addition, enable the owner to tell by a glance how many admissions were paid for in any car. Both of these requirements must be met in every theatre, regardless of its size. Accordingly, the company proceeded to develop two different systems. They function in somewhat different ways, but each of them meets the two basic requirements.

For the larger theatre, the system consists of a cashier, an electrically operated Automaticket ticket issuing machine, the special tickets shown in the illustration on page E-12, the special ticket box also illustrated there, and the ticket lifter, or "doorman." It will be observed that the length of the ticket indicates the number of admissions sold per car. The ticket is handed to the patron or, preferably, inserted under the windshield. The ticket lifter tears the ticket longitudinally along the perforation, puts the long stub back under the windshield wiper, and files the portion he retains in the stub rod control box, where it remains under lock and key.

Management can tell the number of admissions sold for each car by looking at the length of the ticket or stub under the windshield wiper.

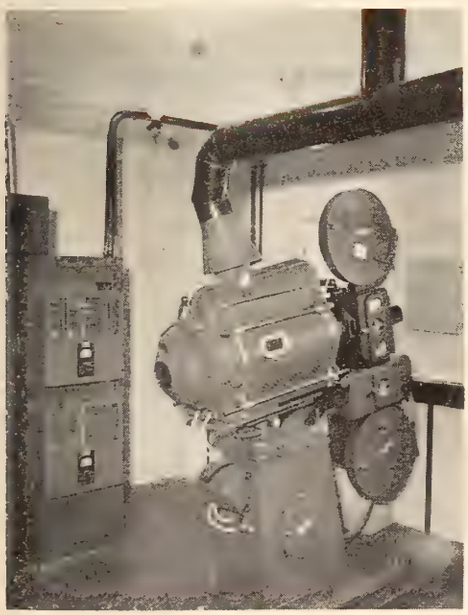
For more detailed analysis the sealed collection box is opened; the stubs on the rods are transferred to collection strings where they still remain in the order of their collection. The number of stubs can be compared with the number of sales shown on the ticket-issuing machine. Further examination of the stubs reveals the serial numbers of missing tickets, and detects resales by the fact that tickets are out of their proper order.

For smaller drive-ins, General Register

(*Continued on Page E-12*)

Meridian, Idaho's New Drive-In







J. F. Knuth and L. A. Knowles are the owners of the new drive-in theatre at Meridian, Idaho. The enclosure accommodates 636 cars, with the most distant parking space only 650 feet from the screen.

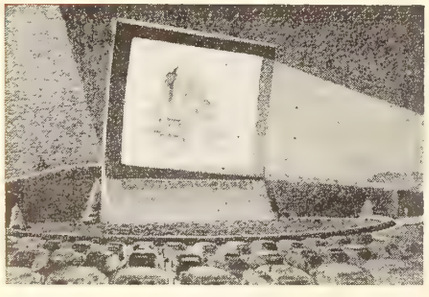
The projection and concession building (shown in photo at lower right) is constructed of cinder block and located 190 feet from the screen. The screen tower is supported by well-embedded poles braced with cables.

Equipment includes Century CC Projectors (see photo at left), and Master soundheads; Strong 70-ampere Mogul lamps powered by Strong rectifiers: Kollmorgen Snaplite f/2.0 lenses; Altec-Lansing 250 watt dual amplifiers, and Auto-Voice in-car speakers so wired that each half-ramp can be separately switched. All equipment was furnished by Western Theatre Equipment Co., Portland, Ore.



If you are planning or operating a Drive-In Theatre...

OUR 15 YEARS' EXPERIENCE IS AVAILABLE



This new concave screen tower, designed for faithful and more brilliant picture reproduction, has been developed for prefabrication and national distribution. It is a current example of continuing engineering study by Park-In Theatres, Inc.

As the pioneers of the drive-in theatre industry, Park-In Theatres, Inc. has developed a "know-how" in this business that can make a real contribution to your success. Our experience proves that we have actually saved many of our licensees considerably more than the total of our licensing fee over a period of years.

If you are planning a new operation in an unlicensed territory, our free engineering service can make savings of as much as two-thirds of the earth-moving cost and can provide finished working drawings for screen towers, box offices, projection booths and other essential units.

For theatres already in operation, we can be of material assistance in acquainting you with the improved lighting and screen equipment and more efficient sound systems which have been developed from our engineering research activity.

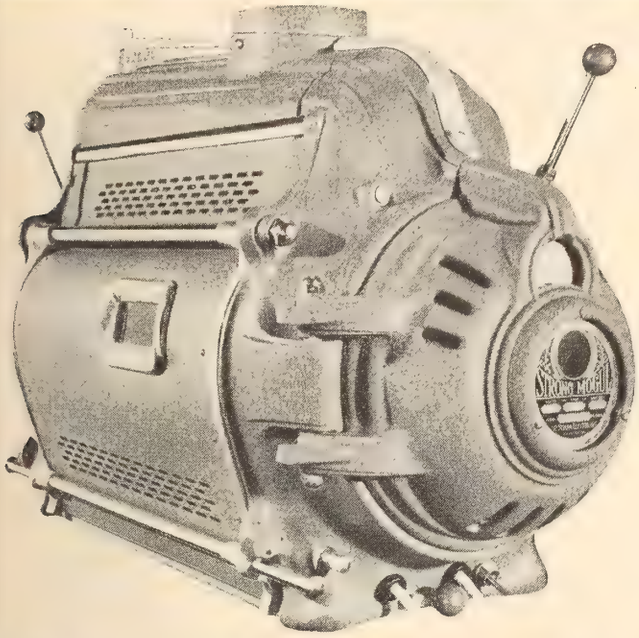
If you are not familiar with our licensing arrangements under the pioneer drive-in theatre patent*, we suggest that you communicate with us promptly. We will be happy to explain our complete service.

PARK-IN THEATRES, Inc.

840 Cooper Street Camden, New Jersey

*U. S. Patent 1,909,537

For Drive-Ins and Large Theatres



THE STRONG MOGUL

70-Ampere • 40-Volt
PROJECTION ARC LAMP

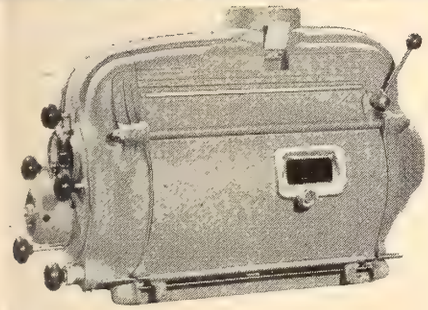
Projects 15,000 lumens — the maximum that film will accept without damage — providing a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more from the screen.

It is wasteful, as well as futile to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

THE NEW STRONG SINGLE PHASE 80-AMPERE TUBE RECTIFIER

for use in Drive-In Theatres where only single phase power is available.

For 1 kw High Intensity Projection Lighting



GOING STRONG...

There are more Strong-made D.C. 1 K.W. Lamps used today than all other makes of 1 K.W. lamps combined! The Strong Utility for theatres with screens up to 18 feet in width, delivers twice the light of the low intensity lamp at an increased combined current and carbon cost of less than 2c per hour.

As the only lamps produced complete within one factory, Strong projection arc lamps can be so engineered as to obtain the finest screen results.

The Strong line is the most complete, and includes lamps especially designed for the best results under every condition.

Prices are the lowest of any lamps in their class.

Possessing the highest efficiencies ever attained in the history of projection arc lighting, Strong lamps deliver as much or more light as any lamps made.

Strong lamps assure longest life, some of the original models built 25 years ago, still working every day.

Strong lamps are most simple in operation and require less attention. Having fewer parts, there is also less possibility of failure.

Write for free literature or ask your Independent Theatre Supply Dealer for a demonstration.

When the lamps are ***STRONG*** *the picture is bright!*

THE STRONG ELECTRIC CORP.

87 City Park Ave., Toledo 2, Ohio

The World's Largest Manufacturer of Projection Arc Lamps

USE THIS COUPON FOR A FREE DEMONSTRATION OR LITERATURE.

THE STRONG ELECTRIC CORPORATION
87 City Park Avenue Toledo 2, Ohio

- ☐ I would like to have a demonstration of the Mogul Projection Arc Lamp in my theatre, without cost or obligation.
- ☐ Please send free literature on the Mogul Projection Arc Lamp.

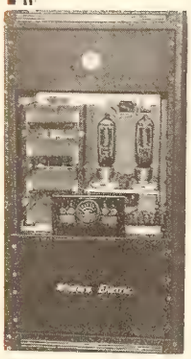
NAME.....

THEATRE.....

STREET.....

CITY and STATE.....

MORE POWER for DRIVE-INS



New Western Electric

500 Watt Booster Amplifiers (Navy type) with 4-805 Super power tubes. Match any sound system — give coverage up to 200 cars. *Worth $2000.*

SPECIAL. $650

COMPLETE DRIVE-IN SOUND PROJECTION OUTFITS from $1995 including horns. Send for full information.

OUTDOOR THEATRE NEEDS
at Low Prices

Combination Entrance and Entrance Driveway Floodlite	$18.75
Driveway Floodlite combination for Exit with arrow	18.75
Ramp Identification and Driveway Floodlite with "No" and "Full" sign	18.75
Standee Speakers 10½" x 8" x 5" deep with L pad vol. control	18.50
DIT-MCO Dual In-Car Speakers with junction box and transformer	29.95
DIT-MCO Jr. Dual In-Car Speakers with junction box and trans.	14.95
Direct Burial Cable, 14-2 twisted neoprene, per 1000 ft.	75.00
Outdoor Theatre Screen Coating, dries overnight, Gal.	8.25

S. O. S. CINEMA SUPPLY CORP.
Occupying entire building
602 WEST 52nd ST., NEW YORK 19



DAVID FLEXER—President, Flexer Theatres of Tennessee, Inc.; Flexer Theatres of Mississippi, Inc.; Flexer Drive-In Theatres, Inc.—says:

"All our theatres are free of any projection-room trouble due to our RCA Service contract."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

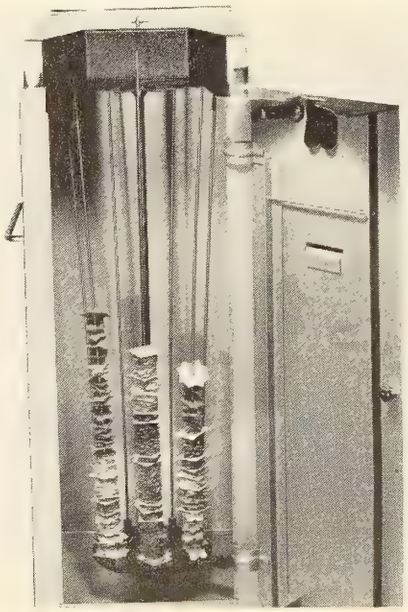
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

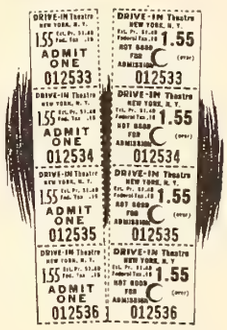
New Mirrophonic Sound
JOE HORNSTEIN has it!

Specialized Equipment for Drive-Ins

(*Continued from Page E-9*)

has developed a portable ticket issuing machine that weighs only 3½ pounds fully loaded. By reason of this device, the box office can be dispensed with in favor of "roving cashiers" who sell admissions anywhere between the highway and the entrance to the theatre. At rush periods, additional roving cashiers can be put on duty. Only one ticket is issued per car, but before dispensing it the cashier writes





Stub of General Register Corporation's drive-in ticket (right), stuck under windshield wiper, shows by its length the number of admissions sold for that car. Ticket lifter collects other half and files it in the tamper-proof ticket box pictured above for subsequent double-check.

on its exposed face the number of adults and children covered by that ticket. He writes on the face of the ticket, but a multi-color duplicator ribbon records the same information on the back of the ticket in indelible ink, and simultaneously records it on a duplicate ticket that remains sealed within the locked machine. The ticket thus issued to the patron is collected at the entrance and deposited in the stub rod control box. Management can check the figures written on the ticket against the number of adults and children in the car anywhere between the points of sale and collection. Further and final check is provided by analyzing the duplicate tickets that remain within the portable issuing machine against the stubs filed on the control box rods. This latter system is priced to bring it within the budget of the smallest drive-in; in its simplest form it costs less than $100, complete.

Most important feature of either of these systems, the manufacturer asserts, is not any of their mechanical details but that the fact that employes who understand them know that any irregularities will infallibly be revealed, and are thereby discouraged from attempting any manipulation.

A new "packaged" system for controlling drive-in admissions has been developed by Ticket Register Industries of Chicago. A new company is being formed to manufacture and sell the system, which is expected to be ready for delivery in June. D. H. Finke, Ticket Register official, asserts the new system will control absolutely both automobiles entering and the number of occupants in each, making complete information on admissions available to management at all times. The "package" arrangement is designed to make installation both easier and less expensive.

Complete Drive-In Equipment Now Supplied by S.O.S. Corp.

Newest challenger in the field of equipping drive-ins, S.O.S. Cinema Supply Corporation now offers a complete line of operating fixtures and apparatus, meeting every need from the ticket office to the ramp, and every requirement of the projection room. Among items included are two different models of in-car speaker, a weatherproof post speaker, direct burial cable, traffic control signs, outdoor paint for the screen, projectors, lenses, lamphouses and other projection room necessities, and some remarkable high power amplifiers.

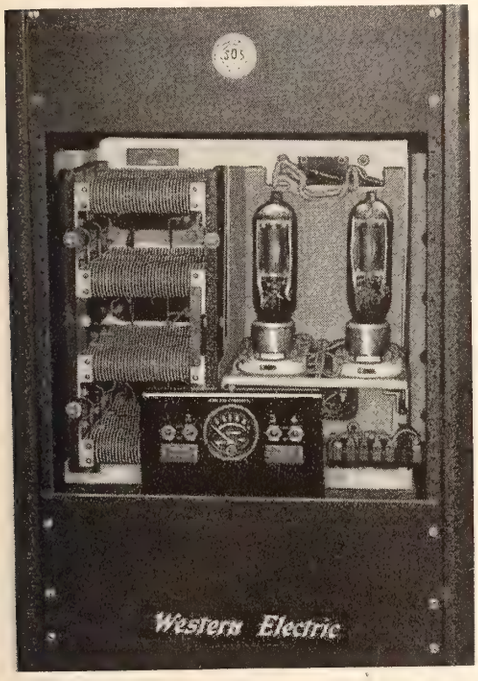


Ramp traffic light, part of the latest equipment offered by S.O.S. for drive-ins. It indicates the number of the ramp and whether or not it is filled at the moment, while light from the lower louvre illuminates the driveway.

"We can fit out the drive-in with anything and everything it should have, no matter what," says J. A. Tanney, President of the Corporation.

Among items recently added to the

S.O.S. line are the products of Drive-In Theatre Manufacturing Company of Kansas City. These include the DIT-MCO senior and junior models in-car speakers, and DIT-MCO post speaker, all complete



500-watt drive-in amplifier, rebuilt by S.O.S. Cinema Supply Corp. from Navy surplus equipment, was originally designed by Western Electric Company for shouting orders to personnel during landing operations. It is of unusually sturdy construction, conforming to Navy specifications. Tubes shown are 805's, used in the output stage; just left of them are the selenium-stack rectifiers that supply the plate current necessary to activate those tubes.

with line transformers and volume controls; and in the case of the in-car speakers, one junction box for each two speaker units. The burial cable consists of No. 14 twisted pair protected by a neoprene jacket. The illuminated entrance, exit and ramp identification signs have adjustable lights in their bottom panels for floodlighting driveways and ramps as desired. The ramp identification sign contains an additional panel to indicate when the ramp is full and can accept no more cars. All of these signs are fitted with plastic lenses and three-color, illuminated information panels, and are of rust-proof construction throughout.

Something special in the way of amplifiers for drive-ins—rebuilt units of a rather remarkable nature—is now offered by S.O.S. Taking advantage of government surplus sales the company acquired a substantial quantity of U. S. Navy "bullroarer" amplifiers, originally designed for transmitting orders to troops during landing operations through all the noise of battle. They have 500 watts output each and are of almost incredibly sturdy construction; their transformers are Western Electric throughout and their other components of comparable quality. These amplifiers are modified in the S.O.S. shops to give them the standard Research Council response curve for motion picture sound reproduction; and put into standard-type commercial casings in place of the grotesque-looking Navy casings with which they were originally surrounded. One of them can provide sound enough for a 2,000-car drive-in. Since they are government surplus, the drive-in operator can buy them, modified for motion picture work and in apple-pie condition, at only a small fraction of what the government paid to have them manufactured in the first place.

DeVry Offers New In-Car Speaker and Switch Panel

An entirely new in-car speaker, terminal box and ramp control switch panel have been put on the market by DeVry Corporation as the latest addition to their extensive line of projection and sound equipment.

The new speaker unit, especially designed for drive-in sound, is of the Alnico permanent magnet type with a five-inch cone treated to make it impervious to weather. The speaker matching transformers are similarly protected by vacuum-impregnation.

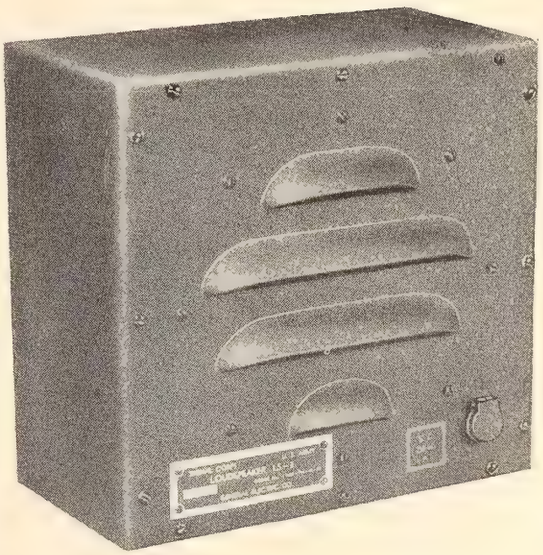
Each unit is mounted in a housing of the infinite baffle type of design. These housings are constructed of an aluminum alloy of unusually high tensile strength to minimize possibility of breakage. Associated hardware is of stainless steel. The entire assembly is corrosion-protected with a finish said to be impervious to rust, tarnish or peeling. The curved speaker louvres are designed to drain water off to either side. Drain holes are also incorporated in the housing to provide escape for water of condensation. The speaker handle is shaped for easy attachment to car window, sunshade, rear view mirror or lap robe cord.

The coupling unit has the same finish

(Continued on Next Page)

DRIVE-IN THEATRE WEATHERPROOF SPEAKER

HEAVY DUTY P. M.



The Army Signal Corps LS3 Speaker is designed for outdoor use in very rugged 12 gauge steel case size 4½" x 8¼" x 8¼"—weight 10 pounds. Has wire screen between speaker and louvres in case, to protect speaker from damage by foreign objects, etc. Self contained matching transformer 4000 ohms impedance. Transformer may be removed for direct voice coil connection, which is 6-8 ohms.

Connections may be made to covered jack in front or leads can be installed. Has 4 bolts in rear for mounting on wall bracket, etc.

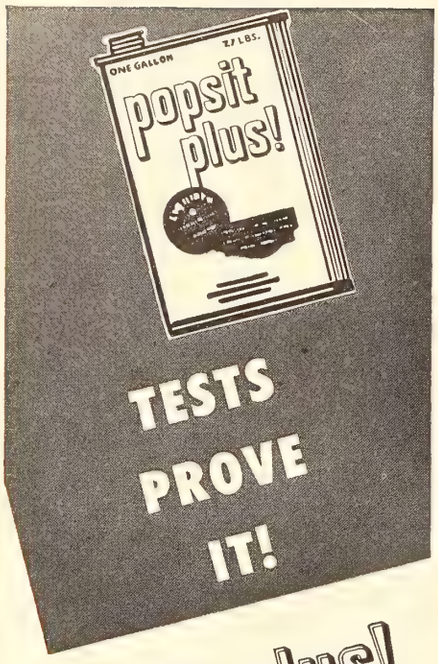
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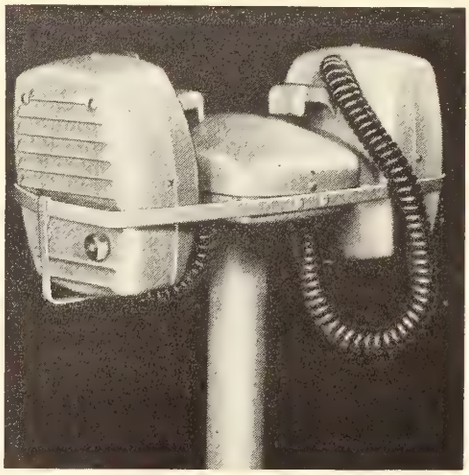
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SEASONING SPECIALISTS TO THE NATION

Special Equipment for Drive-Ins Now Available

(*Continued from Page E-13*)

as the speaker brackets and handles. It is designed to mount on either a 1½" or 2" post. Solderless connection lugs minimize the cost of making or dismantling connections.

The ramp control switch panel enables the projectionist to disconnect any line of speakers in which a short-circuit has developed so that the remainder of the theatre can be serviced with normal sound while repairs are being made. The standard panel accommodates fifteen ramps; special panels for still larger theatres can be made to order. By means of this panel constant loading is imposed on the amplifier at all times, regardless of whether switches are on or off.



Completely new in-car speakers, just released by DeVry Corporation.

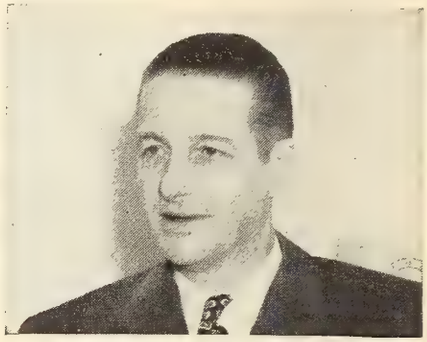
All of the above equipment is in actual production now, and can be delivered promptly, DeVry Corporation reveals.

Helpful Book for Drive-In Planners

Planning a drive-in? One of the problems will be water. Contaminated surface or shallow-well water can prove very expensive if someone is made ill, or an epidemic starts. Driving a deep well is expensive too, now that well-drillers are asking $6 and $7 a foot. If it is necessary to go down 1,000 feet that, is six or seven thousand dollars, and even then the water may not be pure.

But all water, surface or otherwise, can be purified. The whole story is told in detail in William J. Ryan's "Water Treatment and Purification," published by McGraw-Hill Book Company. This book comprises 270 pages. It explains, first, the principles of the different kinds of water treatment as now practiced; and, secondly, the exact apparatus used and how it is used. Much of this apparatus is illustrated in detail.

"Water Treatment and Purification" is priced at $3.25. Any showman planning drive-ins or other remotely located theatres should find it an excellent investment.



E. J. HALEY—President, Booker T Theatres, Raleigh, North Carolina —writes:

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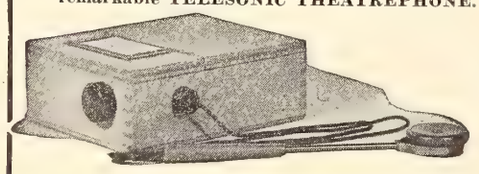


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No Building Spurt As Bans End

Remodeling Jobs Go Ahead, But Watchful Waiting Still the Rule on New Projects as Architects and Theatremen Eye High Costs

Removal this Spring of Government controls limiting new theatre construction has resulted, as is natural, in some increase in theatre building. But the increase has not been nearly as drastic as some expected it would be. Present high cost of building and remodeling—and to a lesser extent, current shortage of materials and labor—have taken the place of the now vanished controls in repressing new theatre projects.

Such is, in effect, the report of STR's Theatre Advisory Council and Architects' Advisory Council, both of which considered the subject at their current meetings.

Newcomers Do the Building

A further conclusion suggested by their discussions is that theatre construction is more prevalent at this time among independents and among newcomers to the exhibition field rather than among the highly experienced and carefully operated circuits represented by the members of the Theatre Advisory Council. For the experience of the two Councils does not agree. Among the Architects, the majority report that they have actually begun new theatre work previously held up by the government ban; among the Theatremen, only the minority have done so.

In the case of remodeling, the abolition of controls has produced somewhat greater activity; the majority of the Theatremen as well as the majority of the Architects report new remodeling projects under way as a consequence of the lifting of restrictions.

Practically all new construction reported by the members of the two Councils consists either of conventional theatres or drive-ins, with a substantial percentage of the latter. A very few semi-prefabricated theatres are included, and no Quonsets. Among the Theatremen, the trend in conventional theatres is toward somewhat larger houses than in the past.

Combined Report on:
CURRENT BUILDING COSTS

Some of the comments of the Architects with respect to new construction are:

"The result of lifting building controls has been some new construction and remodeling, but not the extent expected. In a few cases, new theatre projects have been cancelled. High production costs are no doubt the main reason for retarded theatre construction."

"In our case, a very considerable amount of new work has followed the lifting of controls."

"In ours also. Owners whose applications had been denied waited until the controls were removed."

"We didn't find that controls prevented construction—they brought about abuses and black markets and dishonesty—they were detrimental and badly administered."

"The lifting of controls has brought us a few new construction jobs."

"Not in our case—not in theatre work, that is."

The percentage of Architects reporting that the end of controls resulted in an increase in new construction totals slightly more than two-thirds of the members participating.

Circuits Are Not Building

As already noted, the circuits represented by the majority of the Theatremen participating have not started new construction since the ban on it came to an end.

"We are not proceeding with any."

"We haven't as yet."

Among the minority, one has started one theatre, and expects soon to start two others, on which permission to build had been refused; while one member of the minority is going ahead on a rather lavish

(*Continued on Page E-29*)

ROGER ALLEN, Grand Rapids National Bank Bldg., Grand Rapids, Mich.
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BILL TONEY, Tri-States Theatre Corp.
CLAYTON TUNSTILL, Malco Theatres.
R. VAN GETSON, Balaban & Katz Corp.
JULES S. WOLFE, Famous Players Canadian.

Advise Against Providing Booth Space for Video

Projectionists Told 'Start Now' On Intensive Study to Be Ready for Television in Theatre

Theatre television is now close enough to reality to justify theatre personnel in devoting time and effort to studying it, in the majority opinion of the Projection Advisory Council. Managers, the Council feels, need not go into the subject too thoroughly at this time, especially with respect to technology—but projectionists in the view of the Councilors ought to dig as deep as they can into television, beginning now; and some members think projectionists should have done so before now.

As to when television will come to the theatre in a practical way the majority of the members participating offer no conjecture—but the minority that does have an opinion consider its advent a matter of months, not years.

Views Change on Booth Space

However, the Council no longer favors leaving space, in plans for new projection rooms, to accommodate future television equipment. In June, 1947, the majority did endorse the idea of providing space, in all projection room plans, wherein future television apparatus might be accommodated. This shift in opinion no doubt is traceable to technical developments of the past year, during which it has become evident that the first large-screen video to reach the theatre will probably be of such nature as to make a long projection "throw" impossible. Such equipment—or at least, important parts of it—will have to be located elsewhere, not in the projection room.

Says one member of today's majority:

"I would not plan a new projection room with allowance for television owing to the fact that it probably will be projected from some other place."

Others commented:

"Nobody knows the requirements of television. It's not too reasonable to provide space for it when we don't know how much to provide, or where to locate it. Once the requirements are known, I most certainly would leave space accordingly in any projection room plans."

"Exactly. Who knows what form, size or shape it may take?"

Today's minority, nonetheless, not only would leave space for television in all projection room planning, but would do so even at a considerable increase in costs. One member of the minority notes further that providing additional cubage in the projection room would not normally be very expensive.

But regardless of whether theatre television images will reach the screen from the projection ports or from the front of the balcony or from some other point, the majority participating in this month's meeting agree that theatre personnel must begin studying it—as of now. A distinction, as noted, is drawn by the Council between managers and projectionists, with respect to this matter. The majority consider that projectionists should look more deeply than managers into technology, while there is some feeling that managers need to concentrate primarily on aspects of showmanship and programming, with only lighter attention to technical details.

And one Council member distinguishes still further between large-screen, auditorium television, and home equipment.

The Manager and Television

Here are some of the views of the Council with respect to the theatre manager and television:

"Theatre managers should at all time keep posted on anything that may affect the operation of their theatres, but they can safely confine themselves to a superficial acquaintance with television for the present."

"Any intelligent man naturally should be acquainted with anything that comes up; the manager should try to find out about television, but not try to make himself a television engineer."

"Yes, if he has not already done so, the average manager should begin now to acquaint himself with television, but a superficial acquaintance should satisfy."

"I doubt whether any manager would have the time to go into the operation of television thoroughly. It's an intricate subject. The manager's role in television should be confined largely to exploitation and means of incorporating it into his show. Let him devote himself to the showmanship instead of the technical angle."

"There isn't much technical information as yet."

"I don't believe it would be worth his time at present to go into television for the projection screen, because too many phases are still uncertain, but in Metropolitan areas where he plans to have a small television set in the lounge or lobby as an added feature he could profitably acquaint himself with some of the details."

The minority view, that managers need a knowledge of video technology, is perhaps most vigorously voiced by the Councilor who comments:

"The manager should have looked into television before now. If he hasn't yet he should—as thoroughly as his native talents will permit. At least to the same extent as he did with sound."

Very different is the feeling of the Council with respect to projectionists and television. Not only does the majority feel that projectionists should look into that

(*Continued on Page E-29*)

PROJECTION ADVISORY COUNCIL

Report on:

TELEVISION

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Meet Your Council Members

L. E. Pope, Fox Midwest Amusement Corp., is a graduate electrical engineer, and a registered professional engineer in the State of Missouri, but he has also put in his apprenticeship of seven years as a projectionist and member of IATSE Local No. 565, Centralia, Ill. In 1919 he was appointed Projection Supervisor for the Reid, Yemm and Hayes circuit in Southern Illinois. In 1929 he was named Supervisor of Sound for the Fox St. Louis Division. Mr. Pope has been with Fox Midwest Amusement Corp. since 1932, and became a member of the Society of Motion Picture Engineers in 1938.

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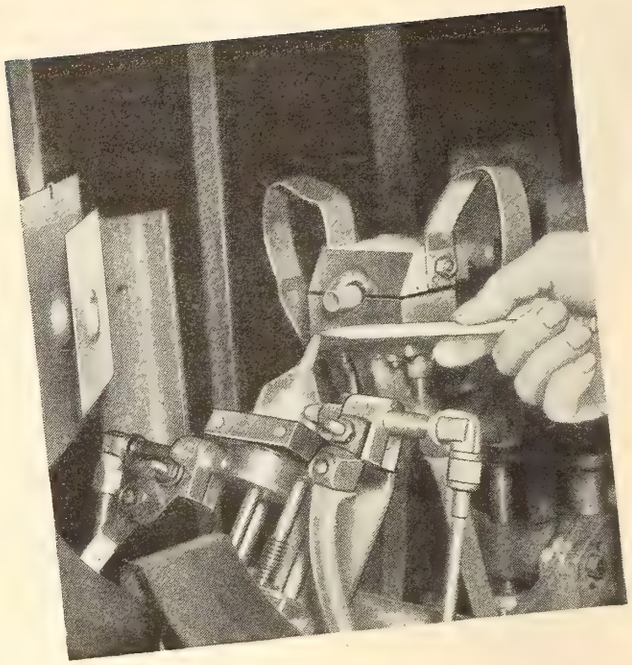
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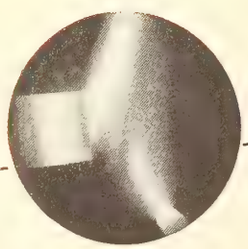
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Unveil New RCA Brenkert Projector

Release of Model BX-60 Marks Entry Into Medium-Price Field

Celebrating its fortieth anniversary, Brenkert Light Projection Company, now a wholly-owned subsidiary of RCA, this month placed on the market an entirely new, medium-priced projector mechanism intended to take its place in the Brenkert line as a high quality, heavy duty mechanism for theatres of conservative budget.

The new projector, known as Model BX 60, incorporates many of the features, and much of the design, of the company's senior model BX 80, which is used in numbers of the largest first-run theatres the world over.

The new BX 60 will be displayed to the public, in the course of the summer, in all exchange centers in the United States. Public demonstrations have already been held along the West Coast. One is scheduled for the Lincoln Hotel, New York City, on June 22nd. Exhibitors, projectionists, and members of the general public interested in 35-mm. projection will be welcome at these meetings.

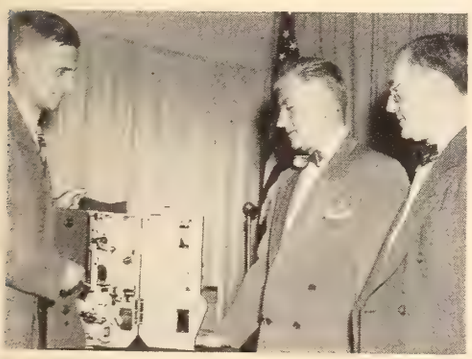
Among features of the new mechanism which are identical or substantially identical with those of the better known BX 80 are:

The one-piece main frame casting, which is also the same size as that of the senior unit.

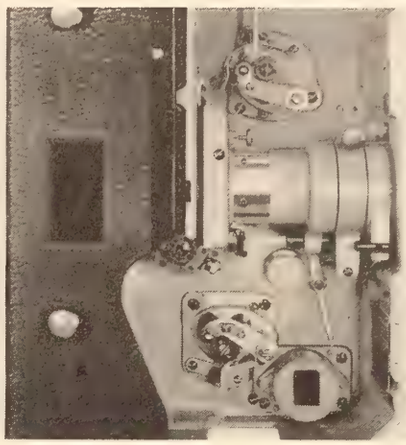
The dust-proof, oil-proof gear housing, and the design whereby the gears within that housing are continuously and automatically lubricated.

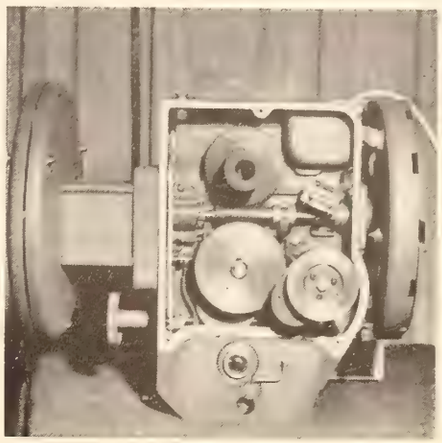
The intermittent movement, identical and interchangeable with that of the BX 80.

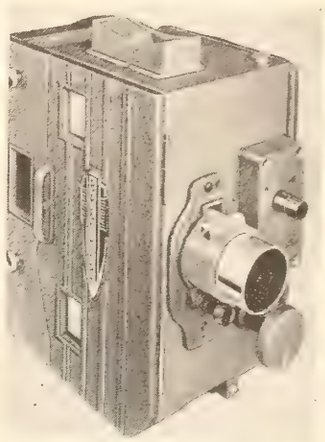
The gearing is fundamentally the same, with large-diameter gears, large bearing surfaces and in general, the same heavy duty design.



Karl Brenkert, left, explains new mechanism to Herman Gelber, President of I.A. Local No. 306 (center), and to Morris J. Rotker, President of the 25-30 Club, organization of veteran projectionists.







Operating side (above, left) of the new Brenkert BX 60 mechanism, showing simplified lens mounting taking all modern wide-diameter lenses, oil level indicator at the bottom of the projector, and general unit type of construction designed for easy and accurate maintenance. Driving side of the new projector is shown above, right, with the oil-proof, dust-proof cover of the gear housing removed. In operation, the gears revolve in a perpetual bath of oil. The intermittent movement is identical and interchangeable with that used in the heavier Brenkert Model BX 80. The new projector is here shown with both front and rear shutters, but it can also be bought with rear shutter only and a front shutter added subsequently in a few minutes, if desired. External appearance of the new head without front shutter is shown at the right.

The governor is identical with that of the higher-priced Brenkert projector; the oil pump is similar.

Among differences between the new mechanism and the heavier one are:

A simpler lens mount, which, however, will take all modern wide diameter prefocussed lenses.

A different method of rotating the intermittent for framing.

Cooling by means of vanes attached to the rear shutter. The design of these vanes is such that air is not drawn out of the lamphouse and thus arc fumes are not drawn into the projection room.

Perhaps the most conspicuous difference is an altered shutter arrangement. The BX 80 has two rear shutters, rotating in opposite directions. The BX 60 can be had, optionally, with either a single rear shutter, or with both front and rear shutters. The gearing is considerably simplified by eliminating the arrangement needed to keep two shutters running in opposite directions, and in proper adjustment with each other. In the case of the double-shutter BX 60 both shutters rotate in the same direction because they are at opposite sides of the lens. When two shutters are used in either of these arrangements, the optical result is to reduce the length of time needed to cut off, and to restore, light to the screen, thus increasing in the period of illumination and the total screen brightness. An advantage claimed for the double rear shutter as used on the senior Brenkert is that it reduces the amount of heat that reaches the aperture. The advantage of the front-and-rear shutter arrangement of the junior Brenkert just unveiled is simplicity. Only one shutter shaft is needed. The mechanism can be bought with a rear shutter only and a front shutter added later, in the projection room, with only a screwdriver, and in only a few minutes time.

Karl Brenkert points out that while the more expensive double rear shutter may be vital to very large theatres, or to drive-ins, where extremely high amperages are used at the arc, it is much less important to the medium-size theatres for which the new model is intended since they do not use extreme light intensities. In such theatres a single rear shutter keeps the aperture sufficiently cool to prevent any damage to the film.

The somewhat simpler design of the new projector results in lower manufacturing costs and sales prices. The full list price of the senior model, BX 80, is now $1104; full list price of the new BX 60 is $800 with single rear shutter and $870 with both rear and front shutters.

The new projector is currently in production; deliveries have been made, and some of the mechanisms already are in use in mid-Western theatres.

Mr. Brenkert states that the new model puts on the screen a picture identical in quality with that obtainable from the BX 80; and that the principal difference between the two models is that the new one may not have quite the same endurance, nor equally long life under equal conditions of operation.

Equipment Dealers' Activities

National Theatre Supply Baltimore has put Super-Simplex mechanisms, Peerless lamps, Simplex sound and a Walker screen into the Hollywood Theatre, Middleburg, Va.; Simplex E-7 mechanisms and Peerless lamps into the Drive-In Theatre located near Newport News, Va., and Super-Simplex mechanisms, Peerless lamps, Simplex sound and Simplex rectifiers into the Community House Theatre at Middleburg, Va.

Motiograph, Inc., announce that Mid-States Theatre Supply, Inc. (formerly L. T. Rockenstein Co., Inc.), has become the exclusive dealer for Motiograph Projectors and Motiograph-Mirrophonic Sound Systems in the St. Louis-Missouri film territory. Mid-States Theatre Supply, Inc., is headed by Morton S. Gottlieb and Harold Block, both of whom were active as officials of the predecessor company.

Western Theatre Supply Company of Omaha announces installation of Motiograph-Mirrophonic sound systems in the State Theatre, Central City, Nebraska; Broadway Theatre, Council Bluffs, Iowa, and for Dick DeVries, Correctionville, Iowa. Also, installation of Motiograph AA projectors in the Auditorium Theatre, Red Cloud, Nebraska and the Rock Theatre, Bassett, Nebraska.

Monarch Theatre Supply of Memphis and Pfosch Theatre Supply of Minneapolis cooperated in equipping the recently-opened United Outdoor Theatre in the latter city. New 660-car venture is owned by Flexer Drive-In Theatres, Inc., and managed by Sidney Balmen. Equipment included RCA sound system and in-car speakers, Brenkert projectors and Century generators.

Modern Theatre Equipment Co. of Dallas has installed Strong lamps, Motiograph projection and sound equipment and Motiograph in-car speakers in the San Pedro Drive-In Theatre, San Antonio, Texas; and Strong lamps, Motiograph projection and sound equipment and Altec Lansing central speaker system in the New Drive-In, Brownwood, Texas.

The Albany branch of National Theatre Supply has installed Simplex E-7 projectors, Peerless lamps, Hertner generators and Simplex F-250 sound into the Drive-In at Massena, New York; and Super-Simplex mechanisms, Peerless lamps, Simplex sound and Simplex in-car speakers into Aust's Open Air Theatre at South Glens Falls, New York.

Ben L. Ogron of Ohio Theatre Supply Company of Cleveland has installed Motiograph drive-in equipment in Al Ochs' outdoor theatres at Mansfield, Ohio and Muskingum, Michigan; and has ordered Motiograph equipment for three new Ochs drive-ins now building at Saginaw and Kalamazoo, Michigan, and South Bend, Indiana.

Mid-States Theatre Supply, Inc., of St. Louis, has taken over the supply business of L. T. Rockenstein Co., Inc., formerly at 3142 Olive Street. Mid-States now handles Motiograph and Holmes projectors, Motiograph-Mirrophonic sound equipment, Alexander Smith carpets and Da-Lite screens as part of its varied line of theatre supplies.
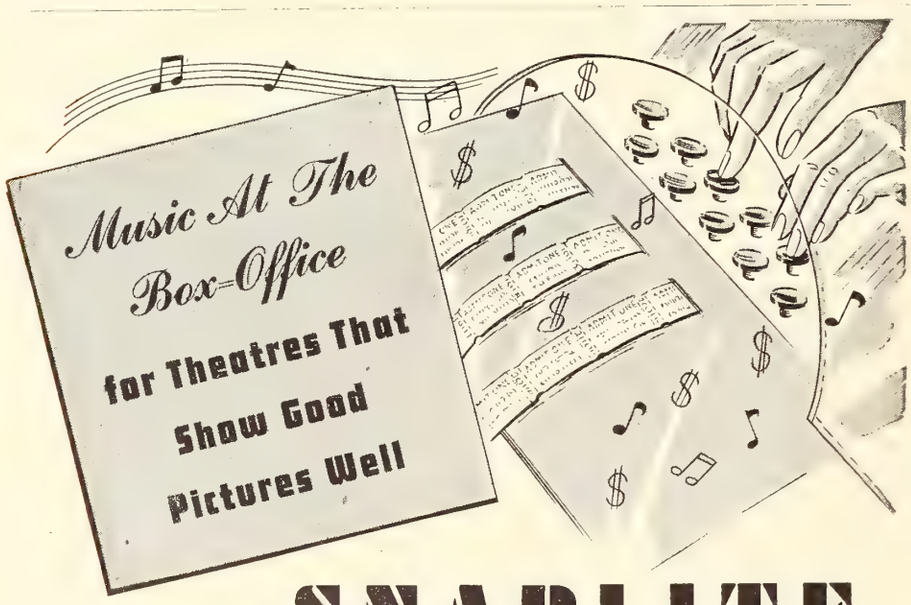
National Theatre Supply's San Francisco branch has installed new Simplex E-7 projectors in the Embassy Theatre, San Francisco. Owners Dan McLean and Lee Dibble express themselves as delighted with the results; they say the new mechanisms give them twenty-five per cent more screen light.

Modern Theatre Supply of Seattle has installed RCA sound system and in-car speakers in Greime and Fasken's 386-car Auto-Vue at Wenatchee, Washington; and RCA sound, Brenkert projectors and pedestals, Century motor-generators and Mohawk carpet in Joe Rosenfeld's Post Theatre, Seattle.

Capitol Theatre Supply Company of Boston has recently furnished Brenkert lamps and rectifiers to the Lyric Theatre, Riverside, Rhode Island, and to Mrs. Lillian Conture's Gem Theatre at Fitchburg, Mass. Capitol also installed a new marquee on the Gem.

Sheldon Theatre Supply Company of Dayton, Ohio, has ordered equipment for two new drive-ins from DeVry Corporation, and expects soon to buy DeVry fittings for another six open air enterprises.

Ger-Bar, Inc., of Indianapolis, has supplied 304 Ideal chairs, Motiograph projection and sound equipment and a Da-Lite screen to Miller and Chambers' recently-opened Jewell Theatre in Jamestown, Ind.



SNAPLITE

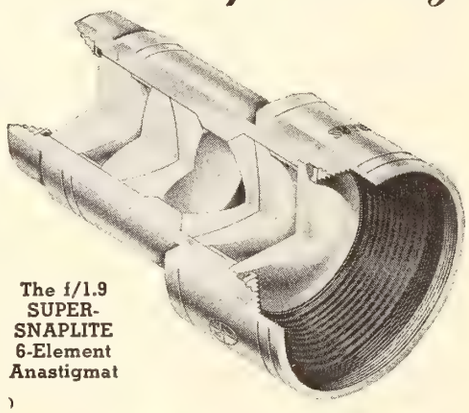
Projection Lens of Quality

BRILLIANCE f/1.9 Super-Snaplites, f/2.0 Snaplites, are the fastest lenses made!

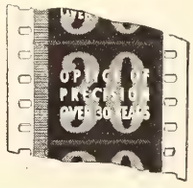
CONTRAST coated lenses throughout!

SHARPNESS unexcelled definition, to the very corners of the screen!

TROUBLE-FREE hermetically sealed—no dust or oil can enter! Integral anodized finish can't flake off!



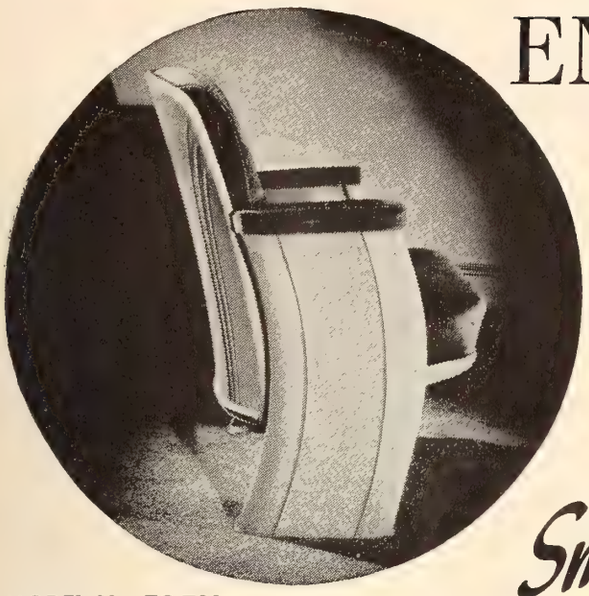
The f/1.9 SUPER-SNAPLITE 6-Element Anastigmat



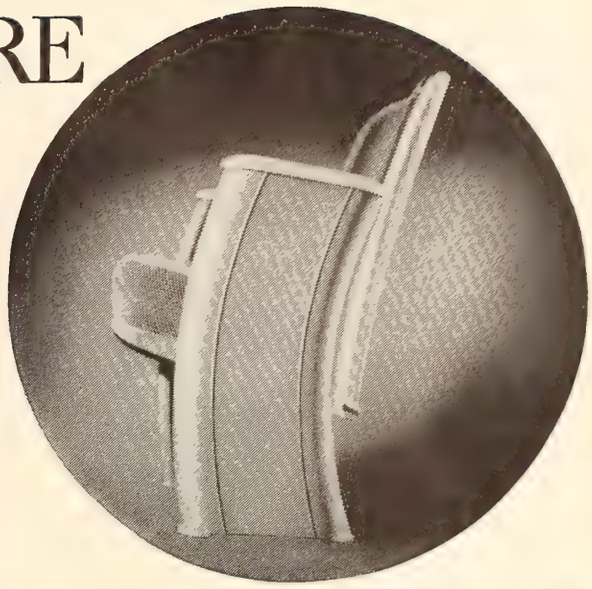
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Brooklyn 11, New York

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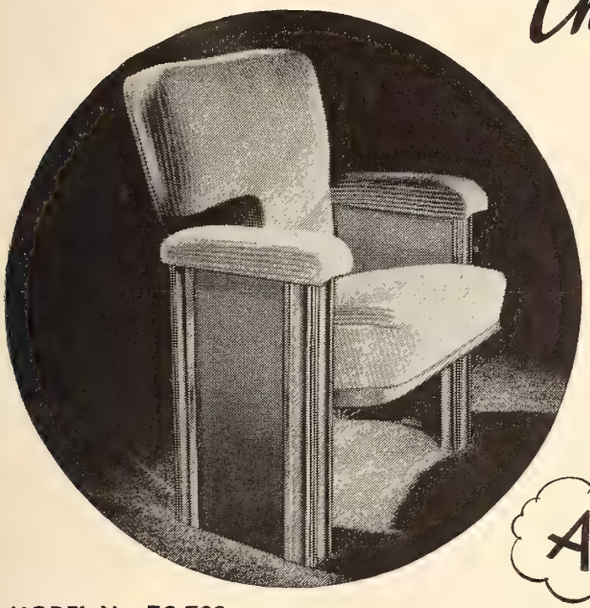


MODEL No. TC-701



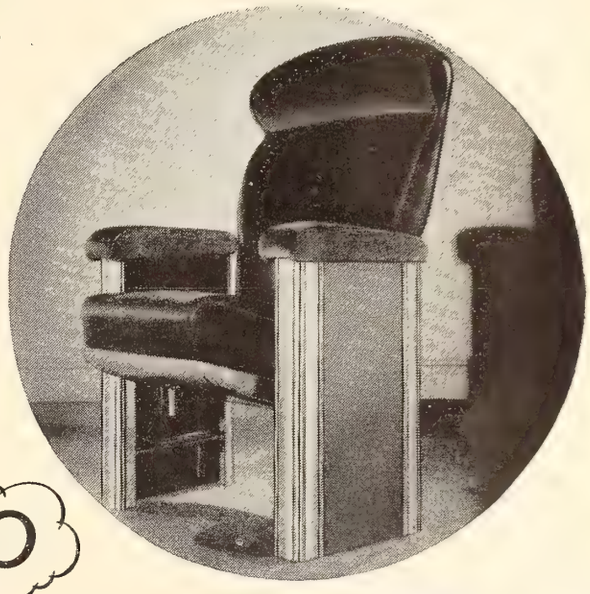
MODEL No. TC-700

Smartest Choice of the Year



MODEL No. TC-702

AIRFLO



MODEL No. TC-703

Current models of Heywood-Wakefield Encore and Airflo theatre chairs are illustrated in full color in our new catalogue available upon request.

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Theatre Seating Division

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IT'S THE KNOW-HOW THAT MAKES FOR THEATRE BEAUTY

Local history or legend can be depicted at the sides of your proscenium, on side-wall panels, or in your lobby, by our brilliant murals executed in paint on canvas, velour or other fabrics, or etched in glass or plaster. Any size, treatment or theme.



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LEATHERETTE WALL PANELS
ASBESTOS CURTAINS
CONTOUR CURTAINS
CURTAIN CONTROLS AND TRACKS

Dynamic, outstanding ilnstallations for theatre owners, circuits and architects throughout the world. Phone, wire or write for details, or send rough sketches, necessary measurements, preliminary blueprints or plans for estimates and preparation of color renderings.

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"The Buildings We Build Build Our Business"

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

MAINTENANCE Checking Guide

☐ JUNE 21.—Do you have an efficient schedule for reducing facade, marquee and lobby lighting as soon as the box office closes for the night?

☐ JUNE 22.—Have all stair and balcony rails thoroughly examined, and any loose standards or supports tightened at once. Take NO chances on patrons' safety.

☐ JUNE 23.—Does the engineer periodically check the rating of all electrical fuses in use and mark the panel boards accordingly to prevent over-fusing?

☐ JUNE 24.—Have all your flags, bunting and other decorations prepared now for Independence Day. Many theatres spotlight a flag with a fan behind it.

☐ JUNE 25.—Have you set up a fixed schedule whereby controls, pulleys, ropes and counter-weights on the asbestos safety curtain are checked regularly and thoroughly?

☐ JUNE 26.—Have you arranged for a good and adequate access to your roof from the interior of the theatre to facilitate fighting fire if necessary?

☐ JUNE 27.—Have you chosen a cool place for storing spare supplies of candy in summer? Spares are essential; sales decline whenever show case looks half-stocked.

☐ JUNE 28.—Does the cleaning crew always turn off work lights in every part of the theatre just as soon as cleaning there has been completed?

☐ JUNE 29.—Carpet tends to pull loose on stairs; do you have all stair carpet checked often and thoroughly to make sure it cannot trip your patrons?

☐ JUNE 30.—Are all lighting fixtures, bulbs, tubes, coves and reflectors cleaned regularly and often to prevent waste of electricity through accumulation of dust?

☐ JULY 1.—Is your box-office always immaculately neat, free of lost-and-found articles, newspapers, magazines or other debris? Is the glass invariably clean and bright?

☐ JULY 2.—Are you all ready for holiday crowds? Have you arranged to keep every part of the theatre neat and tidy throughout the whole week-end?

☐ JULY 3.—Does staff regularly rotate candy between counter and cool store room in hot weather to minimize loss of its attractiveness through heat?

☐ JULY 4.—Watch changeovers for any alteration in brightness of picture or volume of sound; insist that projectors be accurately equalized in both respects.

☐ JULY 5.—Examine entire carpeted floor area for signs of wear; have carpet shifted as necessary to distribute wear evenly over every portion of it.

☐ JULY 6.—Do you have signals and phones between floor, office and projection room checked periodically to make sure they will always be in perfect working order?

☐ JULY 7.—Check the sound yourself when the size of the audience changes. Do your arrangements for adjusting volume to changing audiences work out effectively?

☐ JULY 8.—Are you reading up on television? You may have to put it in your theatre one of these days—why let yourself be caught short of knowledge?

☐ JULY 9.—Keep all employes drilled thoroughly in fire and emergency procedures, even if you have to pay overtime to do it. Overtime costs less than suits for negligence.

☐ JULY 10.—Have you set up a regular routine to have every fire extinguisher in the theatre examined and refilled as necessary at specified intervals?

☐ JULY 11.—If you use seat covers during the summer month months do you have them rotated periodically to distribute the wear evenly among them all?

☐ JULY 12.—Check occasionally on opening the theatre to make sure porter staff ALWAYS turn off automatic urinal and toilet flushing devices when cleaning is completed.

☐ JULY 13.—Have roofs examined thoroughly for any signs of weakness that might lead to leaks under the pressure of summer thunder showers.

☐ JULY 14.—Have you made complete arrangements to have the cooling system regularly and thoroughly inspected, and carefully maintained?

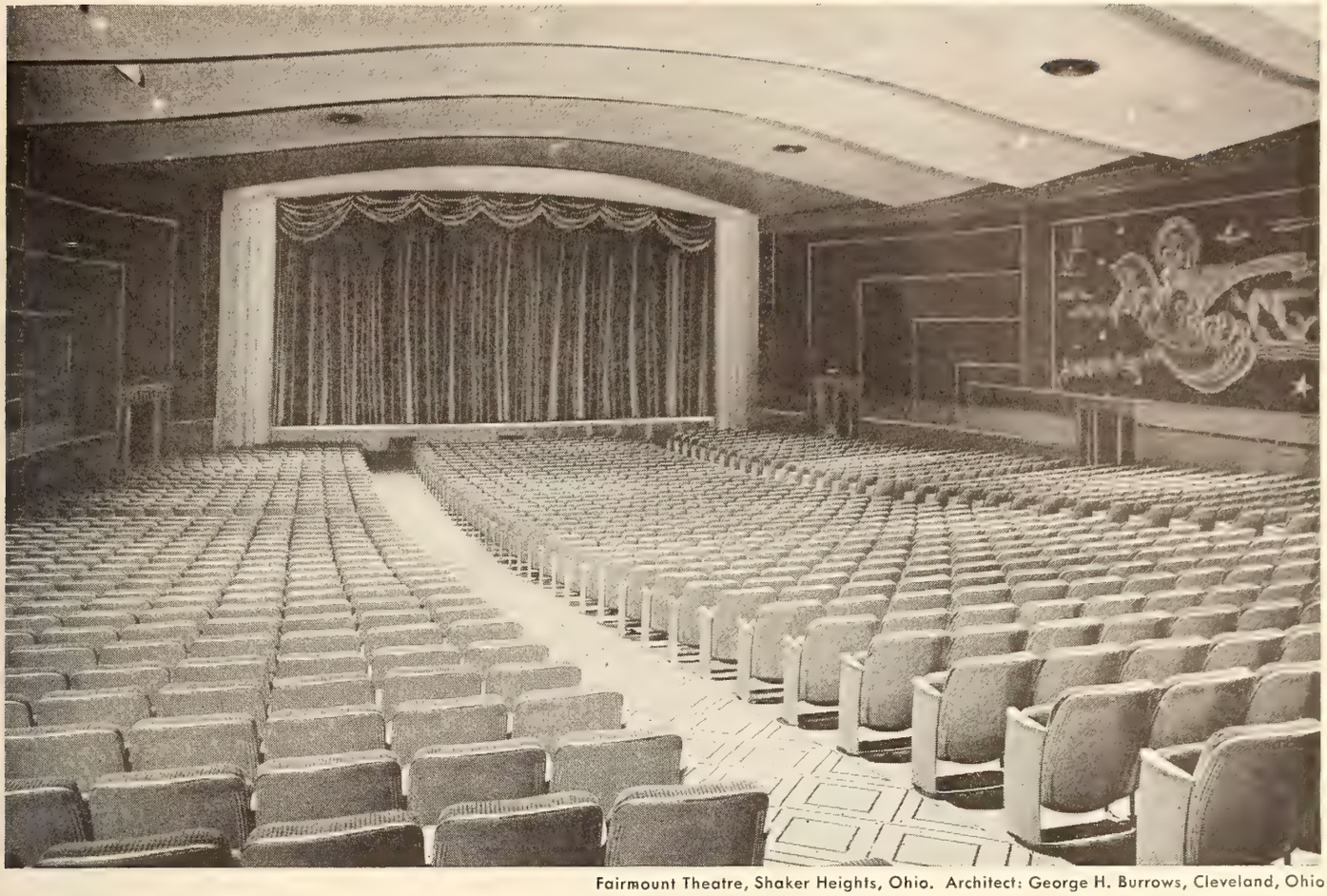
☐ JULY 15.—Are your extra keys kept safely locked up at all times, but properly tagged so they can be identified readily when they are needed?

☐ JULY 16.—Have the curtain motor, tracks and gear checked for signs of wear; examine the condition of the curtain and of the curtain grommets.

☐ JULY 17.—Don't let your translucent changeable marquee letters lose their glamor because of dust. Have them washed as often as necessary to keep them sparkling.

☐ JULY 18.—Your drinking fountain cooling apparatus is working overtime these hot days. Give it all precautionary repairs needed to prevent breakdown.

Exclusive STR Service Feature



Fairmount Theatre, Shaker Heights, Ohio. Architect: George H. Burrows, Cleveland, Ohio

"Tops" with theatre owners who put patrons' comfort first

SPRING-BACK **Bodiform** THEATRE CHAIRS

"We take pride in this theatre, having gone to great lengths to fit it out with the finest furnishings and equipment," says Mr. L. S. Greenberger, manager of the Fairmount Theatre in Shaker Heights, Ohio. The Fairmount features Springback BODIFORM Theatre Chairs by American Seating Company.

Patrons everywhere are talking about beautiful BODIFORM Chairs. They're as comfortable as your favorite easy chair. Theatre owners, too, are enthusiastic, for BODIFORMS give remarkably long, profitable service with exceptional maintenance economy. Those installed in the Fairmount Theatre in 1941, for example, are still in excellent condition today.

Typical of many letters we get from theatre owners.

ERieview 0818

The Fairmount Amusement Co.

The Fairmount Theatre

FAIRMOUNT BLVD AT WARRENSVILLE CENTER ROAD SHAKER HEIGHTS, OHIO

The American Seating Company
Grand Rapids Michigan

Gentlemen

The Fairmount Theatre, located at Fairmount Boulevard and Warrensville Center Road in Shaker Heights, Ohio, is equipped with American Seating Company's Bodiform Chairs.

We take pride in this theatre having gone to great lengths to fit it out with the finest furnishings and equipment, and we have been highly gratified by the continuing comments of our patrons on the exceptional comfort of our chairs.

Since the day the Fairmount Theatre opened five years ago, we have constantly endeavored to give patrons the best, both in entertainment on our screen and in theatre equipment. Judging from the favorable comments of our patrons, we sincerely believe we have accomplished this.

Very truly yours,
FAIRMOUNT AMUSEMENT COMPANY
Leonard S. Greenberger
LEONARD GREENBERGER,
Manager

American Seating Company

GRAND RAPIDS 2, MICHIGAN
Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING
Manufacturer of Theatre, Auditorium, Transportation, School, Church, Stadium Seating, and Folding Chairs

May Develop Plastic Projection Lenses

Plastic lenses for motion picture projectors are among the possibilities that will be investigated by the new plastics laboratory recently opened by Eastman Kodak Company.

The laboratory is equipped with both injection and compression presses for molding plastics, and with apparatus for casting plastic materials. Other equipment includes testing devices to measure impact, bending, hardness, stiffness and heat distortion.

Engineer-in-charge of the new laboratory is Gerard Delaire. Delaire will operate under the general supervision of Garson Meyer, chief chemist of the Eastman Camera Works, and holder of the designation "plastics pioneer" awarded to him in 1944 by the Society of the Plastics Industry.

New Film Scraper Helps To Make Better Splices

Better splices, and therefore increased insurance against a film break that will interrupt the show and possibly start a fire, can be obtained very inexpensively by use of a novel film scraper, made by Ace Electric Manufacturing Company of New York. It sells for only $2.00.

The scraper is used instead of a razor blade to take off emulsion prior to splicing. It works without use of water and according to the manufacturer it does a superior job, producing a patching surface that has no ragged edges and no remaining spots of emulsion.

Fast-Drying Floor Paint Now Distributed by NTS

Vorlac Theatre Floor Enamel, which is said to dry hard within an hour, will now be distributed exclusively by National Theatre Supply. Its manufacturer is the Vorac Company located in Rutherford, New Jersey.

It is said of this enamel that it can be applied to a theatre floor in the morning and the house will be ready for traffic by noon. It is intended especially for concrete surfaces. Regular colors are tile red, gray, green and white.

Wirth Heads WB Concessions

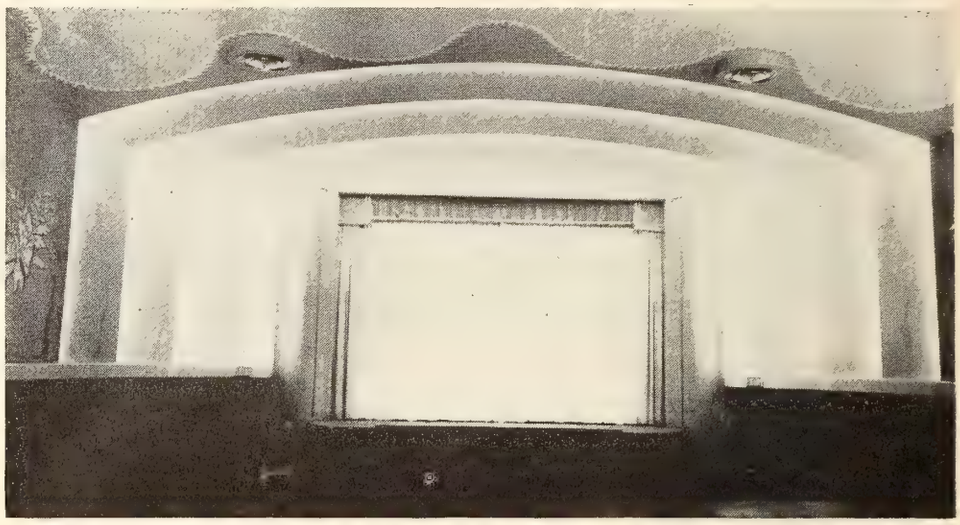
Ben Wirth, who has been with Warner Brothers since 1930, and headed the company's real estate department since 1942, has now been elected President of Warner Brothers Service Corporation, a subsidiary that supervises refreshment concessions in all of the Warner theatres throughout the United States. The Vice President, Secretary and Treasurer, respectively, of the Service Corporation are Harold Rodner, Robert W. Perkins and Samuel Carlisle.

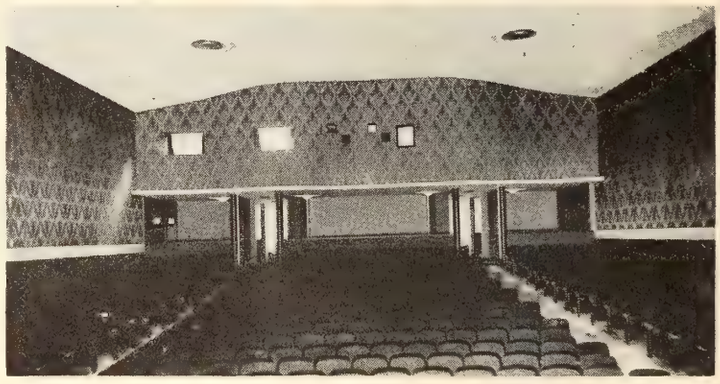
New Confection

Butter pretzels, just brought out by Quinlan Pretzel Company, have outsold popcorn two to one and peanuts three to one in tests conducted in Pennsylvania theatres, according to the manufacturer. The pretzels, known as "Coquets," measure two inches by an inch and a quarter. They are available for theatre sales in 5c and 10c ornate cellophane bags; in a 10c cellophane-covered cardboard boat, and in a 21c cellophane-wrapped eight-ounce box.

Colorful Effects Produced With Modern Materials

Loves Theatre Brings Glamor to Elizabeth City, N. C.





AUDITORIUM, as seen from standee space at the rear, is shown above; and at right as seen from the stage. Running the width of the house below the projection room is a lighting trough, carrying multi-color lamps that give a soft, pleasing appearance to the wall tapestry. Facade and entrance lobby are pictured below.

Elizabeth City's newest place of entertainment, the Loves Theatre, embodies the latest ideas in both design and materials. The facade features structural glass above the marquee, and octagon-shaped metal lighting fixtures in the marquee soffit. The lobby is spacious, softly lighted, paneled in mahogany.

The forward portion of the auditorium is lighted by concealed white and amber neon tubes which start on the side walls and go across the ceiling. Multi-colored footlights play on the heavily-draped screen curtains. Auditorium walls are covered with maroon and gold figured tapestries. The ceiling is painted in pastel yellow, trimmed with blue. Aisle carpet is maroon and gold, and the chairs are upholstered in red plush.

The women's lounge has three walls painted in solid color and the fourth covered with patterned Chinese wall paper which increases the apparent size of the lounge by conveying the impression of variety.

The Loves Theatre is owned by Elizabeth City Theatre Corporation, of which W. C. Dawson is President and C. G. Fearing, Jr., the treasurer. The building was constructed by W. Tom Love and D. M. Love.





HEADQUARTERS

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Gets the Business

FOR YOU!

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offers you so many show-selling devices.

ONLY WAGNER

letters and frames afford you so many exclusive advantages.

ONLY WAGNER

window-type frames permit openings of any height and length in ONE panel, making it unnecessary to construct a makeshift series of small signs and join them together. They are by far the most economical to maintain. Lamps, neon and glass can be removed and replaced from any section of the sign without disturbing any other portion and without removing the frames.

ONLY WAGNER

shock-proof multi-size translucent jewel-like colored letters are made of the new plastic material which is 60% stronger than any previously employed by anyone. Except in zero weather, these letters can be dropped from a marquee onto the sidewalk without harm. The gorgeous, deep colors go all the way through the letter, cannot chip or scale, never require painting or other maintenance. These popular Wagner letters afford freedom from freezing to the sign, as in the case of letters designed for mounting arrangements which employ channels. Wagner's exclusive slotted method of mounting provides more than six times the bearing surface of the lug-type letter. Complete safety is assured. They avoid the eye-monotony of the ineffective one-size letter copy, doubling the effectiveness of the display board. 4", 8", 10" and 17" sizes are available in red, green and blue. 4", 8" and 10" sizes available in amber.

Wagner plastic letters can be used in combination with:

WAGNER SLOTTED ALUMINUM LETTERS

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(White enameled steel, 24", 36" and 48" sections combine to make any length)

or on

WAGNER MOUNTING STRIP

(White enameled sheet steel, drilled for mounting. No special wiring required.)

WAGNER TRANSPARENCIES AND FRAMES

(Full colored photographs for marquee frame or lobby. All stars. Any size.)

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Theatre .....

Street .....

City and State .....

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Voicing regret that the framers of the Taft-Hartley Act had not paid more attention to industries in which labor-management relations are harmonious, International President Richard F. Walsh told 1,000 guests at the sixtieth anniversary celebration of Brooklyn Local No. 4 that all the strikes No. 4 has had in sixty years could be counted on the fingers of one hand "with plenty of fingers left over."

The occasion was a gala celebration by the Local in association with District No. 10's biennial dinner and dance. Labor, management and high municipal officials broke bread together amid a touch of the pomp and ceremony of the great medieval guilds; and with decorations and entertainment that would have done credit to Radio City Music Hall. Tom Murtha, District 10 chairman and business agent of Local No. 4, arranged the festivities.

Walter Dunkelberger, member of Local No. 510, Fargo, North Dakota and Moorhead, Minn., is back at work in Fargo's Isis Theatre after a four-month illness. The Local promptly gave him the job of printing the program for its Silver Anniversary—for Mr. Dunkelberger, in addition to being a projectionist, a graduate electrical engineer, and a frequent and valued contributor to SHOWMEN'S TRADE REVIEW, is also the owner of a printing shop. His hobby is amateur journalism and during the war his amateur publication, "Fanews"—admirably illustrated by Mrs. Dunkelberger—followed members of the armed forces to every corner of the earth.

Fargo, North Dakota, and Moorhead, Minn., Local No. 510, celebrated its silver anniversary on April 9th. Honored guests were Secretary-Treasurer Earl J. McCannel and Mrs. McCannel, who were presented with a sterling silver key chain and a gold compact, respectively. President Leslie G. Ferris presided; addresses were delivered by Charter Member and Business Agent George F. Ferris, Charter Member John Strandjord, and by S. D. Dietz, owner-manager of Fargo's Isis Theatre. Vice-President Carl Leaf was chairman of the committees that arranged the festivities.

George Cuthbert, member of STR's Projection Advisory Council and Supervisor of Projection for Famous Players-Canadian, explained the fine details of Simplex 4-Star sound equipment to more than 100 projectionists, members of the International Projection Society, at a dinner held in the Columbia Pictures Building, Toronto, Canada, where the assembled projectionists were guests of General Theatre Supply Co., Ltd. The Simplex E-7 projector and the Peerless Magnarc lamp were demonstrated by Tommy Hoad.

Fred A. Erhard of Local No. 150, El Paso, Texas, and projectionist at Interstate's Ellanay Theatre there, has invented a lobby indicator which is electrically interlocked with the projection equipment and tells patrons at a glance what part of the show (feature, shorts, etc.) is running; how many minutes it has been on; how many minutes until it is over; and how many minutes until the start of the next complete show. Mr. Erhard has been granted U. S., Canadian and Mexican patents on his invention.

President Wendell F. Bassett, Secretary-Treasurer John William Reed, and Business Agent William D. Swan, Jr., of Plymouth and Cape Cod Local No. 792, are all enthusiastic amateur photographers and members of the Plymouth County Camera Club. Reed has taken as high as third prize at public photographic exhibitions. All of these officials were recently re-elected to their respective offices for another year's term. Vice-President J. Lester Harrison was also chosen to serve for another year.

International Third Vice-President Floyd M. Billingsley has been appointed a member of the Board of the San Francisco World Trade Center Authority by Governor Warren of California.

Miss Florence Rose, who has been with the bookkeeping department of the I. A. general office for 24 years, has been compelled to resign by reason of ill health. At her doctor's orders she has moved to California.

Members of Locals No. 78 and 236, Birmingham, Alabama, donate their services at children's benefit shows put on by the Birmingham and Alabama Theatres.

H. L. Phillips of Local No. 500, Charleston, W. Va., is manufacturing a series of

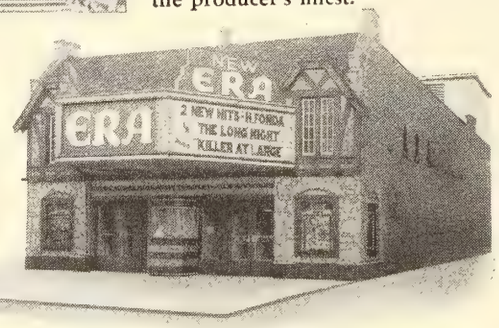


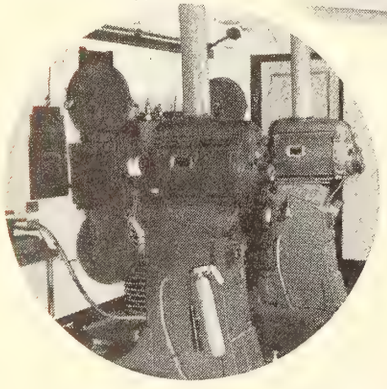
IN THE LARGER METROPOLITAN THEATRES

Pictured (left) is the palatial Mexican *Teatro Juarez*, one of the world's finer theatres using DEVRY "12000 Series" theatre equipment to faithfully present the producer's finest.

IN SMALL NEIGHBORHOOD THEATRES

DEVRYS are building audience satisfaction in theatres like the popular *New Era* at Harvey, Ill.





Study this sturdy projector pair pictured in the New Era Theatre's tidy booth. Then realize that whether you are a metropolitan exhibitor or a neighborhood operator, you can now afford *perfection* in *projection* with DEVRY's "12000 Series" theatre equipment.

..IS HELPING EXHIBITORS BUILD "BOX OFFICE"

In the display room of your theatre supply dealer... in the projection booths of many of the world's finer theatres... and in a daily increasing number of model drive-ins you can see DEVRY "12000 Series" projectors and amplifiers, and DEVRY in-car speakers, in action.

Your Best Buy is a DEVRY

DeVry Corporation, 1111 Armitage Avenue
Chicago 14, Illinois

Please rush information on ☐ "12000 Series" Projectors; ☐ "12000 Series" Amplifiers; ☐ In-Car Speakers

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FOR THE PERFECT SHOW
Indoors or Out

Only 5 Time Winner of Army-Navy "E" Award for Motion Picture Sound Equipment

DEVRY

new carbon savers under the firm name of "Phillips Electro Extensions." There are several models, designed for both low and high intensity lamps. They are said to be made of the best heat-resisting steel, and to incorporate improvements not previously available. Phillips also manufactures carbon savers for photographic and other industrial arcs.

Local B-18, I. A. theatre employes' unit of San Francisco, has just held a highly profitable raffle for the Death Benefit Fund, and an extremely successful 11th anniversary party. The Variety Club donated their own premises for the party, at which the honored guests included I. A. Vice President Floyd Billingsley and Mrs. Billingsley; San Francisco Labor Council Secretary John O'Connell and Mrs. O'Connell, and California State Federation of Labor Secretary Cornelius J. Haggerty. Cash award winners in the Death Benefit Fund raffle included Joseph Levin, $150, and Walter Sachs, $75.00.

Mayor Jasper MacLevy of Bridgeport, Connecticut; International President Richard F. Walsh, IA executives William Raoul, Tom Shea and Bill Scanlon; and Harry F. Shaw, division manager of Loew's Poli New England Theatres, all participated in a testimonial dinner held at Bridgeport to honor Pete Bernard, veteran member of Bridgeport Local No. 277.

Jerry B. Jeter, Chief Projectionist at the Warner Theatre in Oklahoma City and member of Local 380 for 28 years, writes short stories in his spare time. He has sold a number of them under various pen names to local publications, and is now aiming at the national fiction magazines.

California's Governor Earl Warren has named Anthony L. Noriega, Secretary of I. A. District No. 2, to membership on the Correctional Industries Commission, which supervises the productive industries in the State's penal institutions.

Locals No. 18 and 164, Milwaukee, sponsored the I.A. exhibit at the Milwaukee Union-Industries Show held on May 12th-16th. Purpose of the five-day exhibition was to demonstrate the advantages of labor-management cooperation.

First Lt. Frank M. Holick, member of Local No. 380, Oklahoma City, but currently a U. S. Air Force pilot stationed on Okinawa, literally dropped in at the Local meeting March 7th. He was en route to the home of his parents on a thirty-day leave.

Gomer Smith, honorary member of Local No. 380, Oklahoma City, has announced his candidacy for the U. S. Senate in opposition to former Governor Robert S. Kerr. Smith was formerly Congressman from the 5th Oklahoma district.

John C. Wein, who is both President of Local No. B-5 and Business Manager of Local No. F-5, film exchange employes of Cleveland, is back at half time duty after a serious illness.

Local No. 249 of Dallas has presented a gold life membership card to Henry Sorenson of Modern Theatre Equipment Company.



Edward Lachman
president,
Allied Theatre Owners
of New Jersey, and owner,
State Theatre, Boonton, N. J.
says:

"WE HAVE DISCOVERED, OVER THE YEARS THAT ALTEC SERVICE IS 'ON OUR SIDE'"

"Events in recent years teach us that we have to be vigilant *all* the time—not just now and then—about making our theatre a place people prefer to come to for entertainment. We've got to make the most of the product we show, and to do so, we've got to make the most of what people *hear* as well as what they *see*. Over the years, Altec has constantly kept our sound equipment working at top quality. Altec's only object is to make our theatre do a better entertainment job: it's no mere side line with them. Altec Service is 'on *our* side.'"

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

ALTEC SERVICE CORPORATION

161 Sixth Avenue
New York 13, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

NATIONAL PRESENTS MOVIE HOUR Liquid POPCORN seasoning



IN POPCORN IT'S TASTE THAT SELLS

★

A new superior blend of edible refined oils especially processed for theatres.

★

Gives popped corn an appetizing golden color and delicious flavor.

★

A popcorn sales booster!

In stock at your National Branch

PACKED IN HANDY ONE GALLON CANS FOR YOUR CONVENIENCE — SIX GALLONS TO CASE.

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EMBELLISH YOUR PRESENTATION
— WITH —
Smooth, Silent, Automatic Curtain Operation

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CURTAIN CONTROLS AND TRACKS

Simple one-button operation.
Long, trouble-free service.
Models for all size prosceniums.
Fully guaranteed.

WRITE TODAY FOR FREE CATALOG
Vallen, Inc.
223 Bluff Street • Akron, Ohio
The World's Largest and Oldest Manufacturers of Proscenium Equipment



J. P. ADLER—President, Adler Theatre Company, Inc., Marshfield, Wisconsin—says:

"RCA Service rates 100 per cent with us; never a failure in ten years."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

MORE PROFITS FOR YOU!
JOLLY TIME POP CORN
AMERICAN POP CORN CO., SIOUX CITY, IOWA

Efficiency Check List for Projectionists

☐ JUNE 21.—Are all exposed projection and sound optical surfaces immaculately clean? Arc lamp mirrors free from excessive pitting and from defects of silvering?

☐ JUNE 22.—Operate the non-synch equipment and check it for quality of sound, speed and steadiness of turntable rotation, and signs of wear. Lubricate as necessary.

☐ JUNE 23.—Try out the announcing microphone for quality and to prove the microphone circuit. Have you looked into the superior performance of modern-type mikes?

☐ JUNE 24.—Is the vibration of either projector increasing? Check carefully for the cause and remedy it promptly; don't tolerate second-rate performance.

☐ JUNE 25.—Test (or listen to) each loudspeaker unit INDIVIDUALLY for volume, quality of sound, and freedom from rattle or other noisiness in operation.

☐ JUNE 26.—Before the house opens, operate all volume controls over their full range. Lubricate, adjust or replace any that are not completely noiseless in operation.

☐ JUNE 27.—Is the take-up action on both projectors still smooth and perfect; are all take-up belts or chains taut and not excessively worn?

☐ JUNE 28.—Do you inspect all incoming prints before running them, keep careful record of the condition in which they are received, report defects promptly?

☐ JUNE 29.—Does someone periodically inspect and service the buzzer and phone to the floor and to the manager's office to keep them in perfect condition at all times?

☐ JUNE 30.—Read all tubes that can be read with installed meters—replace weak or defective ones as necessary for quality of sound and reliable operation.

☐ JULY 1.—Are all rectifier fans behaving normally, rectifiers operating well within the allowable temperature rise? If you haven't a reliable thermometer, order one.

☐ JULY 2.—Check the sound track alignment in both soundheads; adjust as necessary to the best possible position for avoiding both sprocket hole noise and frame line noise.

☐ JULY 3.—Using a watch, carefully check the starting time of both projector motors. If either has slowed down since the last such test, find and remedy the cause.

☐ JULY 4.—Is your stock of spare parts complete in every way? Have you enough carbons—for spot and effect machines as well as projectors?

☐ JULY 5.—Examine all gears in both projectors and in both soundheads. If any show signs of needing to be replaced soon, order replacements well in advance of need.

☐ JULY 6.—Does your bulletin board contain ALL the information that would be needed by a relief projectionist if one had to be called in suddenly?

☐ JULY 7.—Time to re-examine all motor-generator bearings for coolness in operation, and commutators for good condition and freedom from sparking?

☐ JULY 8.—Time to re-check all oil cups, oil reservoirs, grease cups and other lubricating points throughout the whole of the equipment?

☐ JULY 9.—Using a colored gelatine, carefully examine all low-voltage rectifier tube filaments while they are lit. Replace tubes showing serious filament sag.

☐ JULY 10.—Test the fire shutters of both projectors for reliability of operation. Check operation of port safety shutters at all projection room ports.

☐ JULY 11.—Temporarily put all pre-focussed exciter lamps into regular operating position; make sure all are perfectly focussed for instant use when needed.

☐ JULY 12.—Inspect the present condition of all film guides, tension shoes, idlers and aperture plates for signs of wear. Order replacements well in advance of need.

☐ JULY 13.—Go over the asbestos-covered leads of all lamphouses, including spot and effect machines. Order any replacements that may soon be needed well in advance.

☐ JULY 14.—Do you make it a point to watch the screen carefully and often during showing of titles for even slight signs of travel ghost?

☐ JULY 15.—Examine the carbon jaws in all lamphouses, including spot and effect machines. Sandpaper to remove any roughness, or order replacements as needed.

☐ JULY 16.—Step out into the auditorium and listen to the sound critically. If you hear any flutter or wows, remedy the cause in the projector mechanism or soundhead.

☐ JULY 17.—Examine all sprocket teeth in all projectors and soundheads. If wear or undercutting indicate new sprockets will soon be needed, order them well in advance.

☐ JULY 18.—Time to re-check the monitor speaker and circuit for quality of sound and noiseless operation? Use the non-synch for this to eliminate projector noise.

Exclusive STR Service Feature

No Building Spurt

(*Continued from Page E-15*)

scale, building 25 new conventional theatres and five new drive-ins.

Majorities of both Councils agree that the reason lifting of controls was not followed by a much greater spurt of new building is high costs. Delays in delivery of materials, shortage of materials and labor and preference for remodeling are among other reasons also cited.

Among the Architects who report new construction since controls ended, the majority cite conventional theatres only; the minority have started both conventional and drive-in theatres; and a very few are working on semi-prefabricated houses also. Among the Theatremen, none report anything except conventional and drive-in theatres begun since the ban was lifted; and the majority are building drive-ins as well as regular theatres. The majority of theatremen mentioning the matter also say that their new houses are (or will be when they are built) somewhat larger than the present average for their respective circuits.

The situation with respect to remodeling is somewhat different from that relating to new theatres to the extent that majorities in both Councils have begun new remodeling work, suggesting that at present remodeling is more popular than new building. This, however, is contrary to the experience of one Architect, who finds that in his practice new construction is more popular; although he has had an increased demand for remodeling also. Both Councils appear fairly well agreed that there is at present a pent-up demand for still more remodeling, which is not being done because of excessive costs.

Council on Television

(*Continued from Page E-16*)

subject today, but also that they should go into it very thoroughly indeed.

"Projectionists should have studied the principles and groundwork long before this, especially the RCA handbook at least. They should add to their knowledge at every opportunity. Many of the problems of operation will rest on their shoulders. I believe in thorough preparation. There is not too much information in any one book pertaining directly to television, but articles are appearing frequently in magazines. The projectionist or his union might invest in some subscriptions to magazines. Better still, a group of men within a union assembling one of the many television kits now offered on the market will gain valuable experience. It is too late to wait until installations are being made before beginning to study so technical a subject, in my opinion."

Thorough Study Advised

"Of course. Projectionists should be studying all available technical information now, and thoroughly."

"They should have done so before now. The right men no doubt will do it in the right fashion—that is, thoroughly."

"Positively. Go into it deeply."

"Some projectionists have already acquainted themselves with television practices. Those who have not, should start now. All should go into it as thoroughly as possible."

Only a small minority dissent from this stand.

"Since there are no theatre standards as yet for television, projectionists can only acquaint themselves with what is available. Let them confine themselves to a superficial survey for the time being."

"I do not believe projectionists should acquaint themselves with television apparatus until it is perfected to the point where we will know what is likely to be used in various theatres and how. Moreover, it is much more technical than sound. I doubt that many projectionists would study television to the extent of learning enough about it to be able to service the equipment. Trained service men will be needed, and they will instruct the projectionists in operating routine."





Request for Literature

Showmen's Trade Review 6/19/48
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

1 ☐	4 ☐	7 ☐	10 ☐
2 ☐	5 ☐	8 ☐	11 ☐
3 ☐	6 ☐	9 ☐	12 ☐
13 ☐	14 ☐	15 ☐	16 ☐

I would also like to have free literature on the items of equipment checked below.

STRUCTURAL MATERIALS
- ☐ Theatre Front
- ☐ Exterior Wall
- ☐ Interior Wall
- ☐ Sound Absorbing
- ☐ Roofing
- ☐ Insulating

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Odor Removal
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

FURNISHING MATERIALS
- ☐ Floor Covering
- ☐ Rubber Mats
- ☐ Runners
- ☐ Stair Treads
- ☐ Flooring
- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns
- ☐ Lounge Furniture

ADVERTISING EQUIPMENT
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Frames
- ☐ Display Cases

BOX-OFFICE EQUIPMENT
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes

LIGHTING EQUIPMENT
- ☐ Fluorescent Lamps
- ☐ Germicidal Lamps
- ☐ Ultra-Violet Lamps
- ☐ Spot & Flood Lights
- ☐ Decorative Fixtures

VENDING EQUIPMENT
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Sales Aids
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

SOUND EQUIPMENT
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound System
- ☐ Public Address
- ☐ Hearing Aids
- ☐ Tubes
- ☐ Test Reels

PROJECTION EQUIPMENT
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
- ☐ Film Splicers
- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds

STAGE EQUIPMENT
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE MATERIALS
- ☐ Vacuum Cleaners
- ☐ Deodorants
- ☐ Disinfectants
- ☐ Uniforms

Name.....

Theatre.....

Address.....

City and State.....

EQUIPMENT LITERATURE

June 19, 1948

ALL of the literature here described is sent to readers free and without obligation. Merely fill in the adjoining coupon, making sure to print your name, name of theatre and street address legibly and clearly. We also do our best to obtain for readers any other information they may want about the theatre and its equipment—all without cost or obligation.

AIR CONDITIONING EQUIPMENT. A large amount of detailed information about air conditioning equipment is contained in a very attractive, two-color, illustrated, 24-page book issued by U. S. Air Conditioning Corp. It describes component items of equipment, tells what questions to ask in selecting an air conditioning system, and illustrates both apparatus and installation of duct-work. A booklet well worth having. (#1)

ARCHITECTURAL MATERIALS. A series of bulletins by the Kawneer Company describe their latest materials for surfacing of fronts, lobbies, box-offices and so on; prefabricated and custom-built frames for doors, windows, poster cases; and ornamental trimming material. Among the material for exterior and interior surfacing is Zourite, a ribbed aluminum paneling with semi-lustrous finish, supplied with edging trim, corner trim, furring channels and anchor and furring clips. All the details are fully illustrated in the booklet devoted to this material, and dimensions are given. Trimming materials both structural and ornamental are described in a second booklet. Some of these trims are designed for use with glass and eliminate projecting metal frames—the edge of the glass seems to "disappear" into walls and ceilings. These trims can be used for combination sash-and-sill, as bulkheads, for the face of a canopy, as shadow box frame, and for an almost infinite variety of other purposes. A third booklet describes and pictures prefabricated and custom-built metal-frame entrances; while a fourth illustrates application of these materials to the design of retail establishments, including the theatre. All four booklets will be sent free upon checking the No. 2 square in the accompanying coupon. (#2)

BOOKLETS. A series of ten small booklets, each of six pages, each printed in two colors, conveys a wealth of information about RCA sound systems, RCA tube rectifiers, the Brenkert 1 kw. arc (now made by RCA), and RCA drive-in sound equipment. The series covers seven different models of RCA theatre sound systems, not counting the booklet devoted to drive-ins. There is also a pamphlet illustrating and describing briefly the RCA deluxe soundhead. All yours for the asking. (#3)

CHAIRS. Griggs Equipment Company has brought out a detailed, four-page, two-color folder describing six different models of theatre chairs, showing how they are constructed, and setting forth in full the different spring-cushion arrangements, upholstery and designs in which they can be supplied. Although this little folder can be read in a few minutes, it contains a wealth of information about theatre chairs that makes it well worth the attention of anyone who contemplates buying chairs at this time. (#4)

FLOOR TILE. A new, synthetic plastic flooring, available in standard-size tiles and in a variety of plain and marbleized colors, is described and illustrated in two multi-color pamphlets issued by U. S. Stoneware Company. The material is supplied in 8½" squares, each 3/16" thick. The top half of the thickness comprises the surface of "Tygon" plastic; the underlying 3/32" consists of a layer of synthetic-impregnated cork. The tile thus constructed is said to be unaffected either in strength or in appearance by days of immersion in water, and to be resistant to acids, alkalis, alcohols and cleaning solutions. It is said to be slip-proof whether wet or dry, easy and silent to walk on and readily cleaned because of a non-porous surface that does not absorb dirt. The surface can be waxed if desired. Installation involves providing any smooth, hard surface, such as concrete, wood, metal or tile, cleaning the surface thoroughly, coating it either with linoleum cement or with a special plastic cement, and laying the tiles in position and pressing down firmly. After one hour's time the tiles thus laid are rolled, and cement that has worked up between the joints is removed with a cloth dipped in gasoline. (#5).

METAL MOULDINGS. The Eighth Edition of Ames Metal Moulding Company's catalog pictures quite literally hundreds of mouldings, some metal-covered wood; some extruded aluminum or stainless steel. They present every type of flat, round, grooved, ribbed, fluted, stepped, angular and curved surface and combination of surfaces imaginable, fitting them to every decorative scheme and every style of architecture. Snap-on devices for easier installation are pictured and described, as are caps, channels, angles and miscellaneous shapes. Accessories such as poster frames, kick-plates, push plates, door saddles, prefinished metal in coils, and nickeled nails and brads are listed, and some of them illustrated. (#6)

PLASTIC structural and ornamental material, Plexiglas, the same that was used for bomber blisters during the war, is now available for theatre applications in a vast variety of forms, including huge clear sheets. Some of the many forms, corrugations and colors in which this highly versatile plastic can now be had, and some of its innumerable potential uses about the theatre are illustrated and described in an 8-page booklet issued by Rohm & Haas Company. (#7).

PROJECTION LAMP. High intensity projection lamps drawing up to 70 amperes at the arc are described in a folder issued by Strong Electric Corp. Four models are discussed in detail, together with rectifiers for supplying them with current and reflectors for utilizing their light at the maximum efficiency. (#8).

PROJECTION LENSES. The Kollmorgen Super-Snaplight and Snaplite lenses (f/1.9 and f/2.0, respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at low cost. Included in the brochure is a list of fittings for use of any Kollmorgen lens with any of twenty-three models of American-made projectors; and a two-color lens table for determining the focal length necessary for every theatre. (#9).

PROJECTOR MECHANISM. Complete information on installing, operating and maintaining the Century Model CC mechanism is given in a 32-page illustrated booklet. Four line drawings show the details of the projector's innards, and in these drawings component parts are all numbered. Instructions are written accordingly—for example: "Loosen retaining screw Fig. 1, #15"—and are thus absolutely explicit and unmistakable. A useful book, not alone for those who have Century CCs, but for anyone interested in studying the details of a modern projector. (#10)

REFRESHMENT FOUNTAIN SERVICE. Most of the literature listed in this Bureau describes products—the Liquid Carbonic Corporation's booklet entitled "Planning Your Fountain for Maximum Profit" describes a service. The booklet notes that efficient planning of a fountain requires careful consideration of the nature of refreshments to be sold, type of patronage, type of competition, and—in the case of theatres—the peak load, as well as many other factors. The service offered (absolutely free and without obligation, the booklet says) is the expert assistance of a consultant specialist who will plan the fountain completely to meet the needs of every type of operation. (#11).

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runners have been brought out in new form by Lorraine Manufacturing Corp. They are rust-proof, and attach to the runner very simply, without riveting or sewing, no mechanical skill at all being needed. An illustrated bulletin describes these new runner ends. (#12).

SOUND EQUIPMENT. In careful buying of sound equipment it is necessary for the purchaser to inform himself as to which component items, of what power and quality, go to make up each of the systems he has under consideration. Motiograph-Mirrophonic sound apparatus is described in a well-printed booklet, which first presents each component unit in detail; then lists different systems and explains fully just which of the previously-described units go into each. Power output and distortion of all systems are stated in figures. Systems are also rated according to the number of seats they are able to serve. (#13).

THEATRE SPEAKERS. The relatively inexpensive Altec Lansing "800" speaker system, designed to bring high quality reproduction to theatres of less than 1,000 seats, is fully explained in a well-written, two-color, four-page leaflet. The system itself, and each of its component parts, are all separately pictured and described. The bulletin offers every bit of information the average theatremen will want concerning this low cost, high quality speaker assembly. (#14).

TICKET MACHINE. A well-illustrated, three-color, four-page folder of General Register Corporation sets forth functional and structural details of that company's hand-operated "Automaticket." Since this device is just as fast as the electrical ticket issuers of earlier design, but costs less and is less expensive to service, its makers expect that in time it may replace electrical machines entirely. The folder is therefore of interest to all who contemplate present or future purchase of ticket-issuing equipment. (#15)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces and stairways, and in-place shampooing of theatre carpets, are illustrated and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. It will prove definitely helpful to any one concerned with the practical problems of theatre housekeeping. (#16)

Levy Warns of Legal Snags in Television

Every restaurant and tavern that plays a radio within hearing of its patrons, every hotel that puts a radio in a guest room as part of the furniture, is violating the law, Herman Levy, General Counsel for the Theatre Owners of America, told STR this month in an exclusive interview.

Similar use of television is similarly illegal, Mr. Levy added. Hotels, taverns, restaurants, are too numerous for anyone to police, the legal expert pointed out, but—theatres are few enough and rich enough to be vulnerable, he noted.

Following is the exact legal status of picking up and utilizing television and radio broadcasts, according to Mr. Levy:

Copyrighted material cannot be used without violation. News events broadcast on radio or video can be used. Is the Louis-Walcott fight a news event or not? —Only a judge can decide that.

Even news events lose their privilege if they are used in a way to constitute unfair competition—for example, if someone rented premises near Madison Square Garden and offered persons on their way to buy seats at the Garden a chance to see the same event on television at a very much lower rate.

However, many video programs that could not legally be presented in the theatre without consent, probably can be used by theatremen with permission. If a television broadcast has a sponsor, the sponsor would want as large an audience as possible, and would be glad to have his program appear on theatre screens provided the commercials were not deleted.

Novel Theatre Design to Stress Refreshment Sales

James Nasser, who in partnership with his brothers owns 135 theatres in Northern California, is working on plans for new theatres that will compel patrons to pass through a corridor lined with standard concession facilities, a complete candy store, and a soda fountain.

"There's nothing undignified about it," Nasser insists, adding that: "Even the Metropolitan Opera's white-tie-and-tails trade patronize a wide choice of bars and other concessions."

Nasser goes on to say: "There was a time during the last depression when theatre owners would have been happy to sell their houses and retain the lobby sales. Popcorn machines have paid off more theatre mortgages than Andy Hardy and Hopalong Cassidy put together."

Aside from the actual profits from refreshments sales, Nasser maintains, the fact that these facilities exist in the theatre helps further by attracting patronage.

New Monel Roofing Sheets

New monel roofing sheets that are softer, and more easily adapted to bending, forming, seaming and soldering than previous types, have been announced by International Nickel Co., Inc. The new sheets retain all other mechanical and corrosion resisting properties of the former monel roofing sheets, it is claimed, and will be made available in standard roofing thicknesses.

Tesma Booths Going Fast

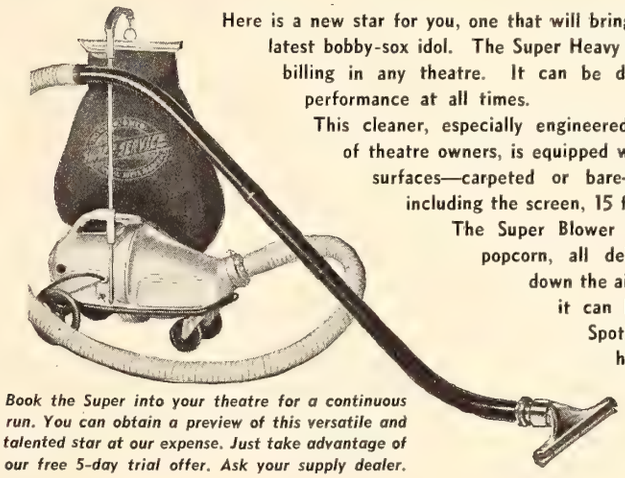
More than fifty booths for the Tesma-Tedpa show, which is to be held in St. Louis September 28th to 30th, had been sold as of June 1st, Roy Boomer, Secretary-Treasurer of the Theatre Equipment and Supply Manufacturers Association, announces. Only a total of 81 booths are available, according to the official prospectus which recently was mailed to Tesma members, leaving fewer than 31 still unreserved. Reservations will be accepted from non-members in the near future, Mr. Boomer reveals.

Ray G. Colvin, President of the Theatre Equipment Dealer's Protective Association, and a resident of St. Louis, visited Boomer in Chicago recently to discuss details of the joint convention.

The Show Does Go On— With Emergency Power

A gasoline-driven emergency electric plant manufactured by D. W. Onan & Sons and installed in the Roxy Theatre, Slippery Rock, Pennsylvania, has thus far saved Edgar Shaffer, the Roxy's owner, an estimated $567.00 in refunds. The estimate is based on the number of times power has failed since the emergency plant was installed and the approximate refunds that would have been necessary if the theatre had not had an emergency power supply. The Onan equipment cost $1,600 installed and still has an unlimited number of years of useful life ahead of it. Mr. Shaffer also uses his emergency plant on those frequent occasions when the power line supply drops below 100 volts.

A Preview For Theatre Owners



Here is a new star for you, one that will bring you a bigger box office than the latest bobby-sox idol. The Super Heavy Duty Theatre Cleaner will get top billing in any theatre. It can be depended upon to give a perfect performance at all times.

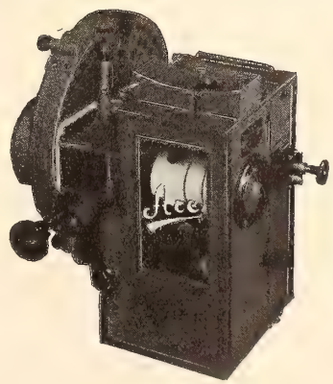
This cleaner, especially engineered to meet the cleaning problems of theatre owners, is equipped with special tools for cleaning floor surfaces—carpeted or bare—upholstery, walls and frescoes including the screen, 15 feet plus the reach of the operator. The Super Blower attachment boosts papers, boxes, popcorn, all debris—out from under seats and down the aisle to the front of the house where it can be easily disposed of. The Super Spotlight conveniently attached to the handle enables the operator to clean more thoroughly under seats and in dark places. The Super Screen Brush keeps screens and sound holes clean.

Book the Super into your theatre for a continuous run. You can obtain a preview of this versatile and talented star at our expense. Just take advantage of our free 5-day trial offer. Ask your supply dealer.

National Super Service Company, Inc.
1951 N. 13th St. Toledo 2, Ohio

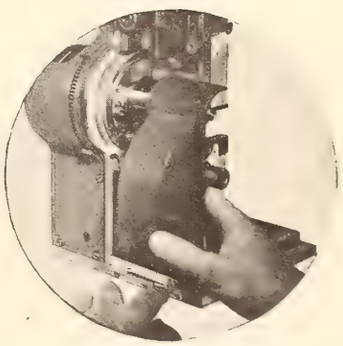
National Super Service Company of Canada
Toronto, Ont. Vancouver, B. C.

YOUR ASSURANCE OF THE *BEST!*



WENZEL WD-9 Film Side Drum Cover Slip-in Type Assembly

Can be easily removed and replaced. Facilitates cleaning of interior of mechanism.

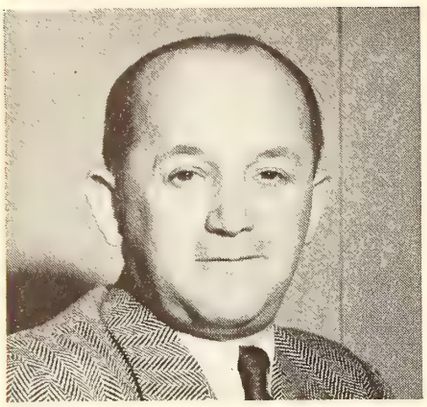


Write for our NEW complete catalog, WC 25. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.

WENZEL "Smooth-Running" PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a "smoother-running" job.

WENZEL PROJECTOR COMPANY
2505-19 S. STATE STREET
CHICAGO, ILLINOIS



DAVID S. MOLIVER—Owner, David S. Moliver Theatres, Philadelphia, Pa.—says:

"For twenty years I have relied on RCA Service in my theatres. Need I say more?"

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

Governair Instructs National Personnel

Personnel of National Theatre Supply branches at Dallas, Memphis and Oklahoma City were instructed in details of maintaining Governair air conditioning units at a meeting recently held at the Governair Corporation's headquarters in Oklahoma City. Lectures and shop practice in starting, stopping, pumping down and maintaining the units went deeply into many of the small details. Exhibitors from six nearby states, users of Governair equipment, also attended and learned how to take elementary care of their own installations without calling in engineers for every small trouble.

SeBastian and Ermer Join Liquid Carbonic

Liquid Carbonic Corporation has appointed Ford SeBastian Manager of its Ice Cream Cabinet Department. Mr. SeBastian has had many years of experience in ice cream, refrigeration and cabinet activities. Walter Ermer has been named by Liquid Carbonic as its Cabinet Sales Supervisor for the Eastern region with headquarters in New York.

Drive-In Mass Production

Walter Reade Theatres are about to build drive-ins on an assembly-line basis. Some 27 of them will be built by the circuit in 1948 and 1949 in four mid-Atlantic States. Special construction crews have been organized. Ground has been broken for the first of the Walter Reade drive-ins at Woodbridge, New Jersey. This is to be a 950-car estalishment, and is expected to be in operation, if all goes well, sometime in the early part of July.

In announcing his plans, Mr. Reade voiced the view that drive-ins are an asset to the industry because they reach previously untapped patronage, including families with small children, potential patrons who would be glad to see a movie but won't dress up to go out, and elderly or disabled persons who can go motoring but cannot visit public places.

Wenzel's New Foreign Distributor

Fred Wenzel, President of Wenzel Projector Company, announces that exclusive foreign distribution rights for the Wenzel Pro-4 mechanism have been acquired by the firm of Streuber and LaChicotte of New York.

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MANUFACTURERS OF FLUORESCENT AND LUMINESCENT PRODUCTS AND BLACK LIGHTS
67 East Lake Street Chicago 1, Ill.

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CAPITOL STAGE LIGHTING CO.
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"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
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The New
STABLIARC
Motor Generators
The last word in modern generator appearance and especially adaptable for use in DRIVE-IN THEATRES
AUTOMATIC DEVICES CO.
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RUBBER MATS
FOR THEATRES
Matting, Link Mats & Mechanical Rubber Goods
LORRAINE RUBBER ENGINEERING CO.
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Factory: Maywood, N. J.

FOREST RECTIFIERS
For Every Size Theatre
FOREST MFG. CORP., 9-11 W. Park St., Newark 2, N.J.

ADVERTISERS' INDEX

Equipment and Maintenance Section

Adler Silhouette Letter Co. E-32
3021 W. 36th St., Chicago 32, Ill.

Altec Service Corp. E-27
250 W. 57th St., New York, N. Y.

American Popcorn Co. E-28
Box 12, Sioux City 6, Iowa. President: Howard C. Smith. Sales Manager: Stanley A. Thatcher. Domestic Sales: Direct.

American Seating Co. E-23
9th and Broadway, Grand Rapids 2, Mich. Sales Manager: J. M. VerMeulen. Domestic and Foreign Sales: Direct and through National Theatre Supply.

Associated Ticket & Register Co., Inc. E-14
346 W. 44th St., New York 18, N. Y.

Automatic Devices Co. E-32
1033 Linden St., Allentown, Pa. Export Office: 220 W. 42nd St., New York, N. Y.

Ralph J. Batschelet E-29
Paramount Theatre, 519 Sixteenth St., Denver, Colo.

Black Light Products E-32
67 E. Lake St., Chicago 1, Ill. President: J. Cornell Richardson.

Capitol Stage Lighting Co. E-32
527-529 West 45th St., New York 19, N. Y.

Century Projector Corp. E-29
729 7th Ave., New York 19, N. Y. Sales Manager: L. W. Davee. Domestic Sales: Through independent dealers. Foreign Sales: Through Westrex, Inc., exclusively.

DeVry Corp. E-26
1111 Armitage Ave., Chicago 14, Ill. Sales Manager: H. B. Engel. Domestic Sales: Through independent supply dealers. Foreign Sales: Through authorized distributors.

F & Y Building Service E-22
328 E. Town St., Columbus 15, O.

Forest Mfg. Corp. E-32
34 Park Place, Newark, N. J. President and Sales Manager: J. K. Elderkin. Domestic Sales: Through all dealers. Foreign Sales: Through appointed dealers and export outlets.

General Register Corp. E-2
36-20 33rd St., Long Island City 1, N. Y. Sales Manager: W. C. Stober. Domestic Sales: Through supply dealers. Foreign Sales: Through export dealers.

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521 Ann St., Grand Rapids, Mich.

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92 Gold St., New York, N. Y.

Kollmorgen Optical Corp. E-20
2 Franklin Ave., Brooklyn, N. Y.

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286 Fifth Ave., New York, N. Y.

Motiograph, Inc. E-4
4431 W. Lake St., Chicago, Ill.

National Carbon Co. E-18
30 E. 42nd St., New York 17, N. Y. Sales Manager: D. B. Joy. Domestic and Foreign Sales: Through dealers.

National Super Service Co., Inc. E-31
1951 N. 13th St., Toledo 2, O.

National Theatre Supply E-27
92 Gold St., New York, N. Y.

Novelty Scenic Studios, Inc. E-22
32-34 W. 60th St., New York 23, N. Y. President and Sales Manager: A. J. Kessler. Domestic Sales: Direct and through dealers. Foreign Sales: Direct and through dealers.

Park-In Theatres, Inc. E-10
840 Cooper St., Camden, N. J.

RCA Service Corp. E-3, E-12, E-14, E-28, E-32
Front and Cooper Sts., Camden, N. J.

C. F. Simonin's & Sons, Inc. E-14
Tioga & Belgrade Sts., Philadelphia 34, Pa.

S.O.S. Cinema Supply Corp. E-12
602 W. 52nd St., New York 18, N. Y. Vice-President and Sales Manager: O. Lightstone. Domestic Sales: Direct and through dealers in certain territories. Foreign Sales: Direct and through exclusive dealers in certain countries.

Sportservice, Inc. E-12
Hurst Bldg., Buffalo, N. Y.

Strong Elec. Corp. E-11
87 City Park Ave., Toledo 2, O. Sales Manager: Harold E. Brown. Domestic Sales: Through independent supply dealers. Foreign Sales: Through Strong Elec. Corp. Export Dept., 92 Gold St., New York, N. Y.

Telesonic Theatrephone Corp. E-14
3 E. 48th St., New York 17, N. Y.

Vallen, Inc. E-28
Akron, O. President: E. J. Vallen. Domestic Sales: Through dealers. Foreign Sales: Through RCA International Division, 745 5th Ave., New York 22, N. Y.

Wagner Sign Service, Inc. E-25
216-218 S. Hoyne Ave., Chicago 12, Ill. President and Sales Manager: E. Wagner. Domestic and Foreign Sales: Direct at list only, and through designated supply companies and marquee manufacturers.

Wenzel Projector Co. E-31
2505-19 S. State St., Chicago 16, Ill. Sales Manager: C. J. Williams. Domestic and Foreign Sales: Through independent dealers.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this June 19, 1948, index.

REGIONAL NEWSREEL

(*Continued from Page 30*)

paper's advertising department. RKO Booker Melvin Mann has resigned to join the Werner Lund Theatre Circuit.

Mrs. Jean Wisnoski has replaced Shirley Kopelman as secretary to Perry Nathan, National Screen Service Manager. Miss Kopelman has resigned for that well-known reason—matrimony. Pete Dana, Universal-International District Manager, has returned to Pittsburgh from a sales meeting in New York all steamed up about forthcoming U-I releases.

Warner Bros. has appointed Jack Quigley, of New York, Manager of the Warner Theatre in Morgantown, W. Va., succeeding Joseph Murdock who resigned to manage an independent theatre in that town.

INDIANAPOLIS

Screen Guild Vice President Harry Lorch was a visitor at the local branch discussing with Manager Larry Jacobs the new building of the company to be built on filmrow.

Bert Goldberg, producer of all-color pictures, was a business visitor calling on the officials of the Williston Circuit.

Warner Bros. District Manager Charles Rich spent Wednesday through Friday with Manager Claude McKean, discussing business matters.

Wilma Barrow, McKean's secretary, announced her engagement to Vincent Crebb.

Burglars entered the Lyceum, Terre Haute, Ind., Monday night, and made way with three days' box-office receipts, according to Exhibitor Ted Parvu.

Kenneth G. Barnard, operator of the Oxford, at Oxford, Ind., has installed a new streamlined concessions service in the lobby of his theatre.

Joe Million, Veedersburg, Ind., opened his new drive-in June 4.

DALLAS

Henry Vernard Till, East Texas Theatres city manager at Conroe, Texas, was killed in an automobile accident 15 miles north of Huntsville, Texas. Till came to Jefferson Amusement as doorman at the Paramount Theatre in Marshall, Texas, Nov. 5, 1932. Later he worked as manager in Kilgore, Marshall, Port Arthur, Jacksonville, Overton, Nacagdoches and Conroe, Texas. He joined the Armed Forces Feb. 5, 1945, and served in the Pacific campaign, returning to Conroe May 5, 1946. Surviving are his wife, Juanita, and two children, Michael Vernard, age nine and Sandra, 18 months. Funeral services were held Thursday, June 10, at Marshall, Texas.

Bill Underwood of Underwood and Ezell, is seriously ill at St. Paul's Hospital, where he is being prepared for a serious operation.

NEW HAVEN

Ernest Emerling, director of advertising and publicity of Loew's, Inc., is in Bridgeport and huddling with Division Manager Harry F. Shaw, Circuit Publicist Lou Brown, and Matt Saunders and Harry Rose, managers of the Poli and Majestic.

Murray Weiss, regional Variety Club supervisor, is in New Haven to discuss club rooms for Tent 31 with Chief Barker Barney Pitkin and First Assistant Lou Brown.

IATSE President Richard F. Walsh, accompanied by Tom Shea and William Raoul, attended the 25th anniversary of Rube Lewis, union business agent in Hartford.



VISITS ENGLISH SET. Wannie Tyers, manager-elect of the New Odeon, Toronto, is shown above (left) with Edwige Feuillers on set of "Woman Hater" at one of the J. Arthur Rank Studios in England. Tyers spent considerable time abroad studying theatre management techniques and current productions, and plans to introduce many British and American innovations in the New Odeon which is scheduled to open in September.

Sam Shoubouf, manager of Lyric, Bridgeport, is back from a Florida vacation and will go on road as relief manager throughout Poli circuit. Bill Brown, manager of Bijou, New Haven, off for vacation in Rhode Island. Robert Ritzert, his assistant manager, is also vacationing. Harry Rose, manager of Majestic, Bridgeport, will vacation at Westbrook, Conn.

COLUMBUS

Voters of Columbus approved the city's one-half of one per cent payroll tax at a special election. In Springfield, Ohio, Common Pleas Judge Leland H. Rutherford refused to issue a temporary order to Owen A. Miller of Osborn to prevent city officials from collecting the one per cent payroll tax which becomes effective there on July 1.

Work is progressing rapidly on the 1,500-car CCC Auto Theatre which Frank Yassenoff and Harold Schwartz are constructing on Harrisburg Road near Briggsdale. Opening is expected by mid-July.

Mrs. Lelia Stearn's Southern, subsequent suburban, had Dr. Murray Holt, magician, as its first stage attraction since 1940. The showboat, Majestic, opened for the season at the Gallipolis river landing.

Twenty-year-old Marilyn June Lemon of Pickerington, Ohio, was the choice of the Columbus Junior Chamber of Commerce as its entry in the dairy month queen contest finals which are being held at the Palace.

Jack Needham, retired Twentieth Century-Fox salesman, has been named temporarily to act as buyer and booker for the Orpheum and Majestic in Nelsonville, O., by Mrs. Frances Steenrod, widow of the late owner of the two houses. The Castle, Williamsport, O., formerly operated by Lee Lullen, has been sold to Leslie Price, of Columbus, who will take possession July 10.

LOS ANGELES

Yvonne Barnes has succeeded Mrs. Louise Cox as secretary to Herbert Jack, western division sales manager for Kroehler Pushback Seats. Yvonne formerly worked for MGM in Chicago and Columbia in Denver. Mrs. Cox returned to her native state of Ohio.

Charles P. Skouras, Jr., son of National Theatres' head man, was graduated from the U. S. Military Academy at West Point June 8.

The deal whereby Sherrill Corwin and Sol Lesser were to buy Joe Blumenfeld's interest in the Music Halls, has reportedly been cancelled.

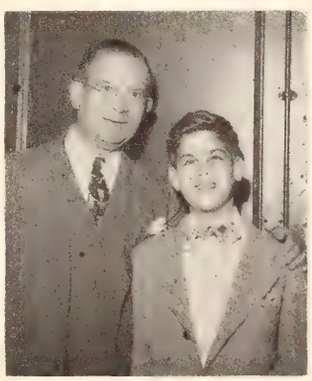
Ted Jones, President of Western Amusement Company of Los Angeles, has been in New York "doing the town" with Mrs. Jones and their 13-year-old daughter. Jones recently added 56 additional theatres to his West Coast holdings.

SALT LAKE CITY

The annual Exhibitors Roundup was held June 16-18, with golf tournament at the Bonneville course, stag Calcutta dinner at the Utah Hotel and ladies' dinner at the Hotel Newhouse. Wife of 20th-Fox Manager Charles Walker entertained the ladies at her home with a tea. On the committee for the Roundup were most of the company representatives in Salt Lake City.

Fox Intermountain Booker Si Saunders is taking his vacation at home. RKO Manager Giff Davison is back from a Pacific coast vacation. Paramount Booker Chick Floyd has returned

(*Continued on Page 32*)





'EASTER PARADE' TURNOUT. MGM has shown "Easter Parade" to exhibitors at special previews in exchange centers. Among the many who attended the showing of the musical at the Astor Theatre, Cleveland, last week were those shown in photos above. Left, Meyer S. Fine, president Associated Circuit, and son Bruce. Right, Abe Ludacer, manager Loew's Valentine, Toledo; Dr. Hugh McNeeley, Cleveland; Jack Armstrong, Schwynn Circuit of western Ohio.

REGIONAL NEWSREEL

(*Continued from Page* 31)

from vacation.

Dave McElhinney, formerly sales manager for several distributors and now in the advertising end of the business, visited Salt Lake friends last week. Warner Manager William Gordon is back from a San Francisco convention, Intermountain's Assistant General Manager Ray Hendry is the new vice-president of the local Country Club. Manager Irving Gillman of Independent Theatre Operators and Jay Christiansen who operates the Arcade here attended the annual meeting of the Independent Theatre Operators of Montana.

Intermountain theatres are offering script for the first time since the war with a 10 per cent saving to patrons.

ATLANTA

Grady Dennis has taken over the Joy in Curley, Ala. Buddy Chalman, formerly with Paramount and Screen Guild, has joined the Film Classics sales staff. Mrs. Sarah Van Hook is back at Eagle-Lion after an illness; Republic Office Manager Joe Dumasn is still home sick. Eagle-Lion Booker Sam Sherman and Ann Powell wil say "I Do" on June 26. Jay and Abe Solomon of Independent Theatres, Chattanooga, were in town for equipment for their new 1,000-seater. R. L. Davis, formerly with Republic and the Royal at Panama City, is now with Screen Guild.

Back from his California vacation is J. A. Jackson of the Birmingham, Empire. Joe Lackey, former manager of the Delmar, Birmingham, is now North Birmingham manager for Community Theatres; Fritz May has been appointed manager of Waters Drive-in at Shades Mt. Visitors: Billy King of the Carolina, Haynesville, N. C.; D. L. Buzbee of the Ritz, Dadesville, Ala.; Alpha Fowler, Jr., of the Alpha, Douglasville, Ga.; C. L. Welch of the Strand, Dallas; P. L. Taylor of the Dixie, Columbus. Lee Morris has opened his new 1,000-seat Tower at Knoxville. The house features a cry room and free parking space.

PHOENIX

Wayne Griffin, Universal producer, addressed the Rotary Club last week at Grand Canyon, where he is filming "Family Honeymoon." He summed up Hollywood's aspirations in a single sentence. "The ideal," he said, "is to have the motion picture adhere strictly to American standards and traditions, with a touch of religion and the whole story told with enough entertainment value to attract public interest."

The second-run, dual-feature Phoenix has lopped its midweek prices down to 20 cents from its regular scale of 30 and 40 cents.

The Fox has an entrant in the Phoenix Soap Box Derby and is pulling for the kid to bring home the bacon—and the publicity. House is currently holding a lobby exhibit of Carnation canned milk.

The grand opening of the Star, in Nogales, will feature a stage show headlining Buddy Rich and his orchestra on July 4, but the house will not open for business until the 12th.

SAN FRANCISCO

Alex Harrison, Herman Wobber's assistant at Twentieth Century-Fox, is spending a week's vacation in Salt Lake City. Helen Wobbe, press agent for the Golden Gate, promoted a "Miss San Francisco" contest from the stage of the theatre. Eighteen-year-old Jeannie Lehmann was the winner and will compete for the title of "Miss California" at Santa Cruz. Finalists will take part at Atlantic City. Wesley Rosenthal, salesman for B. F. Shearer, was badly injured in an automobile smash-up at Strawberry, Calif. He suffered a broken leg and wrist and severe head injuries. He is now in a Reno hospital but will be flown back here for added surgery.

Al Dunn, manager of the Orpheum, has added Rosemary Reece as a vocalist to sing with Organist Don Anderson twice weekly. Monogram Manager James Meyers has returned to his office after attending Chicago conference. MGM's Publicist Ted Gallinter, attended funeral services for his mother who died in Minneapolis. The Golden Gate, which gave up vaudeville as a regular routine, will be back again with a big name policy starting on June 30, with Betty Hutton headlining the show. If policy clicks, house will use it for future bookings.



CINCINNATI VARIETY CLUB DINNER-DANCE. Variety Club Tent No. 3 held its annual dinner-dance recently in Cincinnati. Stealing the center of interest above is the cute baby, surrounded by (l-r) Noah Schechter, chairman, dance committee; Bill Onie, dough guy; Irving Sochin, chief barker of Tent No. 3 (holding the youngster); Pete Niland, barker, and William McCraw, international executive director of the Variety Clubs.

New Theatres

Birmingham, Ala.—R. B. Wilby and Waters Theatre Co., a 600-car drive-in near the Fairgrounds here to cost $150,000.

San Jose, Calif.—The Willow Glen Theatre Co., owned by J. B. Lima, W. G. Preddy, Ben Levin, 1,200-seater, cost $300,000.

Lebanon, Ore.—Local business men have obtained a permit to erect a 500-seater to cost $135,000.

Chester, S. C.—Cherokee Theatres, Inc., has begun work on a new theatre on the site of its present City Theatre here. Cost, $50,000.

Inglewood, Calif.—Fox West Coast Venice Investment Co., a $250,000 theatre on the site of the burned Granada.

Hickory, N. C.—A theatre for the colored trade will be erected here for Henry W. Brown, recently manager of the local Carolina and Rivoli.

Hartford, Conn.—The University of Connecticut, Storrs, a 700-seater, as part of a contemplated business center.

Vancouver, B. C.—Local business men of Two Hills, Alberta, will erect a $30,000 theatre there.

Milwaukee—J. and M. Enterprises, a 1,000-car drive-in on Highway 51 near Madison, Wis.

Plans have been completed for the new Model Theatre at Iola, Wis. Adler Theatre Company expects to open the Waupaca, at Waupaca, Wis., early in July.

Luling, Tex.—Luling Amusement Company, a new theatre here to replace the Princess which was burned last year. Cost, $80,000.

Buffalo, N. Y.—Out-of-town interests plan to convert a five-story office building on Main Street into a 1,450-seater to cost $200,000.

St. Louis—Work has begun clearing the site for a new house for the Pertle Amusement Company at Abingdon, Ill.

DENVER

Cy Lee and Paul Rothman will open their $115,000 650-car Starlight drive-in, Colorado Springs, June 25. John B. Cabot and Lewis M. Williams have formed Marquee, Inc., and bought as their first theatre the Frederick, Frederick, Colo., from Mrs. J. H. Davis.

Joe Ashby and Walt Ibold tied for first place in the Rocky Mountain Screen Club Calcutta golf tournament. J. M. Dubois, free lance newsreel cameraman, is back from Hollywood where he made numerous contacts with parties in the market for television material.

Paramount Office Manager Tillie Chalk, was taken to her home after suffering a heart attack in the office.

R. W. Cummings has sold the Gem, Culbertson, Neb., to Mr. and Mrs. B. H. Dickson. M. B. Lovejoy has bought the Isis, Victor, Colo., from D. J. Mavevgraves.

MGM Booker Jerry Banta is vacationing in California.

LOUISVILLE

The first theatre for Booneville, Ky., has been opened by Owner Charles L. Seale. B. D. Arnold of the Arco Theatre, Boardstown, left June 10 for a three-week stay at Daytona Beach, Fla.

In town recently renewing old acquaintances was National Carbon Executive C. E. Heppberger, who formerly covered the territory as a sales engineer.

The opening date of Foster Lane's new 620-seat Lane Theatre, now under construction in Williamsburg, Ky., has been set for July 1.

Jimmy Thompson, formerly of the Falls City Theatre Equipment Co. and one time manager of the local Savoy Theatre, is now operating the Sunset Drive-In at Bowling Green, under the direction of J. T. Flowers.

The front of Louis A. Arru's, Skyway Drive-

REGIONAL NEWSREEL

In at Buechel, Ky., has taken on a new appearance with the recent installation of neon archways over the entrance and exit together with a new neon-bordered attraction board.

A change in policy has been announced by the management of the Arco Theatre at Bardstown on Sundays. Instead of continuous showings, the new set-up calls for a Sunday matinee with a break before the evening shows. It has also been announced that a local ball team has been sponsored by the theatre.

Mr. and Mrs. Clark Bennett and Morris Smith opened on June 10 their new 503-seat Valley Theatre, Taylorsville, Ky. House will operate six days a week, with adult admissions at 40 cents, children 20 cents.

HARRISBURG

While the revenue in Harrisburg from the amusement tax fell short of expectations, the same levy in Carlisle passed the anticipated figure. In Harrisburg revenue derived from city amusements is eight per cent less than expected for the first full month, April, when City Council realized $9,031. The total for the partial month, March 12, date of its institution, to March 31, was $7,012. In Carlisle the borough fathers received $1,223.21 from April 15 to 30, exceeding estimates. John Gibbons, Comerford manager, Carlisle, said the tax has not hurt the total attendance, but added more persons are buying balcony tickets.

Amanda Deane, Colonial, will go on vacation next week, when her daughter, Amanda (called "Ditty" for "Ditto") returns from her leave. Both are members of the maintenance staff.

The Senate has now switched its Friday midnight show features to play only revivals. Last week's hit was "The Informer."

VANCOUVER

Local businessmen will erect a new $30,000 theatre in the farming community of Two Hills, Alberta.

Hospitalized for major operations are Irene Davies, Gaumont-Kalee secretary; Agnes Gray, Odeon, Hastings, cashier, and Leslie Allen of Hilker Attractions all are doing well.

Coming from and going on vacations are George Gerrard, Irma Phal, Strand; June McIvor, Paradise; Jim Davie, RKO; Bill Myers, Odeon, Hastings; Louis Walker, Lux; Eric Handley, Orpheum; Mary Ruddick, Plaza; Helen Simpson, Paramount, and Gordon Dalgleish, Park.

Av McCartney of the Regent and Stan Creech of the Oak Theatre, Burnaby, have been called up by the Navy Reserve for flood duty on the dykes. Two local projectionists, Percy North of the Colonial, and Eddie Marshall of the Capitol, are mourning the passing of their mothers who died this week.

HARTFORD

A certificate of organization has been filed with Secretary of State for the Connecticut Theatre Candy Co., New Haven. Officers are Rita Ginsburg, Alice Levy and Nathan Visano. The W. and W. Amusement Corp., Bridgeport, has filed a certificate of dissolution.

Charles Gauvaine has been promoted to doorman and chief of service at the Colonial, Hartford. Manager Douglas Amos of the Webb Playhouse, Wethersfield, wil drop his twice weekly showing of foreign films soon, and return to the old policy of United States product throughout the week. Sam Novcak, doorman, Loew-Poli, has been ill. Manager Julia Smith of the State, Manchester, is back in her office, following sickness.

In Hartford's Superior Court, a jury returned a verdict for a Plainville woman against Peter Perakos, owner, Palace, New Britain. She said she fell and broke her collarbone in the theatre August 14, 1935, because poor lighting prevented her from seeing a step. Max Olderman, who built the Tremont Theatre, Ansonia, died last week. University of Connecticut, Storrs, is planning to have a large business center, including a 700-seat movie house. The university's been given the right to sell land to a corporation to develop such a center. Jack Holmes, for the past 20 years maintenance man at Warner's State, Manchester, died.

Contract negotiations have broken down in Greenwich, Conn., between the Theatrical Stage Employes' Union and the Pickwick Theatre of Greenwich, it was learned in Hartford, Conn., late last week as the union, "pulled out" four projectionists and one stagehand at the Pickwick. The firm was unable to get licensed operators over the weekend and the regular schedule of the Pickwick was added to that of the Greenwich Playhouse.

Rube Lewis, for the past 25 years business agent of Local 84, IATSE, Hartford, Conn., was honored at a testimonial dinner in that city last week. More than 150 people attended.

ST. LOUIS

General Counsel Abram F. Myers and other officers of national Allied and executives of various regional Allied units will attend the final organization meeting of Mid Central Allied Theatre Owners at the Sheraton Hotel here, July 20 and 21. Andy Dietz is chairman of the organizing committee of which Loren Cluster, F. H. Wiecks, Gene Beckham, Charley Benianati, W. T. Zimmerman, O. F. Jefferis, Earl Vandiver, Caesar Berutt, Henry Halloway, Hugh Graham and Howard Zuloff are members.

The Kerasotes circuit expects a July 10 opening for its new drive-in at Decatur, Ill. Joe Schrempp has opened the 500-car drive-in Park at Highland, Ill. Early opening is expected for the 600-seat O. W. McCutcheon Theatre in Charleston, Mo., which replaces the burned out American. Paul Durbin expects to open the 300-seater the Odd Fellows Lodge is building at Bluffs, Ill., about July 1.

President Ray Colvin of the Theatre Equipment Dealers Protective Ass'n will address the Chicago regional dealers convention. Circuit Head Fred Wehrenberg has closed his Dakota Theatre. Manager Tony Peluso of the Fox, St.

(*Continued on Page* 34)

More for Free

Use of industrial and educational films is growing in Wisconsin by leaps and bounds with the latest industry to take up movies being that of dairying. This film is being shown to fourth-grade students in public schools. During the summer about 28 films are to be shown Wisconsin's youth, ranging from film lectures on the value of dogs and their training to higher education. The programs come from the Milwaukee Public Library.



OK Sunday Shows

Two southern communities went on record to allow Sunday movies this week with a local election in Gallatin, Tenn., giving a green light to the Sabbath shows and the city council in Morristown, Tenn., allowing the local drive-in to show on Sunday.

Regional News

(*Continued from Page 33*)

Louis, was runner-up at the St. Louis district amateur golf match. Herman Beiersdorf, new Eagle Lion southern division manager headquartering in Dallas, Tex., has St. Louis in his exchange territory. Film Classics General Sales Manager Bernie Kranz spent two days here last week.

One of the projectionists of the Arcade Airdrome, St. Louis, owned by Charley Eime, was painfully burned in a booth fire June 8. Several reels of films were destroyed. House resumed operating June 12 following some major repairs. Albert Levy, 75, veteran sign man whose Press Sign Company served many St. Louis theatres, died June 9 at DePaul Hospital.

DES MOINES

The theatre at Mondamin, Ia., was closed due to an epidemic of polio with more than 30 cases in the county. Authorities asked nearby communities also to close their theatres.

Fifteen managers of the Fort Dodge district of the Central States Theatre Corporation attended a spring conference at the Ritz Hotel at Clear Lake, Ia. Circuit officials attending were L. J. Wegener, assistant general manager; M. E. Lee, booker; Dorothy Day, publicist; Marie Frye, merchandising department, and Jess Day, division manager.

Clark Baker, Columbia city salesman in Detroit for the past three years, has been named Des Moines manager, replacing Mel Evidon, resigned.

Don Harrington of Clinton, Wis., is managing the Odeon and Casino, Marshalltown, succeeding Harold Teel who resigned to join a theatre corporation in Chicago.

Raymond Harding, 58, veteran projectionist, died at Iowa Methodist hospital following a heart attack. He had been an operator at Sigourney, Ia., before coming to Des Moines in 1912 and has worked at various Des Moines theatres since. He was employed at the Orpheum.



New Ideal Theatre Chairs
JOE HORNSTEIN has it!

VIEWS ON NEW SHORT SUBJECTS

HOLIDAY FOR SPORTS (WB—4507) Technicolor Sports Parade. 10 mins. Argentines race their spirited stallions at the San Isidro racetrack. Release date, 4/17/48.

I TAW A PUTTY TAT (WB—3717) Technicolor Cartoon. 7 mins. Having finished five canaries, Sylvester Cat is ready for his sixth potential snack when along comes Tweetie to spoil his plans. Release date, 4/3/48.

LET'S SING A STEPHEN FOSTER SONG (WB—4205) Memories from Melody Lane. 10 mins. Stephen Foster's writing of some of his most famous songs is dramatized in this short. The numbers: My Old Kentucky Home, Swanee River, Beautiful Dreamer and Camptown Races. Release date, 5/8/48.

HOP, LOOK AND LISTEN (WB—3718) Technicolor Cartoon. 7 mins. Things happen when Sylvester Cat mistakes a kangaroo, which had escaped from the zoo, for a mouse. Release date, 4/17/48.

FIGHTING ATHLETES (WB—4509) Technicolor Sports Parade. 10 mins. This subject shows how the soldiers of India perform on the playing field in such sports as wrestling, volley ball, etc. Release date, 5/1/48.

RABBIT PUNCH (WB—3723) Bugs Bunny Special. 7 mins. Bugs Bunny underestimates his opponent in the ring, and it's a rough-and-tumble go. Release date, 4/10/48.

DOGGONE CLEVER (RKO—84,308) Sportscope. 8 mins. Shows the big four in dogs—the racy spaniel, the retriever, the graceful setter and the pointer. Release date, 4/2/48.

DEMOCRACY'S DIARY (RKO)—83,107) This Is America. 20 mins. This subject takes the audience behind the scenes in the working of a free press, as typified by the world famous New York *Times*. Release date, 4/30/48.

MAN OR MOUSE (Col.—9436) All-Star Comedy. 18 mins. When the physical-culture-expert father of a girl demands his son-in-law be a fit match in a wrestling bout, Sterling Holloway, a mere shell, finds himself in trouble. Release date, 1/15/48.

PARDON MY CLUTCH (Col.—9405) Three Stooges Comedy. 15 mins. The Stooges go on a vacation with their wives, with hilarious results. Release date, 2/26/48.

SILLY BILLY (Col.—9423) All-Star Comedy. 18 mins. Billie Burke invites the father of her daughter's fiance to her home, believing him to be the fiance. The meeting results in confusion and hilarity. Release date, 1/29/48.

FLORA (Col.—9503) Color Rhapsody. 7 mins. The dog gets into trouble when he falls in love with Flora, the cat. Release date, 3/18/48.

FEUDIN' AND FIGHTIN' (Col.—9655) Community Sing. 10½ mins. The Song Spinners and Dick Leibert at the organ sing and play Feudin' and Fightin' as well as Don't Blame Me, Don't Fence Me In, Kate and Let's Sit This One Out Polka. Release date, 1/8/48.

SNOW CAPERS (U-I—3201) Two-Reel Special. 19 mins. A camera story of winter sports in and around Banff, Alberta, in the Canadian Rockies, featuring ski experts. Release date, 2/18/48.

TEX BENEKE AND HIS ORCHESTRA (U-I—3304) Name Band Musical. 15 mins. The Beneke Orchestra plays several popular numbers including Moonlight Serenade, written by the late Glenn Miller and Mitchel Parish.

BROOKLYN MAKES CAPITAL (U-I—3343) Variety View. 10 mins. The camera picks up interesting scenes in this pictorial record of Brooklyn. Release date, 2/9/48.

HIDDEN VALLEY DAYS (U-I—3351) Musical Western. 27 mins. This featurette, photographed in Texas, concerns a group of roving cowhands who are handy with musical instruments as well as branding irons. Subject stars Red River Dave and the Texas Top Hands, and features Kenne Duncan, Curley Williams and Peggy Perron. Release date, 2/5/48.

THE MAD HATTER (UA) Walter Lantz Cartoon. 7 mins. Woody Woodpecker is instructed to come to work at the studio in a top hat, but he gets into all sorts of trouble with it and is fired when he crashes through the roof. Release date, February, 1948.

BANQUET BUSTERS (UA) Walter Lantz Cartoon. 7 mins. Andy Panda and Woody Woodpecker, hungry musicians, "crash" a society musicale, where a free-for-all develops when they try to eat all the food available.

NET MARVELS (Col.—9806) World of Sports. 9 mins. Subject shows how the champions play indoor tennis (ping-pong). Release date, 3/11/48.

EIGHT BALL ANDY (Col.—9437) All Star Comedy. 17½ mins. Andy Clyde is caught in the middle when his brother-in-law invents a weird sure for termites. Release date, 3/11/48.

BASKETBALL HEADLINERS OF 1948 (RKO—83,801) Two-Reel Sports Special. 18 mins. This subject shows basketball teams from every section of the country, including Washington State, Texas, St. Louis, Kentucky, Columbia, DePaul, Notre Dame, Colorado and North Carolina, playing at Madison Square Garden. Release date, 4/21/48.

BIG MOUTH BASS (RKO—84,309) Sportscope. 8 mins. The fine art of landing the large-mouth bass is demonstrated by Al McLane, fishing editor of Field and Stream magazine, and his wife, on the quiet waters of Sandy Hollow Lake at Lou Schweizer's Game Preserve near New London, Conn. Release date, 4/30/48.

BONE BANDIT (RKO—74,117) Disney Cartoon in Technicolor. 7 mins. Trouble beset Pluto when he tries to uncover a bone he had buried sometime ago. Release date, 4/30/48.

WOODLAND CAFE (RKO—84,705) Disney Cartoon in Technicolor. 7 mins. Bugs in the woods perform the dances popular in the night club era of the '30s. Release date, 5/14/48.

CRABBIN IN THE CABIN (Col.—9426) All-Star Comedy. 18 mins. Wally Vernon and Eddie Quillan star in this comedy which concerns a quiet hunting trip that turns into a madhouse of screaming wives, shotgun blasts, etc. Release date, 5/13/48.

THE SHEEPISH WOLF (Col.—9439) All-Star Comedy. 17½ mins. The laughs begin when Harry Von Zell learns that the important client his boss has asked him to entertain is a pretty young girl with an extremely jealous husband. Release date, 5/27/48.

CHAMPIONS IN THE MAKING (Col.—9807) World of Sports. 8½ mins. Subject shows Canadian youngsters training for the Olympics. Heading the list of competitors is Barbara Ann Scott, Canadian skater who went on from her training to become the champion woman figure skater of the world. Release date, 5/23/48.

MANANA (Col.—96508) Community Sing. 9 mins. The new song hit, Manana, is featured by Don Baker at the organ, and the Song Spinners. Other songs in this subject include Beg Your Pardon and I Never Loved Anyone.

DYING TO LIVE (20th-Fox—8902) Dribble-Puss Parade. 9 mins. With Lew Lehr narrating in humorous style, this subject deals with dare-devil tricks in various forms, including horseback riding, bicycling and other hair-raising stunts.

MAJESTY OF YELLOWSTONE (20th-Fox—8204) Movietone Adventure in Technicolor. 9 mins. The Movietone cameramen accompany the Rangers of the National Park Service of the Department of the Interior on their tour of duty through Yellowstone Park. George C. Putnam does the narrating.

MIGHTY MOUSE AND THE MAGICIAN (20th-Fox—8514) Terrytoon in Technicolor. 7 mins. The mean old cat steals a magic wand and makes himself disappear as he upsets the little town of mice, with the aid of his relatives. Word gets to Mighty Mouse, however, and the cats are soon sent scurrying.

SEEING GHOSTS (20th-Fox—8519) Terrytoon in Technicolor. 7 mins. What happens to an interior decorator (a pig) when he blunders into a crowd of slap-happy spooks in a haunted house.

HOUNDING THE HARES (20th-Fox—8516) Terrytoon in Technicolor. 7 mins. Some bold, clever and facetious-minded rabbits make things tough for a hunter and his dog.

SCENIC SWEDEN (20th-Fox—8255) Movietone Adventure in Technicolor. 8 mins. The Movietone cameraman takes a trip through Sweden, photographing many of that country's scenic delights. Lowell Thomas is the narrator.

FEUDIN' HILLBILLIES (20th-Fox—8517) Terrytoon in Technicolor. 7 mins. The feud between the hillbilly cats is soon quieted when Mighty Mouse takes matters in hand.

MYSTERY IN THE MOONLIGHT (20th-Fox—8518) Terrytoon in Technicolor. 7 mins. In keeping with the current trend to suspenseful spooky dramas, this amusing cartoon deals with a cat, a mouse and a dog. The cat is the villain and proves more than a handful for the dog and mouse.

MEN, WOMEN AND MOTION (Univ.—3393) Answer Man. 8 mins. The Answer Man answers questions about polo, the albatross, figure skating and football Release date, 3/15/48.

ECHO RANCH (Univ.—3363) Musical Western. 25 mins. This musical western deals with a would-be murder by bandits who are finally rounded up by Red River Dave and The Texas Tophounds. Red and his boys sing four songs. Release date, 4/1/48.

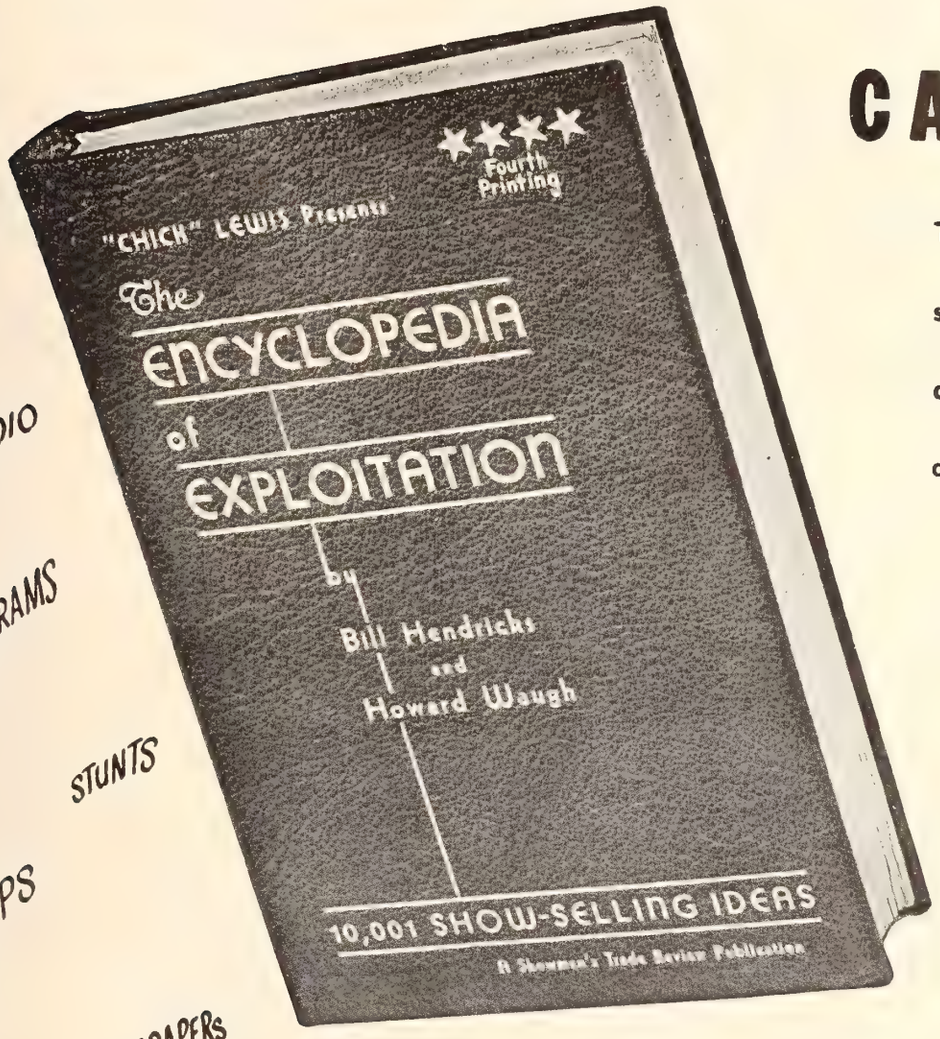
WHATTA BUILT (Univ.—3344) Variety View. 10 mins. This subject deals humorously with efforts of people to get thin or fat, as the case may be. Release date, 6/7/48.

RED INGLE AND HIS NATURAL SEVEN (Univ.—3306) Name Band Musical. 15 mins. Red Ingle and his "Natural Seven" orchestra play several numbers, one with a vocal rendition and another with a ballet burlesque by The Albins.

Free Shows

Two-hour color and sound movies are scheduled to be shown at each county playground in Kentucky twice during the summer, the County Playground Recreation Board announced this week. Admission is free but an offering will be taken to defray expenses.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Studio Roundup

It isn't every day a 16-year-old high school student gets a long-term acting contract, but Alice Ann Kelley turned the trick last week. The young actress, recently chosen "Miss Junior America" over 5,000 entrants from all over the U. S., lives in Burbank, Calif. When Warner Bros. had her sign on the dotted line, all she had to do was hop a bus to the studio!

* * *

Dennis O'Keefe is versatile guy. The big, blond star and William Hanneman just completed an original screenplay called "Draw Sabres." O'Keefe will not only act in his own scenario, but plans to co-produce the film independently.

* * *

It looks like Oscar Levant is doomed to be a song-writer on celluloid. His most recent assignment is in the forthcoming MGM "Barkleys of Broadway," in which he plays a tunesmith who composes the music for his best friends, a dance team by the name of Judy Garland and Fred Astaire. Harry Warren and Ira Gershwin wrote the musical score for the new film.

* * *

After waiting around quite a spell to get a break in pictures while emceeing a radio show, Jack Paar has finally made good—and finds himself minus the airer. He had his option lifted at RKO Radio for the third consecutive year, but is just coming into his own cinematically. Paar is slated for an important role in the forthcoming big-budgeteer, "Battleground."

* * *

Paramount has signed comedian Billy DeWolfe to a new five-year multiple-picture contract. The former theatre and night club entertainer has been in pictures since 1942.

* * *

Radio commentator-newspaper columnist Drew Pearson's life will be highlighted by Columbia in a semi-documentary drama tentatively titled "The Washington Story." Pearson will appear in sequences and narrate the film, and will come to Hollywood when the picture goes before the cameras some time later this year. Jams Geller, who will work with the famous figure on the film, leaves for Washington shortly with a writer to work on the screenplay with Pearson.

* * *

That Mexican actor, Pedro Armendariz, who has skyrocketed to success in such a short time, wins another big role. This one is at Eagle Lion, where he and Robert Preston were just signed by Walter Wanger to play starring roles opposite Susan Hayward in the Technicolor production, "Tulsa." Armendariz will be cast as Jim Redbird, an American Indian who resists all efforts to wrest from him and his people their vast oil land holdings. Most of the Wanger opus will be shot in Oklahoma, starting late this month.

* * *

While his son Robert is in New York catching current shows in search of acting talent for "Barnstorming," Edward Golden is deep in the heart of Texas conferring with Bob O'Donnell regarding premieres of "Texas, Brooklyn and Heaven."

* * *

Sol Polito, formerly with Warner Bros., was named director of photography on "If This Be My Harvest," the Valli-Robert Mitchum-Louis Jourdan starrer for Selznick Releasing Organization. This will be the first one in quite a while for SRO, and is a story of the California wine country. Bill Bacher is producing. Irving Rapper, the director, just returned from Napa Valley where he and a crew lined up location sites.

* * *

Jack Warner announces Joan Crawford will star in "Flamingo Road," to be made as a Michael Curtiz production for WB release.

* * *

Triple-threat man Dudley Nichols, who produces, directs and writes, is readying "Story X" for future production at RKO. Columnist Sam Grafton wrote the story, which is being held strictly hush-hush. Studio claims it will not disclose its theme until the film is ready for release.

* * *

Eugene Frenke took time off from his own company, United California Productions, to set a deal with Walter Wanger whereby Frenke will produce "The World and Little Willie." The picture will be the second to be turned out by Wanger for Eagle Lion release.

'Delilah' Search Ends

After more than a year's search that reached throughout the nation, Cecil B. DeMille found right in Hollywood the girl to portray Delilah in his forthcoming biblical drama, "Samson and Delilah." The final choice is Hedy Lamarr who, as the dark-eyed temptress, will seek to destroy the young, impressionable and powerful Samson. Victor Mature will portray Samson.

United Artists sprang back to life this week when two UA producers put films before the lenses. James Nasser, the exhibitor who came to Hollywood and acquired General Service Studios and a production organization, started "Some Rain Must Fall" June 14. William Bendix finished his "Babe Ruth Story" chores at Allied Artists in time to take the lead in the Nasser picture. Dennis O'Keefe co-stars. Edward Small, the independent who always seems to be shooting, began "Indian Scout" for release. George Montgomery and Ellen Drew are the leads, with Ben Pivar producing.

Another independent made news when John Sutherland had the distinction of being the only producer making an Eagle Lion film at this time. His "The Strange Mrs. Crane" kicked off last week, with Marjorie Lord, Pierre Watkin, John McGuire and Ruth Brady.

Monte Hale received some aid in the way of supporting players Paul Hurst, Pamela Blake and Trevor Bardette for Republic's "Son of God's Country"—*not* in Trucolor.

Canadian import Lois Maxwell was signed by Columbia to play Lee J. Cobb's wife in "The Dark Past," formerly tagged "Hearsay." Nina Foch, who returned to Harry Cohn's lot from a Broadway season, was rewarded with a plum role in the film as an underworld character. Columbia gives the gun to a trio of pictures Monday (21) when Gene Autry's "Wings Westward," Chester Morris' "Boston Blackie's Honor" and independent producer Al Rogell's "Song of India" all start.

Also, on June 21, Monogram is set to start "Silver Trail," another Jimmy Wakely western. The King Bros. signed Emory Parnell, Douglas Fowley, Lucien Littlefield and Mary Newton for their Allied Artists' special, "Last of the Badmen."

Paramount has been absolutely quiet all week, but Monday marks a resumption of activity. William Wyler's "The Heiress" will start then, with Olivia de Havilland, Sir Ralph Richardson, Montgomery ("The Search") Clift and Miriam

Hollywood Thrives on New Blood, New Ideas—Posner



Alan H. Posner

Hollywood, like America, thrives on new blood and new ideas. There is greater opportunity than ever before for the fledgling producer if he will take the advice of experienced exhibitors and put together packages that can be sold by showmanship. So believes Alan H. Posner who, with Sam X. Abarbanel, recently made their first film for Film Classics release, "The Argyle Secrets." Now preparing their second picture, both men are in their late 20s.

"By providing incentives to his crew, a new producer can slash production costs," Posner declares. "We do it in the form of a cash bonus or percentage interest in the picture. We find we can be successful in this way because key personnel then have a vital interest in effecting savings. By working with us during script preparation, these key people make constructive suggestions. In today's world, the producer must give in order to get."

Posner, a Chicago-born World War II veteran, and ex-doughboy-publicist Abarbanel, illustrate the industry's capacity for integrating young men of talent and ambition. Their Eronel Films has outlined an ambitious program. They feel that as young producers, having been raised in today's society, they are part of the American moviegoing audience.

"It is our understanding," Posner points out, "that youth comprises the majority of theatre patronage. Who could better know what appeals to youth than youth itself?"

PICTURES STARTED LAST WEEK

COLUMBIA. Quick on the Trigger—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.
EAGLE LION. The Strange Mrs. Crane—Principals: Marjorie Lord, Pierre Watkin, John McGuire. Director, Sam Newfield.
RKO RADIO. Brothers in the Saddle—Principals: Tim Holt, Richard Martin, Richard Powers. Director, Lesley Selander.
20th CENTURY-FOX. Chicken Every Sunday—Principals: Dan Dailey, Alan Young, Celeste Holm. Director, George Seaton.
Tucson—Principals: Jimmy Lydon, Penny Edwards, Charles Russell. Director, William Claxton.
Sand—Principals: Mark Stevens, Coleen Gray, Charles Grapewin. Director, Louis King.
UNITED ARTISTS. Some Rain Must Fall—Principals: William Bendix, Dennis O'Keefe. Director, Alfred Green.
Indian Scout—Principals: George Montgomery, Ellen Drew. Director, Ford Beebe.
U-I. Mexican Hayride—Principals: Abbott & Costello, Patricia Alphin, Luba Melina. Director, Charles Barton.
Criss-Cross—Principals: Burt Lancaster, Yvonne DeCarlo, Dan Duryea. Director, Robert Siodmak.
Black Velvet (Technicolor)—Principals: Ann Blyth, George Brent, Howard Duff. Director, George Sherman.

TITLE CHANGES

"Hearsay" (Col.) now
DARK PAST.
"Winner Take Nothing" (Col.) now
LOSER TAKE ALL.
"Unknown Continent" (FC) now
THE UNBELIEVABLE.
"Melody Man" (Mono.) now
MUSIC MAN.
"Everybody's Sweetheart" (U-I) now
MISS NUMBER PLEASE.
"Case Against Calvin Cooke" (U-I) now
AN ACT OF MURDER.
"Miracle of Charlie Dakin" (Rep.) now
ANGEL IN EXILE.

Hopkins heading the cast. Wyler produces and directs.

RKO Radio no sooner tied up one Tim Holt western before they greenlighted another. "Brothers in the Saddle" went before the cameras on location June 14, with Holt being supported by Richard Martin, Carol Forman, Steve Brodie, Robert Bray and Stanley Andrews. Herman Schlom again produces. Producer-director Don Hartman lined up a location trip to San Francisco for his first RKO production, "Every Girl Should be Married"; cast and crew leave Hollywood next week for the Bay City for seven days of exteriors. Sheppard Strudwick was cast by Samuel Goldwyn to portray the "other man" in his production, "Enchanted" (formerly called "Take Three Tenses").

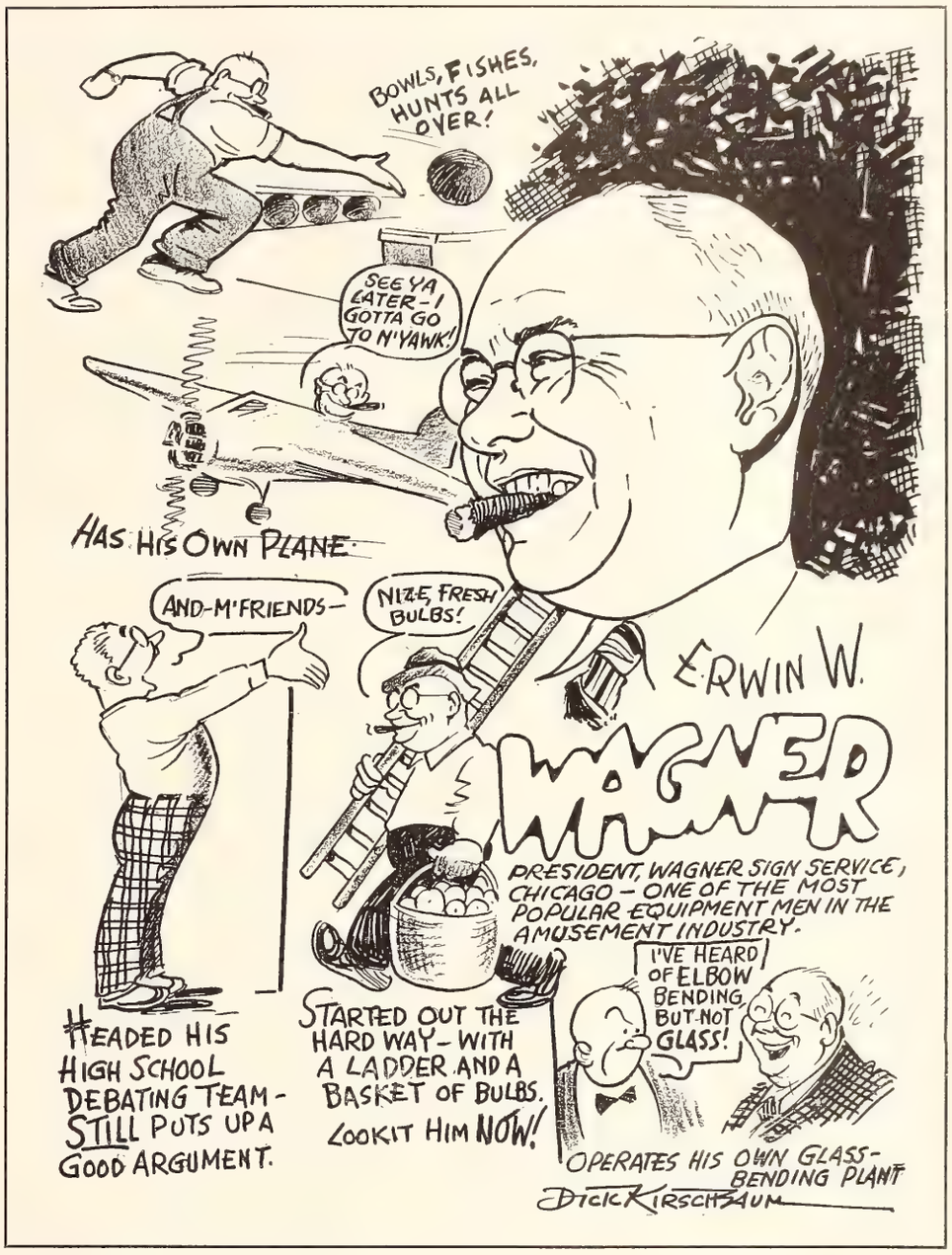
Starting June 14, Sol M. Wurtzel had another action-drama in production for 20th Century-Fox release. It's "Tucson," with Jimmie Lydon, Penny Edwards, Charles Russell, the Cass Country Trio and Lyn Wilde, part of the erstwhile blonde-twins combination. On location, the film includes a good portion of music. Former child actress Marcia Mae Jones is also featured; she's grown up so much she's playing the wife of a GI student at the University of Arizona. Twentieth-Fox itself began "Sand" on June 16, with Robert Bassler roducing; and "Chicken Every Sunday," with William Perlberg handling the production reins.

Ava Gardner finished rehearsing her singing number in MGM's "The Bribe" and joined Robert Taylor before the cameras this week. The new tune was penned by veteran composer Nacio Herb Brown and William Katz, son of MGM executive Sam Katz.

Martin Mooney kept independents still further in the news this week when he started "Daughter of Ramona" for Film Classics release. Shooting at the Charles Chaplin Studio, the picture is in Cinecolor, and directed by Harold Daniels.

Abbott & Costello came to an agreement with Universal - International after differences over the amount of money the boys were to receive had postponed the start of "Mexican Hayride."

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



The studio did not disclose the settlement figures. Robert Arthur is producing the film, which includes former U-I messenger Pat Alphin and musical-comedy star Luba Malina in her Hollywood debut. Michael Kraike took over as the new producer on U-I's "Criss Cross," a semi-documentary drama which will use Los Angeles landmarks along lines of those employed by the late Mark Hellinger in "Naked City."

Freleng to Direct 'Dream' Bugs Bunny Sequences

I. Freleng, longtime director of Bugs Bunny's screen antics, will direct both plot and technique of the sequences in which the famed cartoon character appears with Jack Carson and Doris Day in "My Dream Is Yours," Michael Curtiz Production for Warner Bros. release.

The complicated and highly technical feat of combining the actions of the living stars with the cartoon star will require 10 weeks' work, though filming of the sequence is scheduled for only four days.

'Battleground' Set for Sept. 7 Starting Date

With the return from Scotland of Walter MacEwen, plans are going forward for RKO Radio's "Battleground," World War II epic, which Jesse L. Lasky and MacEwen will produce.

Following a conference with Production Chief Dore Schary, actual starting date for the film was set as Sept. 7.

3 More in 'St. Louis'

Harry Shannon, William Ruhl and Jack Homer have joined the cast of "South of St. Louis," United States Pictures production which costars Joel McCrea, Alexis Smith, Zachary Scott and Dorothy Malone. Released by Warners, the picture is being directed by Ray Enright.

'Iwo Jima' Planned

"Sands of Iwo Jima" will be produced as one of Republic's 1948-49 deluxe pictures, it was announced this week.

NEWSREEL SYNOPSES

(Released Wednesday, June 16)

MOVIETONE (Vol. 31, No. 47)—Palestine truce opens the way to peace; President Truman hailed in the far west; Senator Vandenberg decries cutting down ERP funds; Shriners in colorful parade at Atlantic City; 301 cadets graduate from U. S. Military Academy; President Auriol of France pays honor to city of Caen; U. S. visitors flock to Canada to shop under new duty exemption law; U. S. Olympics divers display fine form at Los Angeles.

NEWS OF THE DAY (Vol. 19, No. 281)—G.O.P. convention preview; Truman relaxes; West Point graduation; Normandie, four years after; Sports: Diving stars show pre-Olympic form—Sailboat race for teen-age skippers.

PARAMOUNT (No. 84)—Water sports—tuna fish on the hook; Three Americans honored in Boston by Inter-Faith group; The vacation season here again; Queen Mary brings English actor Sir Ralph Richardson; Vandenberg assails cut in foreign aid; Cease-fire showdown in Palestine.

UNIVERSAL (Vol. 21, No. 151)—Vandenberg blasts ERP fund slash; Truman goes sightseeing; West Point graduation; $400 exemption for tourists in Canada; Third generation midget is two; Olympic divers in try-outs.

WARNER PATHE (Vol. 19, No. 86)—U.N. Mediator Bernadotte wins Arab-Jew four-week truce; West Point graduation; Heavyweight fisticuffs; Canada gets tourist boom; Fashions in the swim; Underwater picnic.

ALL AMERICAN (Vol. 6, No. 295)—People of Belgian Congo gather for annual festival: First Negro teacher in Arkansas celebrates 70 years as educator; High school girl wins essay contest; Washington bigwigs enjoy holiday on seashore; Future Olympics stars compete in IC 4A meet; Jersey Joe Walcott enters final drills for Louis bout.

TELENEWS (Vol. 1, No. 24)—First pictures from Jerusalem; Russians block rail lines to Berlin; Wedding climaxes Michael-Anne romance; Birthday of England's king celebrated by two countries; Spellman honors leper on Philippine tour; French agricultural students jive up activities; Feathers major Polish export; Berlin unveils giant looping swing; Truman nears end of tour; Disasters strike across the nation; Capitol mourners attend Schwellenbach funeral; Man who could be Truman's double confuses Chicagoans; Sports: Austria defeats Hungary in soccer match—Fiji islanders' cricket team almost beats New Zealand.

(Released Saturday, June 19)

MOVIETONE (Vol. 31, No. 48)—President sees flood areas in Oregon; Truman blasts Russia; Arab occupation of the old city of Jerusalem; Ex-King Michael weds Princess Anne in Athens; Tricky chimpanzees put on great show at St. Louis zoo; New York City hails golden anniversary; Sports: Babe Ruth and old-time Yankee players cheered at Yankee Stadium—Citation captures Belmont stakes.

NEWS OF THE DAY (Vol. 19, No. 282)—Greater New York's golden jubilee; Jerusalem battle films; Truman says Soviet blocks road to peace; King Michael weds Anne; Babe Ruth acclaimed; Sports: Citation wins triple crown—Hogan victor in national open; Chimps put on all-star show.

PARAMOUNT (No. 85)—Freedom Train begins tenth month of tour; Chimps no chumps at clowning; New look gets into the swim; Presidential fireworks; Babe Ruth honored by fans.

UNIVERSAL (Vol. 21, No. 152)—Rocket plane faster than sound; Northwest greets Truman; Wedding of Michael and Anne in Athens; New flood perils British Columbia; Zoo chimps thrill kids; Sports: Fans honor Babe Ruth—Citation wins triple crown.

WARNER PATHE (Vol. 19, No. 87)—Plane flies faster than sound; Behind Arab lines; Michael and Anne are wed; Republican candidates' wives; Truman on tour; Old-time New York on parade (New York City only); Sports: Yankees' silver jubilee—Citation wins triple crown—Hogan wins national open.

ADVANCE DATA
On Forthcoming Product

Tatlock Millions (Paramount) Principals: Wanda Hendrix, John Lund, Barry Fitzgerald, Monty Woolley. Director, Richard Haydn. Producer, Charles Brackett. Plot: Young fellow impersonating the heir to a vast fortune falls in love with his "supposed" sister, the rightful heir. Trouble ensues when unknown relatives all scramble for a share of the fortune, but all ends happily when the real heir is found.

Disaster (Paramount) Principals: Richard Denning, Trudy Marshall, Damian O'Flynn, Will Wright. Director, William Pine. Producers, William Pine and William Thomas. Plot: Young steeplejack saves the life of his boss, who in turn helps clear the young fellow of a murder charge.

That Wonderful Urge (20th-Fox) Principals: Tyrone Power, Gene Tierney. Director, Robert Sinclair. Comedy involving a beautiful young heiress and a newspaper reporter, with the girl trying to marry him to avenge a stunt pulled on her and the newsman resisting. They finally get married.

Larceny (U-I) Principals: John Payne, Joan Caulfield, Dan Duryea. Director, George Sherman. Gangster drama concerning an Eastern racketeer who tries to promote a phony memorial to the war dead of a small California town, only to be outmaneuvered by a confederate who turns honest.

A Joe Named Palooka (Monogram) Principals: Joe Kirkwood, Elyse Knox, William Frawley. Director, Reginald LeBorg. The latest in the Joe Palooka series, in which Joe overcomes a gangster, who tries to lower the odds on a championship bout by foul means and thereby clean up. The champ retains his title.

Trouble Preferred (20th-Fox) Principals: Peggy Knudsen, Lynne Roberts, Charles Russell. Director, James Tinling. Action-drama about a girl and her roommate who become probationers on the Los Angeles Women's Police Force, and show what this arm of the law can do to preserve security.

The Countess of Monte Cristo (U-I) Principals: Sonja Henie, Olga San Juan, Michael Kirby. Director, Andrew Stone. An iceskating comedy, laid in Norway, concerning two Oslo barmaids who attempt a masquerade, only to end by finding true love.

The Unafraid (U-I) Principals: Joan Fontaine, Burt Lancaster, Robert Newton. Director, Norman Foster. Drama of the London waterfront area, concerning a Canadian who was in a Nazi prison camp for two years; he accidentally kills a man and involves a girl, who also becomes an accidental slayer. With a chance to escape, they choose to face justice together.

The Accused (Paramount) Principals: Loretta Young, Robert Cummings. Director, William Dieterle. Murder story involving a feminine psychology professor who kills one of her students in self-defense, only to have the slain lad's guardian and detective on the case both fall in love with her.

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AURICON SINGLE SYSTEM 16MM RECORDING OUTFIT, worth $2,500.00, special $1,695.00; Western Electric Preview Magazines, $395.00; Bodde Process Screens, $2.40 sq. ft.; 35MM Sound Moviola, $795.00; Belhowell Eyemo Motorized Bombspotter Cameras, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35MM Soundfilm Recorder with new Modulite, $1,995.00; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

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THROUGHOUT MIDWEST, SOUTHWEST, LARGEST ASSORTMENT. Leak, 3422 Kinmore, Dallas; 1109 Orchardlane, Des Moines, Iowa.

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ECONOMIZING? HERE'S THE SPOT—DAYTIME Shadowbox beaded screens, Collapsible, 39" x 52", worth $125.00, now $44.50; Soundfilm Amplifiers, $29.50 up; Coinometers, $49.50; Portable 35MM Sound Projectors, $89.50 up; 16MM Sound Projectors, $109.75 up; Complete PA Systems, $44.75; Rebuilt General two unit Electric Ticket Machines, $139.50. Send for Sales Bulletin. New Address S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

FOR SALE: PAIR PERFEX LOW INTENSITY LAMPS, and Two Perfex 30 amp. Rectifiers in A-No. One condition at the price of $200.00 takes the outfit. G. J. Brown, Luna Theatre, Byesville, Ohio.

PAIR REBUILT POWERS 6B PROJECTORS with soundheads, $300.00, Money Back Guarantee. P. Sabo, 916 N. W. 19th Ave., Portland, Oregon.

RCA ROTARY STABILIZER SOUNDHEADS, REBUILT, $395.00 PAIR; RCA belt driven soundheads, with motors, $199.50 pair; Pair Simplex-Acme projectors, complete, rebuilt, $950.00; Series II lenses, $35.00 pair; Thousand other bargains—Write Star Cinema Supply Company, 459 W. 46th St., New York 19, N. Y.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
A Connecticut Yankee	Para.
Accused, The	Para.
Act of Violence	MGM
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
A Letter to Three Wives	20th-Fox
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Act of Murder	U-I
An Ideal Husband	20th-Fox
Angel in Exile	Rep.
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona Ranger	RKO
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Baltimore Escapade	RKO
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Velvet	U-I
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Borrowed Trouble	UA
Bowery Buckaroos	Mono.
Boy With Green Hair, The	RKO
Brain of Frankenstein	U-I
Bribe, The	MGM
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Brothers in the Saddle	RKO
Burlesque	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Calendar, The	EL
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timberlane	MGM
Catherine the Great	F.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford		9/6/48	a6/12/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
	Last of the Badmen	B. Sullivan-M. Reynolds-B. Crawford			
	When a Man's a Man	G. Madison-R. Calhoun-G. Storm			

ASTOR PICTURES

	Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
	Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
	Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release

Westerns (Coming)

	Battling Marshal	Sunset Carson-Pat Starling			
	Six-Shooter	Sunset Carson-Pat Starling			
	Sunset Carson Rides Again	Sunset Carson-Pat Starling			
	Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

CURRENT

	Adventures in Silverado (W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	b5/8/48
	Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	73	5/6/48	b5/22/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms	67	6/3/48	a2/21/48
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
	Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (D)F	T. Donaldson-J. Litel-J. Lloyd	64	4/8/48	b6/12/48
	Port Said (D)A	Gloria Henry-William Bishop	68	4/15/48	b5/15/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	b3/6/48
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
	Trapped By Boston Blackie (M)	C. Morris-R. Lane-G. E. Stone	67	5/13/48	a2/21/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)F	Willard Parker-Edgar Buchanan	68	2/5/48	b5/29/48

COMING

	Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart		7/29/48	
	Big Sombrero, The	Gene Autry-Elera Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Secret	P. Singleton-A. Lake-L. Simms			
	Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
	Dark Past	William Holden-Lee J. Cobb			
	FBI Meets Scotland Yard	Dennis O'Keefe-Louis Hayward			
	First Gentlemen, The (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
	Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b5/8/48
	Gallant Blade *C (D)	Larry Parks-Marguerite Chapman			a2/21/48
	Gentleman from Nowhere	W. Baxter-F. Baker			
	Her Wonderful Life	Janis Carter-Marc Platt			
	I Surrender Dear	Gloria Jean-David Street			a5/15/48
	Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			a5/8/48
	Loaded Pistols	G. Autry-B. Britton			
	Loser Take All	C. Mitchell-J. Nigh-B. Edwards			a6/12/48
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			a5/1 48
	Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87		b6/12/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24 48
	Manhattan Angel	G. Jean-R. Ford-A. Tyrrell			a6/12/48
	Photo Finish	Stanley Clements-Gloria Henry			
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			a6/5/48
	Rusty Saves a Life	Ted Donaldson-Sharyn Moffett-Flame			
	Singin' Spurs	Hoosier Hot Shots-Patricia White			
	Strawberry Roan, The *C (W) F	G. Autry-G. Henry-J. Holt	76		b4/24/48
	Thunderhoof	P. Foster-M. Stuart-W. Bishop	77	7/8/48	a5/1/48
	Undercover Man	Glenn Ford-Nina Foch			
	Walking Hills	R. Scott-E. Raines-W. Bishop			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			a6/5/48

Westerns (Current)

964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48	
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48	
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette	55	7/1/48	
	El Dorado Pass	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Trail to Laredo	Charles Starrett-Smiley Burnette			

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
824	Close-Up	Alan Baxter-Virginia Gilmore	76	6/9/48	
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48	b5/22/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/27/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48	b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
818	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	85	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48	b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
816	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	102	4/3/48	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-P. Lukas-M. Anderson	89	11/15/47	b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Big Cat, The *T	Lon McCallister			
	Born to Fight	Scott Brady-Anabel Shaw			a6/5/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89		b4/24/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
826	Canon City	S. Brady-C. Russell-D. Kelly	83	6/30/48	
	Hollow Triumph	Paul Henreid-Joan Bennett			a5/15/48
	Inside the Wall	L. Bremer-R. Carlson-T. Henry			
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Lady at Midnight	R. Denning-F. Rafferty-J. Searle			a5/29/48
	Let's Live a Little	Hedy Lamarr-Robert Cummings			a6/5/48
	Man Wanted	Anabel Shaw-Robert Lowery			
825	Mickey *C (D)	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	
	Million Dollar Weekend	G. Raymond-O. Massen-F. Lederer			
	Mystic, The	T. Bey-C. O'Donnell-L. Bari			a5/15/48
830	Northwest Stampede *C	J. Leslie-J. Craig-J. Oakie	79	7/28/48	
828	Oliver Twist	R. Newton-K. Walsh-A. Guinness	115	7/14/48	
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames			b1/25/47
829	Shed No Tears	W. Ford-J. Vincent-R. Scott	70	7/21/48	a5/29/48
827	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell	79	7/7/48	
	Strange Mrs. Crane, The	M. Lord-P. Watkin-J. McGuire			
	"29 Clues"	Richard-Basehart-Scott-Brady			

Westerns (Current)

851	Black Hills	Eddie Dean	58	10/25/47	
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48	b3/27/48
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48	
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48	b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48	b5/22/48
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48	b10/25/47
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey			
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		June '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Unbelievable, The *C	V. Grey-B. MacLane-P. Reed			
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48	b5/22/48
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48	b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48	b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
708	Show-ff, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48	b3/27/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M)F	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
817	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48

Title	*Company*
Challenge, The	20th-Fox
Checkered Coat, The	20th-Fox
Cheyenne	WB
Chicken Every Sunday	20th-Fox
Cleopatra Arms	WB
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cowboy Cavalier	Mono.
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Crimson Key, The	20th-Fox
Criss-Cross	U-I
Cry Wolf	WB

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Clouds	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Past	Col.
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted	RKO
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Every Girl Should Be Married	RKO
Exile, The	U-I
Eyes of Texas	Rep

F

FBI Meets Scotland Yard	Col.
Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Family Honeymoon	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Girl From Jones Beach	WB
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hamlet	U-I
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Hearsay	Col.
Heartaches	EL
Heart of Virginia	Rep.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Lie	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tension	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Homicide for Three	Rep.
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Scout	UA
Indian Summer	RKO
Inside the Wall	EL
Intrigue	UA
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP

K

Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kissing Bandit	MGM

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Badmen	Allied
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Loser Take All	Col.
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date with Judy *T	W. Beery-J. Powell-E. Taylor	113	July '48	a5/29/48
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48	a5/29/48
	Act of Violence	Van Heflin-Robert Ryan			
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
	Bribe, The	Taylor-Gardner-Laughton-Hodiak			
	Command Decision	Gable-Hodiak-Johnson-Pidgeon			
	Easter Parade *T (M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh			a11/15/47
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48	a5/29/48
	Kissing Bandit, The *T	F. Sinatra-K. Grayson			a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell			a11/15/47
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107		b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		b8/31/47
825	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105		b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77		b8/9/47
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie			
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr			
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48	a5/22/48
	Words and Music *T	J. Garland-M. Rooney-T. Drake			

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48		b1/31/48
4713	Campus Sleuth (My)F	F. Stewart-J. Preisser-B. Sherwood	57	4/18/48		b6/5/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47		b12/27/47
4712	Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	64	4/4/48		b5/15/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48		b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
	Golden Eye, The	R. Winters-M. Moreland		4/19/48		
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47		b8/9/47
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48		b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47		b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47		
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47		b8/9/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48		a12/13/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48		b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48		
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48		b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox			
	High Tension	Bowery Boys			
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48	b5/22/48
	Kidnapped	Roddy McDowall-Ferris Taylor			
	Michael O'Halloran	Scotty Beckett-Allene Roberts			a6/5/48
	Music Man	Phil Brito-Freddie Stewart			
	My Brother Jonathan (D)A	M. Denison-D. Gray	105	Oct. '48	b3/13/48
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin	65	7/11/48	
4801	Sixteen Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler		7/25/48	b6/12/48
	Smugglers' Cove	L. Gorcey-H. Hall-G. Dell			a6/5/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48	b5/15/48
	Temptation Harbour (D)A	Robert Newton-Simone Simon	110	Nov. '48	b3/29/47

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48		
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47		b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47		b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48		
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48		
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor		5/6/48		
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48		
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48		

Westerns (Coming)

4757	Back Trail	Johnny Mack Brown-Raymond Hatton		7/18/48	
4762	Cowboy Cavalier	J. Wakely-C. Taylor		7/4/48	
	Fighting Ranger	Johnny Mack Brown-Raymond Hatton			
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48	

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47		b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48		b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47		b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48		b2/14/48
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47		b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48		b12/20/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48		b2/28/48
4707	Road to Rio (C)F	B. Crosby-B. Hope-D. Lamour	101	12/25/47		b11/22/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48		b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4725	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48		b9/27/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107			b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47		b10/11/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming			a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey			
4724	A Foreign Affair (D)	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	a3/6/48
4726	Beyond Glory (D)	Alan Ladd-Donna Reed	82	9/3/48	a1/10/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooks	61	7/30/48	b5/29/48
	Dark Circle	R. Milland-T. Mitchell-A. Totter			
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Disaster	R. Denning-T. Marshall-R. Williams			
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
	Dynamite	William Gargan-Leslie Brooks			a6/12/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48	b5/8/48
	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan			a6/12/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman			a5/29/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas			a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund			a8/9/47
	Now and Forever	C. Rains-M. Carey-W. Hendrix			a5/15/48
	Paleface, The *T	Bob Hope-Jane Russell			a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly			a3/6/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews			
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48

	Sorrowful Jones	Bob Hope-Lucille Ball			
	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			a5/15/48
	Tatlock Millions	Hendrix-Lund-Fitzgerald-Woolley			
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/14/47

RKO RADIO

CURRENT

				Trade Shown	
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48	b4/3/48
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47	b11/23/46
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22/47
871	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b4/10/48
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48	b5/22/48
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	86	Nov. '47	b11/1/47
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48	b4/3/48
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47

COMING

	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman		Oct. '48	a3/20/48
	Baltimore Ecapade	R. Young-S. Temple-J. Agar			
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan			a6/12/48
	Bodyguard	L. Tierney-P. Lane-S. Brodie			
	Boy With Green Hair *T	O'Brien-Ryan-Hale-Stockwell			a6/12/48
	Brothers in the Saddle	T. Holt-R. Martin-R. Powers			
	Enchanted	David Niven-Teresa Wright		Nov. '48	
	Every Girl Should Be Married	C. Grant-F. Tone-D. Lynn			
	Good Sam (C)	Gary Cooper-Ann Sheridan		Sept. '48	a2/14/48
	Indian Agent	T. Holt-R. Martin-N. Leslie			
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias			a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery			a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89		b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams			a6/5/48
	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/1/48	b5/22/48
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez			a2/28/48
	Outlaw Valley	Tim Holt-Richard Martin			
	Race Street (D)	G. Raft-W. Bendix-M. Maxwell		Oct. '48	a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum		Nov. 48	a12/27/47
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead		Nov. '48	a12/13/47
	Variety Time	Paar-Carle-Errol-Kennedy			
872	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet		Aug. '48	a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington			
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
	Your Red Wagon (D)	C. O'Donnell-F. Granger-H. DaSilva		Sept. '48	a9/27/47

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48	b5/8/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48	b3/27/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48	b6/5/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48	b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
702	Slippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48

COMING

	Angel in Exile	Carroll-Mara-Gomez-Bedoya			
	Daredevils of the Clouds	Robert Livingston-Mae Clark			a5/22/48
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett			
	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers			
	Gallant Legion, The (W)F	W. Elliott-J. Schildkraut-A. Booth	88		b5/29/48
	Homicide for Three	W. Douglas-A. Young-G. Withers			
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell			a8/23/48
	Moonrise	D. Clark-G. Russell-E. Barrymore			a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier			
	Plunderers, The *U	R. Cameron-I. Massey-A. Booth			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Sons of Adventure	Russell Hayden-Lynne Roberts			
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin	60	6/28/48	a5/22/48

Westerns (Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48	b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48	b5/8/48
755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60	5/13/48	b5/29/48
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48	b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

	Desperadoes of Dodge City	A. Lane-E. Waller-M. Coles			
	Grand Canyon Trail *U	R. Rogers-A. Devine-F. Willing			
	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller			
	Nighttime in Nevada *T	Roy Rogers-Andy Devine			
	Son of God's Country	Monte Hale			
656	Timber Trail *U	Monte Hale-Lynne Roberts	67	6/15/48	

SHOWMEN'S TRADE REVIEW

Title	Company

M

Macbeth	Rep.
Madonna of the Desert	Rep.
Mad Wednesday	UA
Magic Bow	U-I
Main Street Kid	Rep.
Man-Eaters of Kumaon	U-I
Man of Evil	UA
Man from Colorado, The	Col.
Man from Texas	EL
Manhattan Angel	Col.
Man Wanted	EL
Mark of the Lash	SGP
Martin Rome	20th-Fox
Mary Lou	Col.
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Melody Time	RKO
Merton of the Movies	MGM
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miracle of the Bells	RKO
Miracle on 34th St.	20th-Fox
Miraculous Journey	FC
Miss Number Please	U-I
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid.	U-I
Mr. Reckless	Para.
Money Madness	FC
Monsieur Verdoux	UA
Moonrise	Rep.
Moss Rose	20th-Fox
Mourning Becomes Electra	RKO
Music Man	Mono.
My Brother Jonathan	Mono.
My Dear Secretary	UA
My Dog Rusty	Col.
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO
My Girl Tisa	WB
My Wild Irish Rose	WB
Mystic, The	EL

N

Naked City	U-I
Nicholas Nickelby	U-I
Night Has a Thousand Eyes	Para.
Night Song	RKO
Night Unto Night	WB
Noose Hangs High	EL
Northwest Outpost	Rep.
Northwest Stampede	EL
Now and Forever	Para.

O

Odd Man Out	U-I
O'Flynn, The	U-I
Oh Say Can You Sing	Univ.
Old Los Angeles	Rep.
Oliver Twist	EL
On an Island With You	MGM
On Our Merry Way	UA
On the Old Spanish Trail	Rep.
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Other Love	UA
Out of the Blue	EL
Out of the Past	RKO
Out of the Storm	Rep.
Outlaw Valley	RKO
Outpost in Morocco	UA

P

Paleface	Para.
Panhandle	Allied
Paradine Case	Selznick
Perilous Waters	Mono.
Perils of Pauline	Para.
Philo Vance Returns	EL
Philo Vance's Peril	EL
Photo Finish	Col.
Piccadilly Incident	MGM
Pirate, The	MGM
Pirates of Monterey	U-I
Pitfall, The	UA
Plunderers, The	Rep.
Police Reporter	SGP
Port Said	Col.
Portrait of Jennie	SRO
Prairie, The	SG
Prince of Thieves	Col.

R

Race Street	RKO
Rachel and the Stranger	RKO
Raw Deal	EL
Red Pony, The	Rep.
Red River	UA
Relentless	Col.
Return of October	Col.
Return of Rin Tin Tin	EL
Return of the Whistler	Col.
Return of Wildfire	SGP
Riff-Raff	RKO
River Lady	U-I
Road House	20th-Fox
Road to Rio	Para.
Road to the Big House	SG
Robin Hood of Texas	Rep.
Rocky	Mono.

Title	Company
Rogues' Regiment	U-I
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Sand	20th-Fox
Saxon Charm, The	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Money	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Some Rain Must Fall	UA
Son of Rusty	Col.
Song of Idaho	Col.
Song of Love	MGM
Song of My Heart	Allied
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
South of St. Louis	WB
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Strange Mrs. Crane, The	EL
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Sword of the Avenger	EL
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Temptation Harbour	Mono.
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

4703	Dragnet (My) A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47		b7/12/47
	Jungle Goddess	G. Reeves-L. Leeds-Armita				
	Mark of the Lash	L. LaRue-A. St. John-P. Stewart				
X-3	Miracle in Harlem	Stepin Fetchit	71	5/14/48		
4615	Police Reporter	Wade-MacDonald-Blackley-Barnett	70			
4705	Prairie, The (D)	L. Aubert-A. Baxter	76	4/30/48		a12/27/47
	Return of Wildfire	R. Arlen-P. Morison-M. B. Hughes				
4706	Road to the Big House, The (D) A	J. Shelton-A. Doran-G. Williams	72	12/27/47		b11/1/47
X-1	Sepia Cinderella (C-M) A	Negro Cast	70	10/18/47		b7/26/47
4704	They Ride By Night (D) A	H. Daniels-V. Patton	78	10/11/47		b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48		
4707	Where the North Begins (D) F	R. Hayden-J. Holt-T. Coffin	40	12/13/48		b4/17/48

SELZNICK RELEASING ORGANIZATION

CURRENT

	Duel in the Sun *T (WD) A	J. Jones-G. Peck-J. Cotten	138	4/17/47		b1/4/47
	Mr. Blandings Builds His Dream House (C) F.	C. Grant-M. Loy-M. Douglas	94			b3/27/48
	Paradine Case, The (D) A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48		b1/3/48

COMING

	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47

20TH-FOX

CURRENT 1947-'48

809	An Ideal Husband *T (C-D) A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48		b11/29/47
820	Anna Karenina (D) A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
817	Arthur Takes Over (C) F	Lois Collier-Richard Crane	63	May '48		b4/10/48
805	Call Northside 777 (D) A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48		b1/24/48
801	Captain from Castile (D) F *T	T. Power-J. Peters-C. Romero	140	Jan. '48		b11/29/47
807	Challenge, The (D) F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48		b2/28/48
819	Counterfeiters, The (My) A	John Sutton-Doris Merrick	74	June '48		b6/5/48
731	Daisy Kenyon (D) A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47		b11/29/47
804	Dangerous Years (D) F	William Halop-Ann E. Todd	61	Feb. '48		b12/20/47
733	Forever Amber *T (D) A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47		b10/11/47
729	Foxes of Harrow, The (D) A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47		b9/27/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48		b4/10/48
806	Gentleman's Agreement (D) F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48		b11/15/47
808	Half Past Midnight (D) F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48		b3/6/48
816	Iron Curtain, The (D) A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
813	Let's Live Again (D) F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
812	Meet Me at Dawn (C) A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
734	Roses Are Red (My) A	Don Castle-Peggy Knudsen	67	Dec. '47		b11/8/47
811	Scudda Hoo, Scudda Hay *T (D) F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
810	Sitting Pretty (C) A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
814	Thirteen Lead Soldiers (My) F	Tom Conway-Maria Palmer	66	Apr. '48		b6/5/48
720	Thunder in the Valley *T (D) F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47		b6/7/47
802	You Were Meant for Me (MC-D) F	J. Crain-D. Dailey-O. Levant	91	Feb. '48		b1/24/48

COMING

	A Letter to Three Wives	Darnell-Crain-Lynn-Sothern				
	A Man About the House	M. Johnson-D. Gray-K. Moore	94			b6/28/47
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn				a5/1/48
	Big Dan	C. Russell-V. Christine-G. Gray-Flame				a6/5/48
	Burlesque *T	Grable-Dailey-Oakie-Havoc				a5/29/48
825	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield	67	July '48		
	Chicken Every Sunday	D. Dailey-A. Young-C. Holm				
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli				
821	Deep Waters (D)	Andrews-Peters-Romero-Revere		Aug. '48		a2/14/48
822	Escape (D) A	Rex Harrison-Peggy Cummins	77	July '48		b5/29/48
828	Fighting Back	Paul Langton-Gary Gray	61	Aug. '48		
	Gay Intruders, The	John Emery-Tamara Geva	68			
827	Give My Regards to Broadway *T (C) F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D) F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
	Martin Rome	Victor Mature-Richard Conte				a5/8/48
824	Mine Own Executioner (D) A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
	Road House	Lupino-Wilde-Holm-Widmark				a6/5/48
	Sand	M. Stevens-C. Gray-C. Grapewin				
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway				a5/15/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens				a10/11/47
823	Street With No Name, The	M. Stevens-R. Widmark-L. Nolan	91	July '48		a5/1/48
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.				a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner				
	This Was a Woman (D) A	Sonia Dresdel-Barbara White				a1/24/48
	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts				
	Tucson	J. Lydon-P. Edwards-C. Russell				
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108			a5/29/48
826	Walls of Jericho, The (WD)	C. Wilde-L. Darnell-A. Baxter		Aug. '48		
	West of Tomorrow	C. Miller-A. Franz-R. Jaeckel				
	While I Live (D) A	T. Walls-C. Evans-C. Raye	85			b10/18/47
829	Winner's Circle, The	Jean Willes-Morgan Farley	70	Aug. '48		
	Yellow Sky *T	G. Peck-A. Baxter-R. Widmark				

UNITED ARTISTS

CURRENT

	Arch of Triumph (D) A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48		b2/21/48
	Body and Soul (D) A	John Garfield-Lilli Palmer	105	Nov. '47		b8/16/47
	Christmas Eve (D) A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47		b11/1/47
	Four Faces West (D) F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Henry the Fifth (D) F *T	L. Olivier-R. Asherson	134			b4/27/46
	Here Comes Trouble *C (C) F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	Intrigue (D) A	G. Raft-J. Havoc-H. Carter	88	Dec. '47		b12/27/47
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Man of Evil (D) A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48		b2/7/48
	Monsieur Verdoux (C-D) A	Charles Chaplin-Martha Raye	123	Oct. '47		b4/19/47
	On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48		b2/7/48
	Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47		b7/5/47
	Silent Conflict (W) F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48		b4/17/48
	Sleep, My Love (D) A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48		b1/17/48
	So This Is New York (C) F	H. Morgan-R. Vallee-H. Herbert	80	May '48		b5/15/48
	Time of Your Life (D) A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48		b5/29/48
	Who Killed 'Doc' Robbin? *C (C) F	V. Grey-D. Castle-G. Zucco	51	Apr. '48		b5/8/48

COMING

	An Innocent Affair	Fred MacMurray-Madeleine Carroll				
	Angry God, The	Alicia Parla-Casimiro Ortega				
	Borrowed Trouble	William Boyd-Andy Clyde				
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde				
	False Paradise	Wm. Boyd-Andy Clyde				
	Indian Scout	George Montgomery-Ellen Drew				
	Mad Wednesday (D) F	H. Lloyd-R. Washburn-J. Conlin	89			b2/22/47
	My Dear Secretary	L. Day-K. Douglas-K. Wynn				

	Outpost in Morocco	George Raft-Akim Tamiroff				
	Pitfall, The	Powell-Wyatt-Scott-Burr				a6/12/48
	Red River	John Wayne-Walter Brennan				
	Sinister Journey	Wm. Boyd-Andy Clyde				
	Some Rain Must Fall	William Bendix-Dennis O'Keefe				
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks				a12/13/47
	Texas, Brooklyn, and Heaven	G. Madison-D. Lynn-J. Dunn				a5/29/48
	Vendetta (D)	Hillary Brooke-Faith Domergue				a5/10/47
	Vicious Circle (D)A	Conrad Nagel	77			b5/29/48

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48		b1/3/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48		b2/21/48
656	Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48		b3/13/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48		b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48		b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47		b5/3/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48		b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48		b3/6/48
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48		b6/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June '48		b11/29/47
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47		b10/18/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48		b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48		b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47		b11/15/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48		b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48		b12/13/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47		b6/28/47

COMING

	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113			b10/12/48
	An Act of Murder	F. March-E. O'Brien-F. Eldridge				
663	Bad Sister	M. Lockwood-I. Hunter	97			b12/6/47
	Black Velvet	A. Blyth-G. Brent-H. Duff				
	Blanche Fury (D)A *T	V. Hobson-S. Granger	95			b3/20/48
	Brain of Frankenstein	Costello-Abbott-Chaney-Lugosi				a5/15/48
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98			b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76			b11/29/47
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105			b3/27/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler				
	Criss-Cross	B. Lancaster-Y. DeCarlo-D. Duryea				
	Fame Is the Spur (D)A	M. Redgrave-R. Johns	112			b10/4/47
	Family Honeymoon	C. Colbert-F. MacMurray-H. McDaniel				
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	81			b6/12/48
	Good Time Girl (D)A	Jean Kent-Dennis Price	92			b5/26/48
	Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109			b1/18/47
	Larceny	J. Payne-J. Caulfield-D. Duryea				
659	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106			b9/28/48
	Man-Eaters of Kumaon (D)	Sabu-W Corey-J. Page				a3/6/48
	Mexican Hayride	Abbott-Costello-Alphin-Melina				
	Miss Number Please	Durbin-O'Brien-Taylor-Lynn				
	Mr. Peabody and the Mermaid	William Powell-Ann Blyth				a5/8/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
	O'Flynn, The	D. Fairbanks-H. Carter-R. Greene				
	Oh Say Can You Sing	Sheila Ryan-Fred Brady				a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92			b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes				a5/29/48
661	River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
	Rogues' Regiment	D. Powell-M. Toren-V. Price				
	Saxon Charm, The	R. Montgomery-S. Hayward-J. Payne				
	Snowbound	R. Newton-D. Price	86			
	Tap Roots *T (D)	Van Heflin-Susan Hayward				a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81			b9/6/47
	Unafraid, The	J. Fontaine-B. Lancaster-R. Newton				
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87			b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert				

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48		b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48		b3/13/48
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47		b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48		b7/12/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48		b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47		b12/13/47
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47		b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48		b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48		b1/10/48
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48		b12/27/47
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48		b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors				a2/7/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
	Cleopatra Arms	Jane Wyman-David Niven				
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas				a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall				
	Fighter Squadron *T	Edmond O'Brien-Robert Stack				
	Girl from Jones Beach	R. Reagan-V. Mayo-D. Clark				
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris				a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford				a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon				
	Key Largo	Humphrey Bogart-Lauren Bacall				a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven				
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou				
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
	One Sunday Afternoon *T	Dennis Morgan-Janis Paige				a5/22/48
728	Romance on the High Seas *T (M)F	J. Carlson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
	Rope *T	J. Stewart-J. Dall-F. Granger				
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae				
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton				a5/15/48
	Smart Money	Z. Scott-V. Mayo-D. Kennedy				
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott				
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone				
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall				a11/1/47
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Tucker's People	Enter.
Tucson	20th-Fox
Two Blondes and a Redhead	Col
Two Guys from Texas	WB
Tycoon	RKO
U	
Unafraid, The	U-I
Unbelievable, The	FC
Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Up in Central Park	U-I
Upturned Glass, The	U-I
V	
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Vicious Circle, The	UA
Violence	Mono.
Voice of the Turtle	WB
W	
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winter Meeting	WB
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Y	
Years Between	U-I
Yellow Sky	20th-Fox
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Younger Brothers, The	WB
Your Red Wagon	RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day 90. b1/3/48

BLIND DESIRE (France-Discina Int'l) Jean-Louis Barbault-Edwige Feuillere. 88. b6/12/48.

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina). H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48

FRIC-FRAC (France-Oxford). Fernandel-Arletty. 90. b6/5/48

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83. b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

MARIUS (France-Siritizky Int'l). Raimu-P. Fresnay. 128. b5/15/48

NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

PORTRAIT OF INNOCENCE (France-Siritzky-Int'l) Louis Carletti-Gilbert Gil. 90. b6/12/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHOWTIME (England-English Films). A. Todd-R. Greene. 91. b6/5/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THEY ARE NOT ANGELS (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

TUCKER'S PEOPLE (U. S. Enterprise). J. Garfield-T. Gomez.

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Drums *T	Sabu-R. Massey		7/20/48	1938
	Four Feathers *T	J. Duprez-R. Richardson		7/20/48	1939
METRO-GOLDWYN-MAYER					
3000	Gone With The Wind *T	V. Leigh-C. Gable	222	Feb. '48	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1290	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1250	Corvette K-225	R. Scott-B. Fitzgerald	98	May '48	1943
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
871	Wings Over Honolulu	R. Milland-W. Barrie	78	May '48	1937
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
20TH CENTURY-FOX					
830	Belle Starr	R. Scott-G. Tierney	87	June '48	1941
831	Frontier Marshal	R. Scott-N. Kelly	71	June '48	1939
832	Rose of Washington Square	T. Power-A. Faye	86	July '48	1939
833	Slave Ship	W. Baxter-W. Beery	92	July '48	1937
WARNER BROS.					
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
730	Flowing Gold	J. Garfield-P. O'Brien	82	7/17/48	1940
729	God's Country and the Woman	G. Brent-B. Roberts	71	7/17/48	1936
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Jimmie Fidler's Personality Parade 20
Rel 12/20/47
Boss Comes to Dinner....10
Rel 4/1/48
Makers of Destiny No. 1..17½
Rel May '48 STR 6/5/48

COLUMBIA

SPECIAL MUSICAL FEATURETTE

9451 A Voice is Born.....20½
Rel 1/15/48

THREE STOOGES COMEDIES

9401 Brideless Groom.....16½
Rel 9/11/47
9402 Sing a Song of Six Pants.17
Rel 10/30/47 STR 12/20/47
9403 All Gummed Up.....18
Rel 12/11/47 STR 12/20/47
9404 Shivering Sherlocks 17
Rel 1/8/48 STR 6/5/48
9405 Pardon My Clutch.....15
Rel 2/26/48
9406 Squareheads of the Round Table 18
Rel 3/4/48 STR 6/5/48
9407 Fiddlers Three 17
Rel 5/6/48 STR 6/5/48
9408 The Hot Scots.....17
Rel 7/8/48

ASSORTED & ALL-STAR COMEDIES

9431 Rolling Down to Reno....16½
Rel 9/4/47
9432 Hectic Honeymoon 17
Rel 9/18/47
9421 Wedding Belle 17
Rel 10/9/47 STR 1/17/48
9422 Should Husbands Marry?.17
Rel 11/13/47 STR 12/20/47
9423 Silly Billy 18
Rel 1/29/48
9424 Two Nuts in a Rut.....18
Rel 2/19/48 STR 6/12/48
9425 Tall, Dark and Gruesome.16
Rel 4/15/48 STR 6/5/48
9426 Crabbin' in the Cabin....18
Rel 5/13/48
9427 Pardon My Lamb Chop..
Rel 6/10/48
9433 Wife to Spare.....16
Rel 11/20/47 STR 12/20/47
9434 Wedlock Deadlock 16
Rel 12/18/47 STR 2/14/48
9435 Radio Romeo 17½
Rel 12/25/47
9436 Man or Mouse.....18
Rel 1/15/48
9437 Eight-Ball Andy 17½
Rel 3/11/48
9438 Jitter Bughouse 17
Rel 4/29/48 STR 6/12/48
9439 The Sheepish Wolf.....17½
Rel 5/27/48
9440 Flat Feat 17½
Rel 6/24/48

COLOR RHAPSODIES

9501 Swiss Tease 6
Rel 9/11/47
9502 Boston Beany 6
Rel 12/4/47 STR 12/20/47
9503 Flora 7
Rel 3/18/48

COLOR PHANTASIES

9701 Kitty Caddy 6
Rel 11/6/47 STR 12/20/47
9702 Topsy Turkey 6½
Rel 2/5/48
9703 Short Snorts on Sports.... 6½
Rel 6/3/48

COLOR FAVORITES (Re-Issues)

9601 Dreams on Ice..... 6½
Rel 10/30/47
9602 Novelty Shop 6½
Rel 11/20/47
9603 Dr. Bluebird 8
Rel 12/18/47
9604 In My Gondola..... 7½
Rel 1/22/48
9605 Animal Cracker Circus.... 7
Rel 2/19/48
9606 Bon Bon Parade 8½
Rel 4/8/48
9607 House that Jack Built..... 7
Rel 5/6/48
9608 The Untrained Seal..... 7½
Rel 7/15/48

THRILLS OF MUSIC

9951 Boyd Raeburn & Orch....11
Rel 9/18/47
9952 Claude Thornhill & Orch..11
Rel 10/30/47
9953 Lecuona Cuban Boys.....10½
Rel 11/13/47 STR 12/20/47
9954 Skitch Henderson Orch..10
Rel 12/11/47 STR 2/14/48
9955 Charlie Barnet & Orch....10½
Rel 1/15/48 STR 6/5/48
9956 Ted Weems & Orchestra..10½
Rel 3/25/48 STR 6/5/48
9957 Gene Krupa Orch.....
Rel 6/10/48
9958 Tony Pastor Orch.....
Rel 7/22/48

SCREEN SNAPSHOTS

9851 Hollywood Cowboys 9½
Rel 9/4/47
9852 Laguna, U.S.A. 9½
Rel 10/9/47 STR 12/20/47
9853 Out of this World Series.. 9
Rel 11/27/47 STR 12/20/47
9854 Off the Air 10
Rel 12/18/47 STR 12/20/47
9855 Hawaii in Hollywood.....10
Rel 1/22/48 STR 6/5/48
9856 Photoplay's Gold Medal Awards 9½
Rel 3/18/48
9857 Smiles and Styles.....10
Rel 4/1/48 STR 6/5/48
9858 Hollywood Honors Hersholt 8
Rel 5/6/48 STR 6/12/48
9859 Hollywood Party 9
Rel 6/10/48
9860 Hollywood Friars Honor George Jessel .....
Rel 7/8/48

WORLD OF SPORTS

9801 Cinderella Cagers 9½
Rel 9/25/47
9802 Ski Demons 9
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9803 Bowling Kings 10
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9805 Rodeo Thrills and Spills.. 9½
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9808 No Holds Barred.....
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9652 No. 2—April Showers..... 9
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9654 No. 4—When You Were Sweet 16 ..... 9½
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9655 Feudin' and Fightin'.....10½
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9656 Civilization .....
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9657 I'm Looking Over a Four-Leaf Clover 9½
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9658 Manana 10½
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9120 The Sea Hound .....
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9140 Brick Bradford .....
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9160 Tex Granger .....
Rel 4/1/48
9180 Superman .....
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T-912 Cradle of a Nation..... 9
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Rel 12/20/47 STR 3/6/48
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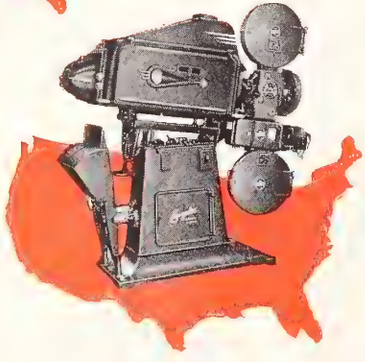
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The Service Paper of The Motion Picture Industry

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STATE DEPT. STUDY MAY LEAD TO ACTION ON BRITISH QUOTA

SALT LAKE EXHIBITORS WIN UNFAIR COMPETITION SUIT

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

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Theatre Management
Shorts Booking Guide
Feature Booking Guide

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THE
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MAINE
INDIANA
LOUISIANA
MONTANA
IOWA
NEW JERSEY
NEW YORK
MASSACHUSETTS
NORTH DAKOTA
MINNESOTA
GEORGIA
WASHINGTON
SOUTH CAROLINA
CALIFORNIA
CONNECTICUT
VIRGINIA
RHO
WISCONSIN
PENNSYLVANIA
MICHIGAN
OHIO
OREGON

PEOPLE'S CHOICE!

Here's the platform on which M-G-M is winning the popular vote in film business!



WITH optimism, with courage, with hard-punching showmanship the roaring Lion roars "Forward March!"

M-G-M *has the pictures and is releasing them!*

OUR investment runs into untold millions but we're not waiting for a turn in the market. *We're creating a market for you.*

COUNTLESS millions of dollars of high-powered, star-studded entertainment right now and in July, August and September!

IT has been a tonic for the entire business and we're proud that again this summer, as in past years, we have been able to live up to our responsibility as Leader.

RIGHT now the public wants big entertainments like "HOMECOMING," Frank Capra's "STATE OF THE UNION," Irving Berlin's Technicolor musical "EASTER PARADE."

HAVE you seen the trade paper reviews on the marvelous Technicolor musical "A DATE WITH JUDY"? They're terrific! Already sensational reports from Coast Premieres have come in on the new Garson-Pidgeon picture "JULIA MISBEHAVES." And in its first engagement, another Technicolor musical "ON AN ISLAND WITH YOU" is S. R. O. in Philadelphia.

HOLLYWOOD is already talking about the first showing there of the giant multi-starring Technicolor drama "THE THREE MUSKETEERS," a late summer release!

M-G-M has inspired the trade, electrified the trade press and is conveying to the nation *confidence in the industry we have all built up together.*

FROM every corner of the nation they're saying it:

M-G-M GREAT IN '48!

United Artists' executives have, in the last few days, shown Howard Hawks' "Red River" to the leading film buyers of the Southwest. These showmen agree unanimously and without reservation that "Red River" will take its place in motion picture history beside such epics as "The Covered Wagon" and "Cimarron".

The Southwest today –
tomorrow the whole industry will know that

"RED RIVER"

is moving!

THE EDITORIAL PAGE

CURRENT OBSERVATIONS

Word out of Washington Wednesday—whether over-optimistic or not, we can't say—was that the State Department might take action on the suggestion of MPAA President Eric Johnston in the severe quota restrictions on U. S. pictures in British theatres. A great many in the industry over here feel that it is high time the American industry received such support from its government.

A long, long time ago, this page ventured the opinion that enthusiasm over the ambitious plans of J. Arthur Rank for expansion of his film empire might well be tempered with a bit of restraint until it became clear as to how such expansion might affect the market for imported films in the theatres of the British Isles. It was not intended as hostile criticism, but rather as a query on a matter of importance to the American film industry.

We have always been in favor of cooperating with the British producers to the end that their pictures realize their merited potential in screen time over here. And in the final analysis, no exhibitor wants to pass up a profitable booking regardless of where it is made. But cooperation is a two-party proposition, and the restrictive measures under government quota recently adopted in England hardly can be called cooperative.

The most disturbing factor in the situation is the appearance, at least, of relation between the expansionist plans of British studio interests and the quota restrictions which, manifestly, hit at the U. S. industry—the only considerable supplier of pictures British exhibitors use from outside sources. Indeed, the discriminatory action bears indications of a pattern tracing back beyond the immediate present; perhaps back to the dawning days of the revival of expansionist plans for film production by and in England's own studios.

We sincerely hope our British cousins will watch their step, lest their course lead to a situation wherein resentments will grow and antagonisms mount.

The industries in both countries have much to gain through mutually fair and equitable trading. As things stand, the British exhibitors and the public (which indicates its entertainment preferences in terms of box-office patronage) have a great deal to gain by a free flow of pictures from Hollywood.

The British producers can improve and expand their markets by turning out larger quotas of pictures of the kind that stand up in the competition for the moviegoers' patronage, rather than in quotas of screen time allotted to them by government edict.

Many an American film man who has had long and wide acquaintance with the situation in England, will tell you it is his honest conviction that the many fine, and very ably managed movie theatres of which England can proudly boast, never could have been built had it not been for the popular appeal to the people of England of the product made in Hollywood.

The American, well aware that business here operates under an anti-trust law, and staunchly adherent to the principle that such laws safeguard against too much power getting into any one man's, or one group's hands, can only feel that the enforcement of restrictions on the screen time of England's theatres by government directive may delegate, or be used to deliver, dangerous power into the hands of a few. Thus, it is only natural that very many Americans, both in and outside the film industry, look hopefully to a change in the course of events connected with trade between the film industries of that country and ours.

▲ ▲ ▲

Old Reliable Remedy

As the tax-hungry politicians in states, cities and towns grow in number and eagerness to pounce on "movie money" by taps on the income of the box-offices of local theatres, it is the same old remedy—exhibitor action at the local levels—that's needed but too often is neglected.

The outcries against these oppressive taxes grow noisesome, but only here and there does one glean the hope-generating light of concrete action by exhibitor organizations in their own sections to meet the attacks.

According to report of discussions by the New Jersey Chapter of TOA in Asbury Park last week, this subject of planned measures for coordinated action within a state was in the forefront. That is the right direction for a state unit to take. The idea of collecting data on action and results of individual exhibitor experiences with town tax measures is what is needed and should be undertaken by all exhibitor groups throughout the country. Many and many a valiant, and successful, fight against hostile tax or license measures has been fought by exhibitors working on their own. Case histories of these fights, in the hands of a central agency which might supply other theatremen in the area with the information, can be a most effective means of completely stopping, or at least softening, the blows aimed by town councils against the local exhibitor.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Television

Possible precedents, both in legal and policy fields, were made in television this week as two courts enjoined pickup of the Louis-Walcott fight by theatres or any other places having admissions, covers or minimums, and two theatres—the New York Paramount and the Philadelphia Fox—took out licenses from the National Broadcasting Company which would allow them to exhibit the fight telecasts in their theatres. (P. 7)

In New York WPIX bought video rights to 15 features formerly distributed by United Artists and seven Laurel and Hardys formerly distributed by MGM. The rights had reverted to the producers and the distributors no longer controlled the pictures. In Hollywood Roberts Productions, of which John Garfield is a partner, will produce 26 half-hour shorts for video using locales of 26 cities, and in both New York and Philadelphia, where the GOP convention is available on television, exhibitors weren't finding business any worse than usual, claiming that possibly the Republican show wasn't entertaining enough.

Litigation

Washington lawyers watched with interest this week the attempt of KB Theatres to use the U. S. Supreme Court opinion on joint theatre ownership by defendants in the Government anti-trust suit, as a lever to compel Warner Bros., to sell its 50 per cent share in the MacArthur Theatre. In New York the Big 5 defendants in that suit and the Government both filed suggested orders on the Supreme Court mandate, a legal formality, with the court. In Buffalo the federal court there took under advisement the Government's request for an injunction to prevent Schine from selling or buying theatres. And in St. Louis the federal attorney there moved against Burtt's Delivery Service, claiming an overcharge of the Interstate Commerce Commission's rates on film deliveries.

Exhibition

St. Louis exhibitors worried this week over possible power shortages in summer as the area was presently using a record-breaking amount of power with an increase due. And in Logan, Iowa, and Charlotte, N. C., exhibitors had a different kind of worry as infantile paralysis was reported spreading and the Iowa houses were ordered closed while the Charlotte houses felt a business drop in the kid trade.

On the more cheerful side, Salt Lake City exhibitors won a fight against unfair competition in a state park; Kentucky exhibitors compromised what could have been a lot of trouble with the state's minimum wage law for women and minors, and the Advertising Association of the West praised the industry for its Youth Movement.

Interstate continued to break up its closed town situations by releasing some of its San Antonio houses. In Chicago Balaban and Katz reduced morning and afternoon prices in the loop; from Biloxi, where the Theatre Owners of Mississippi were meeting, word came that the Motion Picture Foundation would get going again; and the New Jersey chapter of Theatre Owners of America consolidated its program against inimical laws.

In Covington, Tenn., authorities decided that what the Memphis censor wouldn't let Memphis see Covington couldn't see either. In New York 17 organizations moved to work with the National Conference for Freedom from Censorship to form a united front against censors and appointed an executive committee. The motion picture industry was not represented. In Decatur, Ill., exhibitors planned a referendum fight on the four per cent admission tax, and exhibitors in Fargo, N. D., faced the same problem—only theirs was a five per cent tax.

Distribution

To politicians this is a convention year. To distributors it isn't. To date no single major has announced plans for a sales convention and four of them—Paramount, Columbia, United Artists, Universal, are sure there won't be any.

Which, however, isn't keeping sales managers from pushing their sales forces to get out and sell or holding up releases. United Artists announced 11 this week for distribution between now and Nov. 15. Film Classics came out with an expanded program for 27 new features, six westerns, one serial and several reissues—its biggest program to date. And Milton Lefton joined National Pictures as sales vice-president.

General

The State Department has asked the London embassy to report on the British film quota, after protests had been lodged by the Motion Picture Association of America and the Society of Independent Motion Picture Producers.

From Philadelphia came word that that city's inquiry into a reported amusement tax scandal might be greatly delayed if exhibitors stood upon what seems to be the law—that only the City Tax Receiver has a right to look at their books. From the shape of things now it would appear that exhibitors and other amusement enterprises paid a lot of tax which might not have gotten into the city's till.

In Washington MPAA President Eric Johnston was appointed to the public Advisory Board of the Economic Corporation Administration and from Hollywood Technicolor proudly announced that it had reached 50 per cent of its planned expansion capacity and was moving ahead.

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Parties File Orders In Gov't Trust Suit

Both the Justice Department and the Big 5 defendants—Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM)—this week filed proposed orders on the mandate of the U. S. Supreme Court for Circuit Court Judge Augustus N. Hand and Federal Judge Henry Goddard to consider.

The orders, which are more in the nature of a legal formality, and would make effective the denial of intervention sought by the American Theatres Association and the Confederacy of Southern Association as well as fix Oct. 13 as the date for rehearing of the Government suit. Only apparent difference is the contention made in a memorandum by the Big 5 that Robert Wright, special assistant to the Attorney General, is wrong in his view that until the statutory court acts, the decree it issued Dec. 31, 1946 is in effect despite the high court opinion.

Joint Ownership Suit May Set Precedent

Industry lawyers are watching with interest to see whether the federal court in Washington will move in the recent suit filed by Kogod-Burk Circuit to force Warner Bros. to sell it their half of the MacArthur Theatre.

The suit apparently is the first use of the U. S. Supreme Court opinion on theatre joint ownership as applicable to the defendants in the Government anti-trust action. But it involves other factors as well. KB claims that the proper interpretation of the Supreme Court's language is sufficient to win its point.

May Unleash Suits

If this view is accepted, without waiting the final outcome of the Government suit now back in the New York Federal Statutory Court for rehearing, it probably will unleash a flood of other joint ownership suits.

KB claims that it became a 50 per cent owner with Warner Bros., subsidiary—the Stanley Company of America—after Warner had announced building a theatre near the location where KB had announced construction. This act resulted in a suit against Warners and others charging that the Warner construction was designed to maintain a neighborhood run monoply in that area. The suit was settled by an agreement whereby KB and Warners jointly opened the MacArthur and further had equal interest in construction of a theatre to be built at a future date.

Warner Bros., KB claims, did not go through with the second house after the statutory court had ruled in the Government suit. When KB heard the Supreme Court ruling in the Government suit it offered to take over the MacArthur and the proposed new theatre. Warners refused but apparently counter-offered to give up the MacArthur if KB gave up its rights in the second theatre to Warners.

The court is asked to compel Warner Bros. to sell its MacArthur interests at book value to KB and to determine who has the rights in the proposed second theatre and if Warner has any, to direct it to transfer it to KB.

And Housing?

One of the final acts of the Senate last week was the passage of a bill making District of Columbia exhibitors responsible for the payment of extra firemen and policemen the fire and police departments decide are needed on the premises.

Exhibitors Win 'Unfair' Competition Suit

Salt Lake City exhibitors and amusement enterprises won what is considered an important victory against allegedly unfair competition last week when Third District Judge Clarence E. Baker voided the contract between the Utah State Fair Board and Behive Midways, Inc.

The judge held that the agreement between the fair board and the midway was "more than a lease, in fact a franchise and beyond the power of the state board to grant" after a complaint had been filed against the Utah State Fair Association, three members of the State Publicity and Industrial Development Commission and Behive Midways, requesting that the contract be set aside. The complaint was made by Intermountain Theatres, Inc. Uptown Theatres Corporation, Lagoon Company, Saltair Beach Company and Covey Gas and Oil Company and was directed against a five-year lease with a five-year renewal option granted Behive. The lease had run 18 months.

Peak Power Use Worries Midwest Exhibitors

St. Louis exhibitors this week were worried over the announcement by the Union Electric Company of Missouri that the St. Louis sector had reached an all-time high consumption of electricity on May 12 when it burned up 895,000 kilowatts.

The announcement took on significance in view of the fact that there had been several threatened electrical shortages in this area during the past when drouths cut down the hydro-electric supplies and that the real peak of usage is not reached until July and August.

In addition to possible water problems, which would affect the Keokuk, Iowa, hydro plant, a coal strike would hit at the steam generators at Cahokia, Ill., and Venice as well as the Ashley Street station in St. Louis. In view of these problems exhibitors were worried over possible restrictions. Kansas City's power company was allowed to restrict use of power for air conditioning and other commercial uses last year and there was a general cut because power production could not keep up with use in other areas.

Foundation to Resume Soon, Says Richards

The Motion Picture Foundation will resume its activities "within a few months," E. V. Richards, president of the Foundation, declared in a message to the Theatre Owners of Mississippi at its convention in Biloxi, Tuesday. President Max Connett presided.

This was the first word given out officially about the Foundation since Richards called for a trustee meeting on the grounds that the Supreme Court opinion had upset the industry.

Summer Short

Indication of how serious the foreign product shortage is in New York at the moment may be gathered from the fact that the Little Carnegie is dualling two reissues—"One Night of Love," and "It Happened One Night," while the Avenue is in the same boat with "Mr. Smith Goes to Washington" and "You Can't Take It With You," while the Cinema Verdi is closed.

Not Convention Year for Them

The Republicans and the Democrats may think this is a convention year but to the film companies it isn't. To date no major distributor has announced plans for any of the mammoth sales meetings which resembled in some ways the shows put on by the political parties when it came to ballyhoo and decorative treatment. What's more some of them seem not to know whether they will have any or not. To date on the positive side that there won't be a convention are Universal-International, Columbia, United Artists, Paramount. On the undecided side apparently are MGM, Warner Bros., 20th-Fox and RKO. Many of these companies apparently substituted regional sales meetings for the big show.

Courts Outlaw Video Pickup Of Fight If Fee Is Charged

NBC Obtains Injunctions Against Theatre & Others; Para., Fox Get Permits

State courts in Philadelphia and Boston this week issued precedent-making decision when they held that unauthorized pickups of the Louis-Walcott fight telecast by places having admission, cover or minimum charges was a violation of the broadcaster's property rights and forbade the practice.

Enjoined were a Philadelphia neighborhood theatre, a hotel in the same city, and a Boston hall.

At the same time two theatres—the New York Paramount and the Philadelphia Fox—were thought to have established the framework for future use of telecasts in theatres when they each procured separate licenses from NBC and the sponsors permitting them to pick up the fight for theatre use. The amount of rental fees paid NBC was not divulged.

The first court decision handed down on the hitherto doubtful right of a broadcaster to restrict his television pickups was delivered in Boston Tuesday. There a court enjoined the Massachusetts Charitable Mechanic Association, operators of Mechanics Hall and Jack Ford, a businessman, from picking up the fight.

The second decision was handed down Wednesday in Philadelphia where Common Pleas Court President Harry S. McDevitt enjoined the Longdale, a neighborhood theatre operated by Flora and Henry Friedman, and the Broadwall Hotel, from picking up the fights on a large screen. The Philadelphia court in its decision specifically covered the admission, cover or minimum charge angle.

NBC further advised all the stations that were scheduled to take the fight as part of its television network in the east to make it known that telecasting rights were protected and that anyone picking up without authority would be sued for damages.

Plaintiffs in the Philadelphia suit were NBC, Joe Louis, Joe Walcott, Madison Square Garden Corporation, 20th Century Sporting Club, Gilletter Safety Razor, and Philco Television Broadcasting Company, owner of the Philadelphia video station WPTZ.

State Dept. Asks London Embassy To Report on British Film Quota

The American Embassy in London has been asked for a full report on the British film quota and instructed to "express our deep concern" to the British, Under-Secretary of State Robert Lovett declared in a press conference at Washington Wednesday.

No actual protest has as yet been made, Lovett emphasized, but if the facts as outlined in a letter he received from Motion Picture Association of America President Eric Johnston are borne out by the Embassy's report, "we will take it up in a formal manner," Lovett said. Some Washington sources interpreted this as meaning a possible protest, but one which would be greatly delayed due to the method in which diplomatic machinery works.

Lovett's statement to the press came after Johnston, at the direction of the MPAA directors, voiced a protest to the State Department over the quota and asked it to protest in turn.

Johnston denounced the quota as "excessive and unnecessary."

"It's requirement obviously can't be fulfilled by British producers," he said. "We can therefore only consider it as a gratuitous affront to the American motion picture industry."

The Society of Independent Motion Picture Producers joined with the MPAA in its demand upon the State Department and said that it had called upon Lovett last August to get his intervention in the ad valorem tax matter and that he had declined, suggesting the industry work out its own deal with the British Government.

"If we did so," SIMPP declared, "he assured us the state department would see that it was enforced. We entered into direct negotiations with the British Government with the utmost reluctance, and only because of this assurance from Mr. Lovett. We did so, however, in good faith. The new British quota against American films is their answer to us. It justifies what we feared and expected, that private American business cannot enter into agreements with a sovereign foreign power and expect to have the power to enforce such agreements."

B&K Cut

Balaban and Katz Thursday put into effect a reduced admission schedule for the morning and afternoon shows of its loop theatres. Hitherto admission, including taxes, for these houses has been 98 cents at all times. Now the admission will be 50 cents from opening to 1 P.M., and 65 cents between 1 P.M. and 5 P.M. weekday and between 1 P.M. and 3 P.M. on Saturdays and Sundays. Night prices remain at 98 cents. All prices include taxes.

Adult admission at the Globe in Springfield, Ohio, which is not a B&K house, have been cut from 49 cents to 39 cents by Exhibitor Leo Yassenoff.

One Fourth of Theatres in America Play Duals

Almost one fourth of the United States' 18,351 motion picture theatres—or some 25.1 per cent—are regularly devoted to double features, a survey conducted by the Motion Picture Association of America revealed this week. Another 36.2 per cent plays duals part of their operating time, the survey showed.

Only 38.7 per cent of the total are devoted to single feature policies and these houses find their stronghold in the south.

The survey's breakdown follows:

Territory	% of Theatres With Single Feature Policy	% of Theatres With Double Feature Policy	% of Theatres With Part Time Single or Double Feature Policy*
Albany	16.3	26.6	57.1
Atlanta	51.6	5.5	42.9
Boston	20.9	42.9	36.2
Buffalo	6.2	42.8	51.0
Charlotte	77.0	2.8	20.2
Chicago	15.1	56.7	28.2
Cincinnati	37.9	19.5	42.6
Cleveland	15.9	37.0	47.1
Dallas	69.5	5.5	25.0
Denver	28.3	11.3	60.4
Des Moines	33.5	10.1	56.4
Detroit	12.1	58.1	29.8
Indianapolis	45.1	23.8	31.1
Kansas City	37.6	24.7	37.7
Los Angeles	7.3	64.7	28.0
Memphis	63.1	2.7	34.2
Milwaukee	19.5	35.3	45.2
Minneapolis	67.3	3.0	29.7
New Haven	7.3	75.5	17.2
New Orleans	70.6	1.1	28.3
New York City	13.8	75.6	10.6
Oklahoma City	75.2	6.0	18.8
Omaha	40.9	11.4	47.7
Philadelphia	41.5	9.9	48.6
Pittsburgh	18.7	21.7	59.6
Portland	17.6	25.5	56.9
St. Louis	40.3	23.6	36.1
Salt Lake City	34.7	15.0	50.3
San Francisco	8.5	52.7	38.8
Seattle	24.1	30.3	45.6
Wash., D. C.	59.7	13.8	26.5
Total	38.7%	25.1%	36.2%

Fargo Exhibitors Face 5% Tax

Exhibitors of Fargo, N. D., this week were seeking legal advice on how to fight a five per cent city tax on amusement admissions which looks like it may become law without reference to the electorate.

City Manager LeRoy Harlow presented the ordinance, which he hopes will raise $75,000 to $100,000 a year and the city attorney rendered an opinion that such a tax could be passed by the council without reference to the voters. Exhibitors were considering an attack upon it as discriminatory if it did not apply to all entertainment, including church plays, etc.

At present Fargo theatremen have the 20 per cent federal tax, a state sales tax of two per cent, plus a license tax on a seat basis.

Decatur Exhibitors Gird to Fight Tax

Exhibitors of the six motion picture houses in Decatur, Ill., planned this week to force a referendum vote on the new city four per cent admission tax which the city council passed. The tax is expected to bring in $30,000 monthly.

Something New Has . . .

Academy Theatres National Auto Theatres is adding horseshoe courts, two outdoor grills and picnic tables to its picnic grounds.

Not Funny Enough?

To date telecasting of the Republican National Convention at Philadelphia does not seem to have affected theatre business in either that city of Brotherly Love or in New York, both of which have the telecast available to sets in the bar and in the home. House managers declare business has not been off more than usual and believed in the main that there was not enough entertainment in the political show to make it a hazard. The Louis-Walcott fight might be a horse of another color, they added.

Compromise Reached In Ky. Wage Argument

Kentucky exhibitors, as represented by the Kentucky Association of Theatre Owners, and that state's industrial labor relations department this week compromised a disagreement of several weeks' standing relative to the position of theatrical employes under the state's fair wage act for women and minors.

The compromise provides that retroactive to April 7, 1948, exhibitors will comply with the state minimum wage law as far as their employes are concerned and in return the Industrial Relations Department, recognizing that the controversy arose over "honest differences of opinion of law" will refrain insofar as it legally can, from prosecuting exhibitors for violations between the period of May 27, 1947, when the law became effective, and July 1, 1948.

Differ in Views

The controversy arose over the exhibitors' contention that the then Commissioner of Industrial Relations had advised theatres they were not subject to present operation of the act but would be subject to ruling by the new wage board insofar as their women and minor employes were concerned. No wage board was appointed and new chief of the Industrial Relations Department moved to enforce the law against exhibitors.

Whereupon Phil Chakeres, Crescent Amusement Company, Rockwood Amusement Company, Ernest Realty Company, the Lightman Company, Schine Lexington Corporation, entered protest. The compromise ruling resulted.

The minimums for women and minor help which, under the compromise Kentucky exhibitors will have to pay are: Cities of 20,000 or more population and theatres within five miles of them, 50 cents an hour for the first 48 hours; cities under 20,000 and over 4,000, and theatres within two miles of them, 45 cents an hour for the first 48 hours; theatres in localities other than aforementioned, 40 cents an hour for the first 48 hours.

U. S. Moves on Film Shipment Charge

U. S. District Attorney Drake Watson moved against Burtt's Delivery Service in St. Louis this week, charging them under 30 counts alleging violations of the Interstate Commerce Commission tariffs on film delivery from St. Louis exchanges to motion picture theatres.

The complaint charges that the delivery firm had overcharged the Clay at Clay City, Ill. and the Louise at Louisville, Ky., by $1 to dollars over the maximum rate of $2.50 for such shipments and had not given the proper receipt on shipments.

Youngstein Lashes Film Public Relations

Eagle Lion Ad and Publicity Vice-President Max Youngstein took office as president of the Associated Motion Picture Advertisers last Friday with a ringing call for action and a denunciation of the motion picture industry's public relations as "one of the worst-butchered jobs in history."

Youngstein offered Ampa cooperation in bettering public relations to other branches of the industry, but made it plain that if their views did not coincide with Ampa then Ampa would pursue its own course.

The new president, who was installed with new Vice-President David Blum, publicity director for Loew's International, and Secretary Evelyn Koelman of Republic, declared that Ampa was "at the lowest ebb of its history" and that its members had to work to "make clear to the . . . industry just what the contribution of the advertising publicity and exploitation man was." Youngstein expressed optimism over the organization's future and declared Ampa "not only has a right to existence but that it is necessary that it exist both for the industry as a whole and members of our craft. . . .

Places Blame

"I believe that one of the main reasons for the complete failure of the public relations campaign . . . has been due to the fact that the industry has not utilized the brains and talents of the men and women who, on day-to-day working basis, really make the public relations of our industry."

Expect Revenue Ruling On Cryptix in 30 Days

Willis Vance, Ohio exhibitor who invented Cryptix, a new system of numbering tickets in code, will get a decision from the Internal Revenue Department whether it approves his system or not within the next 30 days, Washington sources reported this week.

The Bureau up to now has been against the system and ordered Vance to stop using it in some 30 theatres in Kentucky and Ohio, but the inventor has defied the order and last week came to New York in an effort to force a showdown.

Cryptix was invented to prevent opposition theatres from checking each other by buying tickets at various hours of the day and deducing the house's attendance by noting the serial number on the tickets.

Under the Vance system the tickets are numbered as ordinary tickets excepting that the numbering is encoded in letters. Each theatre is furnished with a different code and the manager can check his returns by use of a decoding device which can be carried in his coat pocket and which decodes the letters into figures.

Fear Rule Change

From Washington it was said that the Revenue Bureau believes that Cryptix has merit and that they do not think Vance is trying anything fraudulent. However, there seems to be official fear that if the interpretation of the law which requies tickets to be numbered in sequence, is modified for Vance, it will weaken the Bureau in event it tries to block other schemes for ticket count and identification.

Censored on Sunday

Boston's city censors decided that "Fanny" is not a Sunday picture, therefore on Sunday Bostonians see some other, lilly-pure picture, with "Fanny" resuming its run each Monday.

Films Not Represented In Censor Fight Move

The motion picture industry was not directly represented Tuesday in a move to form a united front against all types of censorship as 17 organizations, representing writers, book publishers and affiliated associations, agreed to form a permanent organization to take over the work of the National Conference for Freedom from Censorship.

The Conference, which is sponsored by the American Civil Liberties Union, is to appoint an executive committee of 41, consisting of two representatives of each participating organization and seven members at large. The committee in turn is to work out a budget to determine how much money will be needed for the fight and to develop a program of action.

Playwright Elmer Rice, who presided, repeated the statement motion picture producers had never fought censorship together and indicated that there was an excellent opportunity to beat censors in the film field.

If Memphis Can't See It Neither Will Covington

What Memphis can't see, neither will Covington, Tenn., as a result of a new censor law passed by the latter township which will ban from its precincts all pictures outlawed by the Memphis Board of Motion Picture Censors.

"We will ban all pictures that show Negroes and whites mingling on equal terms," Covington's Mayor Clyde Walter announced. The Mayor pointed out that Cliff Peck, operator of a Covington theatre, has been showing pictures which had been forbidden in Memphis and declared:

"We don't think we should have shows that Memphis don't allow."

Sunday shows are already outlawed in Covington and recently Peck was fined $100 for presenting a group of Negro jubilee singers on Sunday though the proceeds went to a church. Covington is some 40 miles away from Memphis over a paved highway.

Lefton Joins National As Sales Vice-President

Milton Lefton, film industry veteran of Ohio and Pennsylvania, was appointed sales and distribution vice-president for National Pictures Corporation, President Lester Cutler announced. Lefton will select the representatives for his set-up in Chicago and New York. Company's first film will be "House of Cards," scheduled to grind on the Motion Picture Center lot in late August.

Interstate Still Divests

Texas' Interstate Theatres this week spread their divestiture program to include in Eph Charninsky's houses in San Antonio in a move which will give Charninsky the Palace, Highland, Harlandale, Price and Star and will leave Interstate with the Aztec, Empire, State, Woodlawn, Majestic, Broadway and one or two others.

New Light On Roux System Brought Back by Exhibitor

French Engineer's Report Describes Color Method As Optical Process

Additional information as to how the Roux process—the black and white process which produces color film without using color—might be accomplished was brought to New York this week by Edward Lachman, president of New Jersey Allied, upon his return from France. The process is an optical one, it was disclosed.

Lachman discussed the process with French technicians and had with him a report in French made by an engineer.

As earlier accounts indicated, the process seems to utilize the fact that light reacts with different intensity on various colors of the spectrum and that certain colors can be admitted to a camera by a sympathetic lens or shut out of sections of the camera by an antipathetic lens.

The Roux system uses ordinary black and white 35-mm. negative the frame of which is divided into four sectors. A series of lenses attached to the camera control and direct the various colors which pass through them, assigning the yellow and orange shades to the upper left hand corner of the film's frame, the green to the upper right, the blue to the lower left and the red to the lower right. The amount of light which can pass through the color lens impinges itself differently in each corner.

For projection the system is reversed with each corner of the frame passing through its sympathetic lens and blending on the screen to produce a color pattern.

Part of the French engineer's translated description follows:

"This process is essentially an optical process . . . the film used is that which is used for ordinary black and white films . . . prints are reproduced in the same manner as black and white prints. The frame of the film is divided into four parts, each of which has a surface of 10 by 7.5-mm. Each of these sectors represent the same image.

Photography

"The photographing is similar to the camera used for black and white film plus an optical arrangement which permits selection of color through lenses—yellow and orange for the image in the upper left hand-corner; green . . . in the upper right; blue . . . the lower left; red . . . the lower right. Thus the four images are provided. The images themselves are in black and white. . . . "

"For projection all that is needed is to replace the ordinary lens with an object split into four sectors and provided with color lenses which follow the same system as the photographing camera. The four images are projected on the screen which are thereby superimposed and produce the natural colors."

(This would appear similar to the system of color production used in the printing craft whereby all colors are produced by printing a combination of four primaries, one atop the other to produce shades and the like.)

"The light needed for the projection of the film in color," the report concludes,, " . . . is slightly greater than that necessary for projection of the ordinary black and white film."

Reports from France indicate that the Roux system requires a new technique in shooting pictures because the frame of the negative is divided into four parts.



YOU'RE NOT SEEING DOUBLE TWICE. It's so. Above is an artist's conception, based on a French engineer's report on how the new Roux system to make color films without color works.

Costly Cigarette

A carelessly thrown cigarette was thought to have started the fire which totally destroyed the Hiway Theatre on Northeast Sandy Boulevard at Portland, Ore., this week. The loss, estimated at $100,000, was only partly covered by insurance.

Technicolor Capacity Rises on Schedule

Technicolor this week announced that it had reached 50 per cent of its planned expansion capacity which is expected to increase its output from 160,000,000 to 420,000,000 linear feet a year by the end of 1948. The increased output has not been used to develop more pictures but to provide more prints in less time, Technicolor officials declared.

'Right Men...Right Place' Is Jersey TOA Aim

A program aiming to "put the right men at the right place at the right time with the right procedure" for protecting individual theatres against unfair taxes or inimical ordinances at local levels, was one of the chief proposals developed last week at the first annual meeting of the New Jersey Chapter of the Theatre Owners of America at the Berkely-Carteret Hotel, Asbury Park.

President Maury Miller, who presided, urged individual members to prepare case histories of their contests with local officials over oppressive tax or regulatory measures. This information, he said, would serve a vital purpose in arming their fellow theatremen with effective weapons for meeting similar problems in their own localities, and would be made available through the organization to all exhibitors in the state, irrespective of their organization affiliation.

Robert A. Coyne, retiring executive director of the TOA, told the meeting that television was the theatreman's number one scare, in his opinion.

Lachman Forms Company To Sell French Carbons

Formation of Carbons, Inc., to import a limited number of French-made projection carbons, was announced in New York Tuesday by Ed Lachman, New Jersey exhibitor and president of New Jersey Allied.

Declaring that there was room for another "carbon on the market," Lachman, who announced his new enterprise upon return from a flying trip to France where he negotiated representation for La Society Carbon-Lorraine, declared his entry into the field would not mean price cutting. His supplies of carbons, he said, would be limited because of production problems in France and their allocation would be made to dealers on a formula similar to that on which distributors figure their business percentages in each territory. At present he has lined up outlets in New Orleans, Albany, Syracuse, Buffalo, Chicago, Kansas City, Denver and Los Angeles, which will deal directly on a retail basis with circuits and individual exhibitors and will sell the product under the trade name of Lorraine Carbon.

The new enterprise, Lachman said, would not affect his present theatre interests, but he will not run for reelection to the presidency of New Jersey Allied when his term expires next week.

Film Classics Expands Releases for '48-'49

Film Classics will release a total of 27 new features, six westerns and at least one 12-chapter serial during the 1948-49 season, Sales Vice-President B. G. Kranze announced in New York Wednesday.

Not less than 17 of the new lineup, including the westerns, will be in color and in addition there will be a reissue schedule of several, including Sir Alexander Korda's "Drums" and "Four Feathers," Kranze added.

The coming schedule follows:

"Sofia," "Miraculous Journey," "Unknown Island," "Return to Treasure Island," "Babes in Toyland," "Daughter of Ramona," "God's Children," "Florentine Chest," "Capri Magic," six westerns, three features by Walter Bachelor, three more by Gregory Cook and Griffith, three "Inner Sanctums," two "Falcons," one untitled, one large-budget western, in color, a Milton Berle, "Bar Mothers," "Fatima," "Pocahontas," "Shark Man." The serial will be titled "Silver King."

United Artists Sets 11 For Summer-Fall Release

United Artists has set 11 features for release from June 15 to November 15, the home office announced Tuesday. They are:

June 15—"On Our Merry Way"; June 25—"So This Is New York"; July 9—"Four Faces West"; July 16—"Texas, Brooklyn and Heaven"; July 30—"The Time of Your Life." Aug. 13—"Pitfall"; Aug. 20—"High Fury"; Aug. 27—"Red River." Sept. 17—"An Innocent Affair"; Oct. 15—"Girl from Manhattan"; Nov. 15—"My Dear Secretary."

Guild to Handle 'Hamlet' as Roadshow

The New York Theatre Guild will take over Universal-International's J. Arthur Rank Production of "Hamlet" to roadshow it in a manner similar to its handling of "Henry V," Guild Executive Secretary Warren Caro announced.

NEWSREEL CLIPS

It's Auctions Now

Latest competition which is hurting theatres along the Atlantic seaboard in the New Jersey area seems to be public auctions. This is where an outfit will take an empty lot and auction off whatever is brought to it by prospective sellers who want to get rid of something for a penny. The show is good apparently, for it draws crowds, and with the lure of outdoors, is being a headache to Jersey Theatres, Exhibitor Bill Snaper declared.

Open Question

Observers on the side lines at the Eagle Lion vs. Trade Press softball game at Central Park last Monday night couldn't quite make up their minds if there were any "angles" to the 1 to 0 game which the film company lads won handily. From one point of view the EL boys are advertisers, but on the other hand many of them are publicists, interested in obtaining space in the various publications for their forthcoming pictures. No bets were made—'nuff said.

Getting Bigger

The importance which the non-theatrical film field is attracting has been demonstrated by the June Film Festival held by the Cleveland Film Council which brought out 700 for the all-day sessions to look at 65 non-theatrical films, all but one of which were on 16-mm. Film showing covered sales promotion and public relations, labor management, shop and sales training, safety, industrial, adult education, school room visual aids, and religions. The three best, picked by the Council were "The Best Location in the Nation" made by March of Time, "The Supervisor as a Leader" from the U. S. Office of Education, and "Boundary Lines" from International Film Foundations. Harold R. Nissely, General Electric industrial engineer was general chairman assisted by Mrs. Virginia Beard, president of the Cleveland Film Council.

The Government Does It

One reason why the British seem to have so many documentaries which cover the field from education to general information that they can distribute in the United States to schools, colleges and libraries on 16-mm. and to those theatres which want them on 35-mm., is that the British Government either makes or finances the making.

This probably explains the reason why the British are apparently successful with their program while the Motion Picture Association of America had to abandon its production plans for special classroom films.

"England," Thomas Hodge, film director for the British Information Service, explains, "pays for production because it feels certain films are needed for schools and private industry can't pay for it. Private enterprise could not have found the money for the simple reason that they could not get their costs back again."

Hodge declares the British films are being sold very well to educational sources but they do not fare so well in theatres since they cannot find a major distribution outlet. Majors, among other things, prefer films of that nature to be in a series," he said.

To Be or Not To Be

Is daylight saving is or is it ain't? That is the question puzzling citizens of Mansfield, Ohio, where the city council has passed an ordinance advancing the clock but the Mayor refuses to sign it. The rub, as Mr. Shakespeare would say, is that the bill can still become law provided the mayor limits his resistance to refusing to sign and does not veto it. And the further rub is that the situation makes it doubtful when the new time will take effect if it passes without the mayor's signature. Guess is 10 days after the date of passage by the Council.

Calendar

JUNE

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

29, testimonial dinner for Louis B. Mayer by the amusement industry division of the United Jewish Appeal, Hotel Astor, New York.

JULY

20-21, final organization meeting, Mid-Central Allied Theatre Owners, Sheraton (formerly Coronado) Hotel, St. Louis.

24, Memphis Variety Club picnic, Memphis.

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

AUGUST

30-Sept. 1, convention, Allied Theatres of Michigan, Inc., Book-Cadillac Hotel, Detroit.

SEPTEMBER

14, 15, convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus, O.

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.

28-30, joint convention, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

OCTOBER

17, ninth annual dinner dance, Motion Picture Bookers Club, Hotel Commodore, New York.

NOVEMBER

27-28, fall board meeting of National Allied, New Orleans.

29-Dec. 1, annual convention, National Allied, New Orleans.

Polio Threat Alarms N. C. and Iowa Showmen

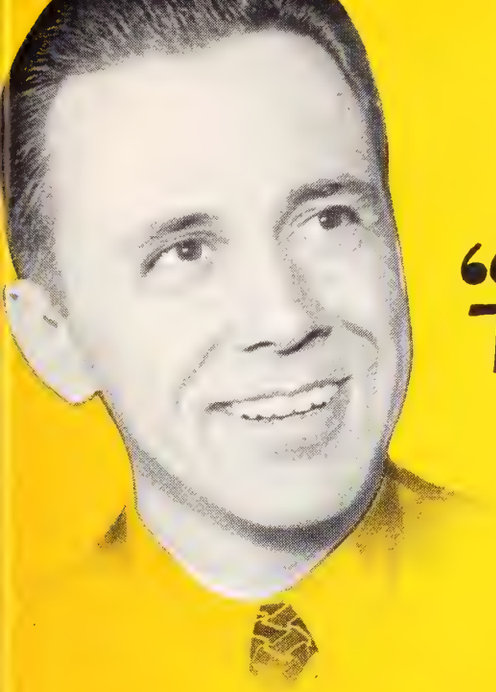
Two widely separated sections of the country this week reported infantile paralysis scares.

In Logan, Iowa, the local theatre was closed along with all churches as a result of what was termed a polio epidemic in Harrison county where 35 cases were reported. Earlier the theatre at Mondamin was closed.

Exhibitors in Charlotte, N. C., expressed concern over a threat of an epidemic and have already felt repercussions at the box-office with fewer children attending on Sundays after authorities had made a request to parents to keep their children at home. Four summers ago Charlotte actually was quarantined and theatre attendance suffered.

Ad Group Behind TOA Youth Move

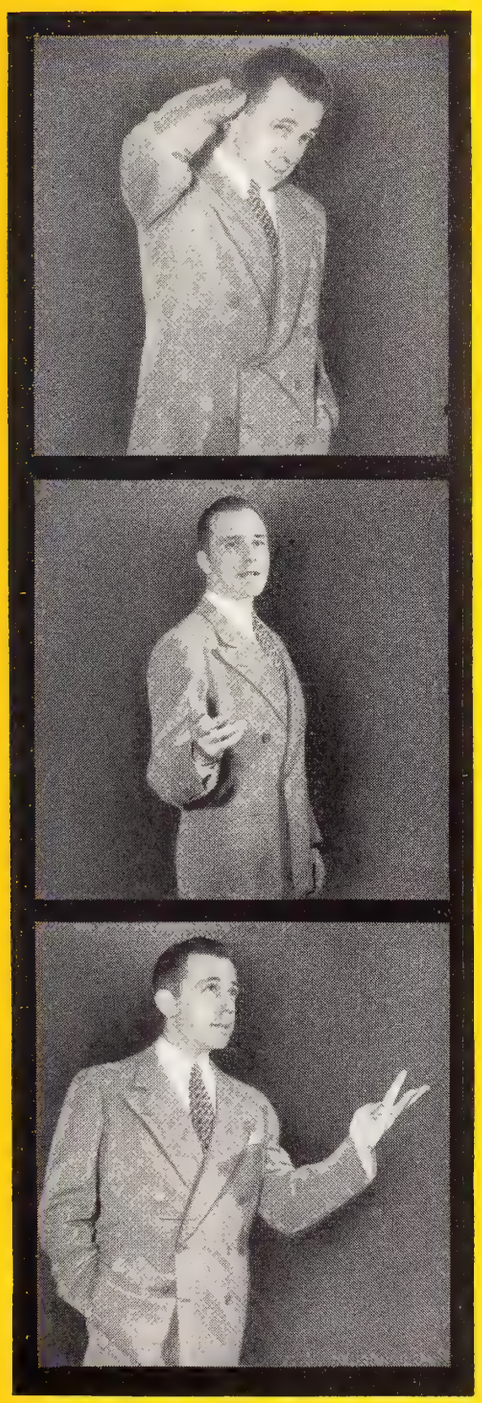
The Advertising Association of the West, which covers 12 far western states, recently went on record as endorsing "the Motion Picture Industry's Youth Welfare program and enthusiastically offers their support toward the success of September as 'Youth Month-Saluting America'," Charles P. Skouras, chairman of the Theatre Owners of America's Youth Month committee revealed Wednesday.



IF THE INQUIRING PHOTOGRAPHER ASKED YOU:
"WHAT'S YOUR Dream MOTION PICTURE?"
—YOU'D PROBABLY ANSWER:



"The boxoffice attraction of my Dreams would be:



A FAMOUS PROPERTY

with

A GLAMOROUS FEMININE STAR

plus

A ROMANTIC MALE CO-STAR

teamed for

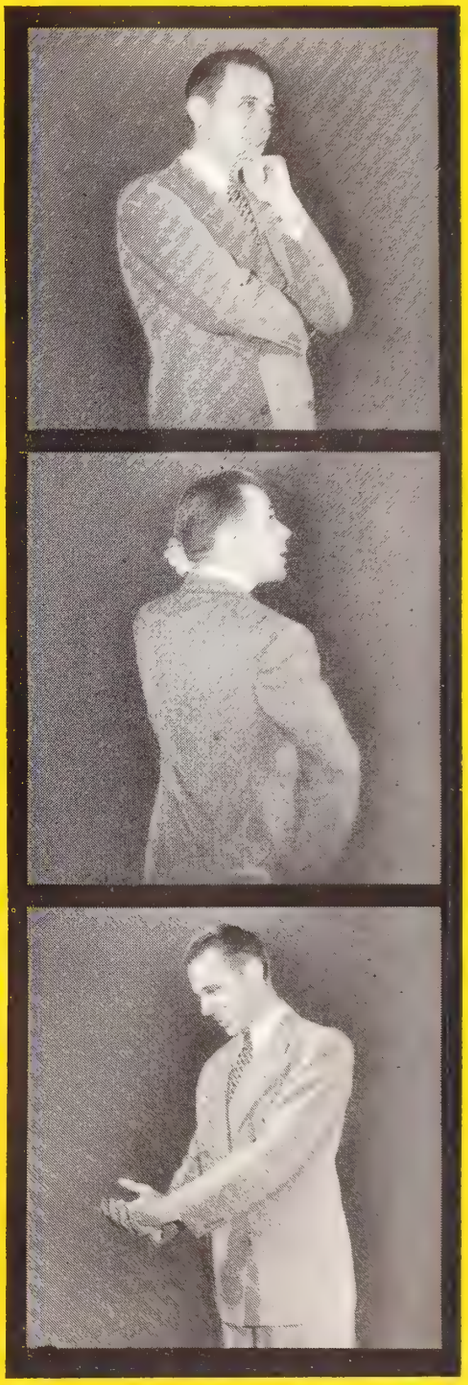
LOVE AND LAUGHTER

with

A DIFFERENT SLANT

all packaged

FOR ENTERTAIN-MENT ONLY"



MISTER, PARAMOUNT HAS MADE YOUR Dream COME TRUE . . . . .



All you've ever dreamed about ...to bring in customers... is all in .....



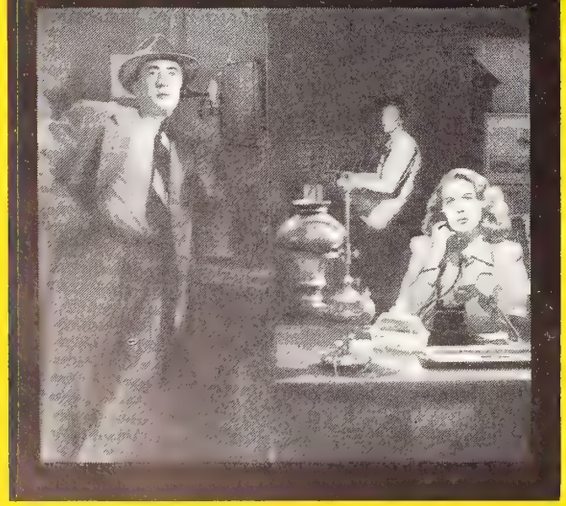
A FAMOUS PROPERTY

. . . the $4.40 Broadway hit by a Pulitzer Prize playwright. With 440 laughs about a dreamy-eyed doll who always managed to catch the bride's bouquet but couldn't ever quite catch the groom.



A GLAMOROUS FEMININE STAR

. . . a new Hutton in a new topper for her talents, giving her a wider range than even "The Perils of Pauline" . . . for she circles the wide world on a hilarious husband hunt and bags a big bad wolf.



A ROMANTIC MALE CO-STAR

...Macdonald Carey fills that order. You showmen voted him one of the first-line box-office personalities developed since the war (M. P. Herald poll) . . . and today his popularity is at the boiling point.



BETTY HUTTON · MACDONALD CAREY

in

"Dream Girl"



LOVE AND LAUGHTER

. . . It's more romantic than a honeymoon. And it's even more fabulously funny than the original stage hit . . . when Betty with her head in the clouds, keeps a whole string of boy-friends in a fog.

A DIFFERENT SLANT

. . . yes, all this—plus something different added for sensational boxoffice selling—for Betty plays a whole cavalcade of glamor roles from Manhattan to Tahiti while she's looking for that sweetie.

FOR ENTERTAINMENT ONLY

. . . and only Entertainment Expert Mitchell Leisen could give it so much gaiety. It's song-spiced too . . . with that torchy number, "Drunk With Love" and that title-selling love song "Dream Girl."

with

PATRIC KNOWLES
VIRGINIA FIELD
WALTER ABEL
PEGGY WOOD

A Mitchell
LEISEN
Production

Produced by
P. J. WOLFSON

Directed by
MITCHELL LEISEN



...So No Wonder Its World Premiere at N.Y. Paramount Drew These

"The most enjoyable American picture in months. Betty's style works like an old-fashioned 4th of July."
—*N. Y. Post*

"A delightfully kidding film. First audiences greeted it hilariously at the Paramount."
—*Journal of Commerce*

"The play has been faithfully preserved. A new-look Hutton in this worthwhile comedy."
—*N. Y. Mirror*

CHEERS FOR THE GIRL WHO'S THE Dream *OF THE SCREEN*

From the Broadway That Loved the Play!

"Paramount has turned out a sure-fire boxoffice winner from Elmer Rice's smash play." —*Variety*

"A delightfully entertaining picture. Betty makes the role her very own. Carey is outstanding."
—*Daily News*

"Plenty of comedy . . . pointed up for laughs. Miss Hutton has an acting job to do and does it well."
—*N. Y. Sun*

"Many laughs . . . bright packaging to reach the widest possible market. Goes all out for comedy."
—*Brooklyn Eagle*



Your Boxoffice *Dreams* Will KEEP Coming True—All During

Betty Hutton • Macdonald Carey
in **"DREAM GIRL"**

Bing Crosby • Joan Fontaine
in **"THE EMPEROR WALTZ"**
Color by Technicolor

Ray Milland • Ann Todd • Geraldine Fitzgerald
in HAL WALLIS'
"SO EVIL MY LOVE"

Jean Arthur • Marlene Dietrich • John Lund
in **"A FOREIGN AFFAIR"**

Alan Ladd • Donna Reed
in **"BEYOND GLORY"**

PARAMOUNT'S SUMMER HIT WAVE

PRINTED IN U.S.A.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Previews for Secretaries Planned for Popkin Film

A nationwide series of "Girl Friday" previews in which the secretaries of all U. S. governors, mayors of key cities, and other prominent personages will be special guests, has been planned to promote "My Dear Secretary," independent producer Harry Popkin's first picture under his releasing deal with United Artists.

Secretaries will be invited to attend special showings in advance of the picture's run in each city, and their comments will be used in subsequent newspaper ads.

Neighborhood and small community theatres will be plugged in ads for "My Dear Secretary," with readers being urged to attend "your neighborhood theatre." Himself operator of some 42 theatres in Southern California, Popkin's experience as an exhibitor has convinced him that neighborhood and small-town theatres constitute the backbone of the industry.

The producer is currently in New York where he is readying his next Cardinal Pictures production for UA release, "Impact," $900,000 budgeter which will be filmed mainly in New York with Arthur Lubin directing.

Popkin, whose releasing contract with UA calls for 10 pictures, will concentrate on story values as well as star names in line with his belief that no top cast can carry a picture with a poor story.

'Foreign Affair' Debuts At Paramount on June 28

World premiere of Paramount's "A Foreign Affair" at the New York Paramount June 28 will be a benefit for the Overseas Press Club of America. Receipts from the sale of mezzanine tickets on that night will go to its Correspondents' Fund. Patrons on that occasion will also see the current film, "Dream Girl," and Phil Spitalny's orchestra.

Several of the stars of "A Foreign Affair" will be among the film luminaries and other distinguished guests. Stars of the production are Jean Arthur, Marlene Dietrich and John Lund.

Realtor in 'Pretty' Tieup

A local realtor was promoted for half-page co-op ads for 20th-Fox's "Sitting Pretty" on the basis of the following tiein line: "Get a LOT while you're young and be 'Sitting Pretty' for Life." Back of the promotion was Manager Thornton Ellis of the Sequoia at Redwood City, Calif.

Quick Action

When Harry A. Rose, manager of the Loew-Poli Majestic, Bridgeport, Conn., learned on Friday noon that he was to play the Zale-Graziano fight pictures the next day, he immediately went into action. Result: there were news stories in the local papers and gratis announcements from three radio stations.

Roxy Patrons Applaud Ice Show

The Roxy theatre introduced its new ice-show feature to highly enthusiastic audience reception Tuesday night, with Director A. J. Balaban scoring as the originator of an added element of box-office appeal into the Broadway sector's growing competitive situation.

The additional feature gives the Roxy claim to a "first" and an "only" angle for advertising and publicity. The installation is reported to have cost $80,000, with equipment including two 25 horsepower compressors, brine cooler with 350 feet of piping from the engine room to the stage with its ten sections, each automatically controlled for freezing the rink surface, which measures 60 feet across and is 38 feet deep. The design, as well as the production put on to introduce the novelty, is by Arthur Knorr, who has worked out a colonnade background, adaptable to a wide variety of changes. The set provides a decorative overhead canopy containing 60 spotlights for lighting the performers.

The ice show works into the presentation on stage which includes the band, star acts, the Gae Foster girls' dance numbers and a vocal chorus, as added attractions to the screen show.

Gala Activities, Thorough Promotion Highlight World Premiere of 'Mickey'

Keyed to the personal appearance of Lois Butler, the film's singing star, Eagle Lion's "Mickey" had its world premiere Tuesday night at the Le Claire and Paradise theatres in Moline, Ill., followed the next day by openings at the Paramount and Ingersoll theatres in Des Moines. Originally set to open at one theatre in each city, the success of advance ticket sales made it necessary to utilize still another house in each city.

The Cinecolor musical's premiere in Moline, followed by the opening in Des Moines, was the kickoff for day-and-date bookings to follow in more than 200 houses of the Tri-States and Central States circuits. The Des Moines engagement highlighted the combined Swedish Centennial Celebration and the Hawkeye Holidays Celebration marking the 104th anniversary of Iowa's admission to statehood.

Official Hostess

Miss Butler headed a contingent of Hollywood stars including Paul Henreid, Noreen Nash and Signe Hasso. In Des Moines, the singing star acted as official hostess to visiting Swedish Prince Bertil, son of the Crown Prince, who headed a delegation of distinguished Swedes paying tribute to the 100th anniversary of the settlement of the first Scandinavian family in Iowa. In both cities Miss Butler and the other stars headed monster parades which covered the cities and surrounding territory and which wound up in front of the theatres.

The advance campaign plastered both cities with cards, signs and displays, including 7,500 window cards, 3,000 auto bumper strips, 10,000 milk bottle caps and enough tack cards to cover every single lamppost on all main streets in Moline and Des Moines.

Newspapers Cooperate

Every newspaper in the territory ran main news section art and feature stories on the picture, the premiere and the stars. All area radio stations plugged the picture's songs, used spot announcements and gave major feature and news time to full details of premiere plans. Miss Butler appeared on major shows emanating from Moline and Des Moines, and in both cities "on the spot" broadcasts covered all activities of the premiere days, with the stations consolidating their efforts for saturation coverage.

Additional features of the campaign included a tieup with Emerson Radio dealers in the territory for major contests over two radio stations, with radios offered as prizes; tieups with Capitol Records for window displays in 15 leading stores handling the Lois Butler records, and advertising and display tieups with Younker Bros., Des Moines' largest department store.

Visits Deere Plant

Additionally, in Moline, Miss Butler visited the John Deere Manufacturing Company plants, makers of mechanical farm equipment, and was photographed in denim overalls with different products for national advertising campaigns to begin in the near future. Twenty-four sheets and one-sheets covered the city and outlying districts.

Every major theatre in the Tri-States circuit used cross-plug trailers heralding the premiere, and Moline was covered with main thoroughfare banners and sidewalk stencils. In Des Moines, all traffic was blocked off for several blocks surrounding the Paramount to accommodate the crowds.

July 2 Set for 'On-Spot' Premiere of 'Canon City'

July 2 has been set for the world premiere of Eagle Lion's 'Canon City," semi-factual film on the prison break at the Colorado State Penitentiary, at Canon City itself, it was announced this week by William J. Heineman, E-L vice-president in charge of distribution. Four days after the Hollywood-style opening at the small city, the picture will have a 150-theatre premiere in a six-state area of the Rocky Mountain district.

The Canon City opening, within a stone's throw of the prison where the break happened, will be attended by Governor Lee Knous of Colorado and other governors and prison officials in the Rocky Mountain area. Warden Roy Best, who plays himself in the picture, will be guest of honor. Fox Intermountain, McCormick-Fox, and the Westland circuit are cooperating on the six-state premiere.





ASPECTS OF A SWELL CAMPAIGN. When Manager Elmer Hecht of the Park Theatre, Tampa, Fla., went out to sell MGM's "Summer Holiday," he really went "all out," as can be seen from the story below. Street ballyhoo for the occasion is shown in photo at left, while the winners in Tampa's Model Family Contest, the J. C. Whidden family, are shown in the photo at right, along with Manager Hecht himself, that tall genial gentleman at the extreme right.

Tampa Model Family Exploitation Idea For 'Summer Holiday' Scores for Hecht

A modest exploitation idea for MGM's "Summer Holiday" turned into a whale of a campaign as developed and directed by Manager Elmer W. Hecht of the Park Theatre in Tampa, Fla., aided by MGM Southeastern Exploitation Chief Emery Austin. Idea was to conduct a contest to find Tampa's model family.

With an initial $100 prize contributed jointly by the Park Theatre and MGM, Hecht went to the Tampa *Times* which received his idea with enthusiasm. Next step was to interest merchants into cooperating through the donation of additional prizes and a page cooperative ad in the newspaper, which turned out to be a fairly easy task. Prizes contributed by the six merchants included a Streit slumber chair and footrest, two All State tires for the family car, an air-circulating fan, 25 complimentary tickets for 25 laundry washes in any of the donor's five stores, a Telechron Musalarm combination radio and alarm clock, and two fishing tackle sets.

Entries were made by friends, relatives or acquaintances of the family nominated and they were required to place emphasis on the activities and accomplishments, character and other attributes of the nominees. Contest was to last for a week, with the initial announcement at the top of the full-page co-op ad taken by the six merchants in the *Times*. That newspaper, on the same day, ran a three-column cut of the family in "Summer Holiday," a three-column-head story running to 10 or 12 inches of space, and daily thereafter ran a different picture and a story boosting the contest, giving the rules and naming the prizes and the merchants who contributed them. The merchants' co-op ad was run a second time during the contest.

The whole of Tampa and many surrounding communities became intensely interested in the search and nominations came into the theatre by the scores, for the nominator of the winning family was to receive an award also—a six-month pass to the Park Theatre.

Radio station WDAE was tied up in the contest and gave two gratis 15-minute interviews to plugging it—the first one with Hecht and Austin, the second with Hecht and the three local contest judges. Award was made from the stage of the Park on the night of the opening of "Summer Holiday," with the acting mayor on hand to present the keys of the city to the winning family. The entire award-giving events were broadcast from the stage by WDAE.

The judges were unanimous in choosing the family of Ted C. Whidden of the Tampa fire department, consisting of himself, wife and their four children. Mrs. Whidden's sister, who wrote the winning nomination, received the six-month pass to the Park and her entry was published in the *Times* along with a picture of the winning family.

In addition to the free publicity in the newspaper and over the radio station, Hecht promoted a 1904 automobile and sent it about the town with the driver wearing the old-fashioned duster which was a *sine qua non* for chauffeurs (and most passengers) in the early days of the auto. Placards on the car were devoted to the picture, theatre and playdate.

Hecht considers the model family contest the best he has ever been connected with and one of the best promotion stunts ever accorded a picture.



SAFETY FIRST GAG. A sidewalk stencil that really meant something was imprinted on more than 2,000 square feet of pavement at bus stops and crossings by the Odeon Theatre, Halifax, Yorkshire, England. It read: "The Best Years of Our Lives are ahead. Take Care of Yours." Manager W. Smith arranged the scheme with the Halifax Police Road Safety Campaign and it brought many favorable comments from pedestrians.

Morgan 'Campaign' Tops Philadelphia Premiere

Campaign for the world premiere of Henry Morgan's first starring motion picture, "So This Is New York" in Philadelphia this week was highlighted by the comedian's own campaign to keep himself from being nominated GOP Presidential standard-bearer. Morgan, complete with retinue, campaign personnel and campaign literature, established "Unconventional Headquarters" right across the street from the Republican National Headquarters.

Typical of the tieups resulting from the campaign for the United Artists release was the one with the Pennsylvania Railroad which named one of its crack trains the "Henry Morgan Unconventional Special," decorated both Penn Station, New York, and Broad Street Station, Philadelphia, with appropriate banners and turned over the facilities of its own convention press lounge to the famed radio and screen humorist.

'Betrayal' Premiere in New York at Mansfield

Oscar Micheaux's Negro special, "The Betrayal," which Astor Pictures is releasing, was launched as a roadshow this week when the three-hour and 15-minute feature had its gala world premiere at the Mansfield Theatre on Thursday evening (24). The film is showing twice daily on a reserved-seat basis.

Following its Broadway run, the picture will be roadshown everywhere throughout the country, according to Robert M. Savini, Astor president. Micheaux, noted Negro author-publisher, wrote, produced and directed "The Betrayal," said to be the longest Negro film ever made. The picture is based on the noted author's best-seller "The Wind From Nowhere."

Season for Straw Votes

Lou Hart of the Glove Theatre, Gloversville, N. Y. didn't even wait for the conventions to open before putting on a straw vote for President. You see, the picture was "State of the Union," which is ideal for this stunt. It brought several nice newspaper breaks and concentrated attention on the picture and theatre.



DER BINGLE DOES STUFF. Here is the standard and obvious music store tieup for Paramount's "The Emperor Waltz" as done in Los Angeles. The blowup of Bing is accentuated (a Crosby word) by an Austrian seal. Phonograph and filmy drapes, plus the Emperor Waltz album complete the window display.

Disc Jockey Contest Held Boost for 'Lady'

When Columbia's "Lady From Shanghai" opens soon at the Midland Theatre, Kansas City, Mo., it will have the benefit of an effective exploitation stunt involving Bob Kennedy, disc jockey of station WHB.

On a recent "Swing Session," Kennedy's Saturday afternoon top record show, the platter spinner offered a dozen portfolios of photographs from the film to listeners writing the best letters on why they would like to have the giveaway gimmick.

Some 300 cards and letters were received from towns throughout Kansas, Missouri and Nebraska, WHB's listening area. Entries were judged by John Schilling, WHB general manager; John Frazier, publicity chief, and Kennedy. Winners were announced on the record show May 29.

As Kennedy sees it, the stunt proves the power of disc jockey shows, since the giveaway was announced only on "Swing Session" and on only one Saturday session.

Furthermore, the stunt is also considered an excellent deal for Columbia, which furnished the portfolios, since it means extra notice for the film in each town which had an entrant in the contest and special notice in each town which had a winner, as well as many other spots.

Silver Treasure Hunt 'Silver River' L.A. Plug

With the Los Angeles showing of Warners' "Silver River" coming up at the Warner, Downtown and Wiltern theatres, Ben Wallerstein and John McManus of Warners' west coast publicity department arranged with the NBC network's "People Are Funny," emcee, Art Linkletter, to stage a "silver treasure" hunt in a vacant Hollywood lot.

All "prospectors," in western costume and armed with picks and shovels—and 300 are reported to have participated—met at a specified time and set out on the hunt at a gunfire signal given by Warner star Bruce Bennett.

While the searchers were gathering, Linkletter interviewed a contestant, who was unaware that the "Hollywood silver rush" was in progress, and instructed him to visit the lot, dressed as a gardner and plant potted petunias while the "prospectors" were digging for silver.

After the search was concluded, the petunia planter returned to the microphone with Bruce Bennett to relate his experience. "Silver River" received more than a dozen mentions on the "People Are Funny" broadcasts.

Banners News Co. Trucks

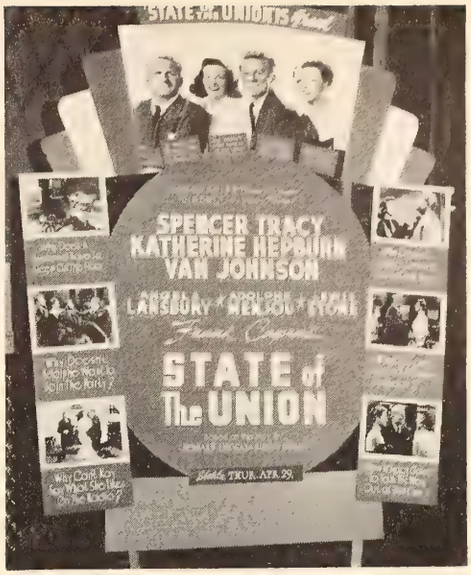
Large banners plugging the coming of Selznick's "Duel in the Sun" to the Loew-Poli Majestic, Bridgeport, Conn., were obtained on all delivery trucks of the Bridgeport News Company in a tieup engineered by Manager Harry A. Rose.

Bathing Suit Display

A display of bathing suits on models in a department store window was promoted by Manager Al Hutchins of the State Theatre, Fostoria, O., for Eagle Lion's "Out of the Blue."

Carrier Boys Guests

Two thousand carrier boys attended the Washington, D. C., premiere of RKO's "Fighting Father Dunne."



ADVANCE DISPLAY. An eye-catching layout, plenty of illustration and intriguing selling copy highlight this advance lobby display on Liberty Films' MGM release, "State of the Union," used at Loew's, Rochester, N. Y., by Manager Lester Pollock.

Swim Suit Girl of '48, Quiz Stunt for 'Bride'

A bathing beauty contest on the stage to find the swim suit girl of 1948 was a stunt pulled by Manager Bob Carney of Loew's Poli in Waterbury, Conn., for MGM's "The Bride Goes Wild."

Assistant Manager Tillie Pysyk of the Broadway in Norwich, Conn., had a different idea for the same film. She arranged for a quiz show on station WNOC with contestants asked "What makes a bride go wild?"—HFD.

Musical Contest

Manager Mollie Stickles of the Palace, Meriden, Conn., held a musical contest on the stage with local artists participating as a highlight of her campaign for MGM's "Three Daring Daughters."

Disney Sends 'Bambi' Sketches for Contest Use

A three-week coloring contest in the *Sunday Telegram*, Lowell, Mass., was arranged by Manager Sam Torgan of the RKO Keith Theatre in Lowell as the highlight of his campaign for the RKO-Walt Disney feature, "Bambi," for which he promoted many prizes for the winners.

Interest in the contest proved so great that the *Telegram*, through the RKO Keith officials, got in touch with Disney at his Hollywood Studios, and Disney not only sent congratulatory telegrams to the winners but contributed 13 sets of six 11x14 charcoal reproductions of scenes and characters from "Bambi" as unexpected prizes for the runners-up in the coloring contest.

Prizes promoted by Manager Torgan consisted of Eversharp pen and pencil sets and six original "Bambi" sketches which he supplemented with 20 guest tickets.

Photographs of the two top winners were run on the first page of the second section of the *Telegram* with two-column cut and story.

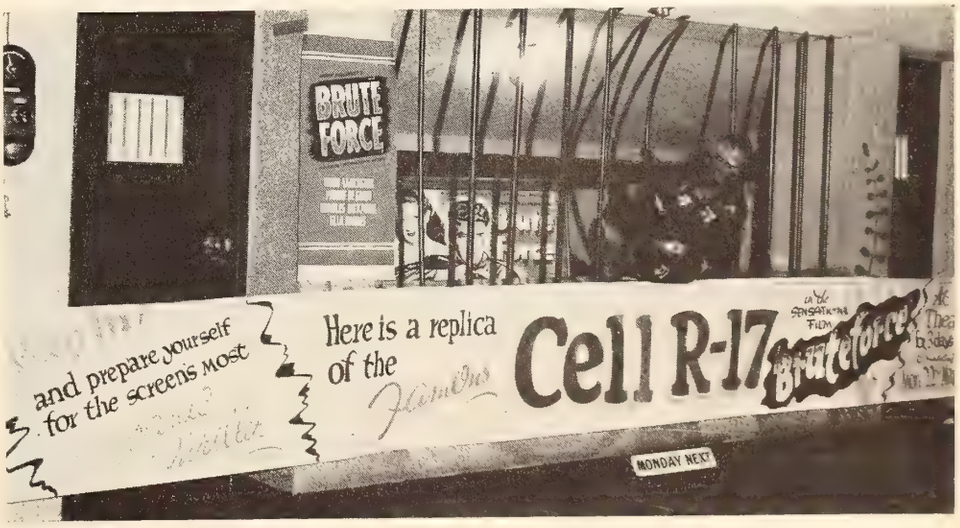
Blind Graduates 'See' Disney Film

Twenty-five graduates of the New York Institute for the Education of the Blind attended a showing of "Melody Time," as the guests of Walt Disney, at the Astor Theatre, as a part of their Commencement Week activities.

Led by Class Salutarian Herbert Seibertson and Class Valedictorian Robert Whitstock, the group "saw" the film with the aid of special programs, set up in Braille; special cartoons of the Disney characters, drawn and perforated by Marian Daly, of the Institute; and a proctor to each four students.

'Trouble' Shoulder Patch

Shoulder patches on the blouses and jackets of the theatre's personnel was an excellent in-the-theatre promotion that Edgar Goth used on Columbia's "I Love Trouble" at the Colonial, Harrisburg, Pa. A hundred outside bus cards carried word of the engagement to the public in general.



GOING IN FOR BRUTE REALISM. A wall setback, flanked by doors, formed the stage for an all-out lobby display for U-I's "Brute Force" at the Odeon Theatre, Sketty, Swansea, England. Manager W. G. Thomas used wooden bars, a cutout figure, and cutout bars for the doors. The effect was much more elaborate than the amount of work connected with it would lead you to suppose. The banner board invited passersby to look into Cell R-17, where—you need not be told—they saw ad plugs for the picture.

STAMPEDING THE
AMERICA'S FAV

See Why These Nine Decoration-To-Labor-Day Shows Are The Talk Of The Trade... Inspiring "Encouraging Optimism" says "The Exhibitor"



Sets all-time opening and first-4-days record Radio City Music Hall. Hollywood & L. A. best business in year and a half.

Its ovation across the nation starts with Liberty Magazine's tip that it's "tops in entertainment."

Hollywood Reporter leads barrage of rave praise, saying: "Its boxoffice fate is a natural—it can't go wrong."

1st reissue date, Chicago, 60% over new high budget Paramount hit. 2nd, Rochester, within $7 of another new topper.

NATION–
ORITE SUN....

PARAMOUNT'S SUMMER HIT WAVE



Packing the Paramount as N.Y. Post keynotes acclaim, calling it "most enioyable American picture in months."

Pine-Thomas match "Albuquerque" with "A sure bet in beautiful Cinecolor" says "The Exhibitor."

Playing to results that double-check Film Daily's appraisal of "Boxoffice in large letters."

Kansas City, first date, paced it within $30 of smash "Road to Rio."

"Potent boxoffice," says Daily Variety, "and departure from usual Ladd swashbuckler."

An SHOWMANALYSIS

(REG. U. S. PAT. OFF.)

Campaign Material for RKO RADIO's "Fighting Father Dunne"

GENERAL APPROACH: A warm and very human film story of the St. Louis priest who started a home for homeless boys. Aside from the kids, who should love it, the picture holds wide appeal for parents, individuals and organizations striving to give underprivileged youths in danger of becoming delinquents a better chance in life.

NATIONAL ADVERTISING: A pre-sold audience for the picture has been created through RKO's extensive full-page ad campaigns in magazines of national circulation, including many Catholic publications, with a combined circulation of more than 43 million. These are reproduced, full-page size, in the press book and make good lobby and window display material.

NEWSPAPER ADS: The 20 prepared newspaper ads of various sizes contain selling material that will hit the eye of readers in large as well as small blocks of amusement ads. Emphasis is placed in all of them on the star, Pat O'Brien, as the priest. Many of the larger ads contain the film scene showing Father Dunne defending his boys from attack, with the catchline: "You can't push my boys around." The 600-line ad of four columns is illustrated, in addition to the O'Brien portrait, with half a dozen scene stills. Other selling catchlines are: "He kept today's kids from becoming tomorrow's public enemies," "No kid is all bad, not even the worst of them," "Square shooter" and others. Space is often overcrowded but the human interest high spots stand out clearly.

DISPLAY MATERIAL: Back page of the press book contains black-and-white reproductions of the posters, lobby accessories and herald, which in general accentuate the appeal angles stressed in the ads. The cut of Father Dunne defending his boys appears in most of them, especially in the 24- and six-sheet and furnish excellent material for cutouts for lobbies, windows and marquees, as does the one-sheet illustration of the priest and two of the boys waving newspapers.

EXPLOITATION: Exhibitors will find in the page of exploitation ideas material for an entire campaign, most of them adaptable to smaller towns as well as the big cities. Outstanding are 10 stunts that can be worked with newsboys, such as a costume stunt, a popularity contest, a boys' quartette, contest to show expertness in throwing folded newspapers at subscribers' homes, newsboy interviews, ex-newsboys as sponsors of the opening performance, etc. Of special value should be a radio forum conducted by business men, who started as newsboys. Three Myrna Dell stills are adaptable for merchant tieups; also the one showing O'Brien with the A.S.R. lighter. The album of O'Brien's recordings of a series of Catholic prayers is good for tieups with dealers handling United Artist Records. Recommended is the special far-in-advance search for the neediest newsboy in town, with clothing and job as awards.

NEWSPAPER PUBLICITY: The picture is Pat O'Brien's and the publicity stories and illustrations are mainly devoted to him. One story with a three-column mat which should find especial favor with editors is on the forming of the St. Louis Newsboys' Home by Father Dunne.

4 Ballyhoo Stunts Keep 'Noose' Lively in Gotham

Changing the street ballyhoo at frequent intervals in traffic-congested Times Square, New York City, in promoting the showing of Eagle-Lion's Bud Abbott and Lou Costello picture, "The Noose Hangs High," was the showmanwise idea of Manager Sam Pearlman of Loew's State Theatre, his publicity manager, Carl Fishman, and EL Director of Advertising, Publicity and Exploitation Max E. Youngstein. From May 28, when the picture opened at Loew's State, to June 8 four different street ballyhoos were employed, each of them attracting an unusual amount of attention.

For the first four days of the engagement an attractive girl in jockey costume paraded the streets carrying a basket containing bags of nuts, on which was imprinted: "Your'e nuts if you don't see . . ." etc., which she handed out to passersby. Sign on the basket read: "They're the nuts," with the co-stars' names directly underneath.

The ballyhoo on the two following days was an elaborately dressed and painted clown leading a donkey through the Times Square street traffic jangle. Banner on the donkey's sides proclaimed: "Everybody's going to see (title of picture) but me—and you know what I am."

The next day a costumed clown paraded the streets with the "laughed-my-head-off at" copy on his back. Fourth ballyhoo consisted of two men dressed as hospital internes, carrying the dummy figure of a man on a stretcher. Stretcher sign copy read: "He burst his sides laughing at . . ."

The ballyhoo got liberal news and art space in the New York newspapers which was augmented with pictures and stories of June Lockhart, Eagle-Lion contract player, collecting funds for the Lou Costello Jr. Youth Foundation in front of the State.

'Home State' Angle

Bill Gordon of the Holland Theatre, Bellefontaine, Ohio, got the "home state" angle over in his campaign on 20th Century-Fox's "Green Grass of Wyoming" by sending out postcards to patrons calling their attention to the fact that the film's racing scenes were made at Lancaster in that State.



SONG PLUG TIEUP. Loew's Regent in Harrisburg, Pa., placed this elaborate juke box at the lobby entrance to plug musical numbers from its picture, MGM's "Big City" to the delight of the 'teen agers. The tieup was with the vending machine company which furnished the juke box.



TIMES SQUARE BALLYHOO. This pretty girl, dressed in a really noticeable costume, strolled through the crowds of the theatre district carrying a parasol bearing ad copy for U-I's "Up in Central Park" at Loew's Criterion. Manager Jerry Sager and U-I exploitation representatives arranged the stunt, which is an old-timer, but rare on the streets of New York. That's part of the Times Building at the right.

Women Contest Target in 'Woman in White' Stunt

One of the most successful promotion campaigns accorded a film in Chicago was that conducted by Warner Bros. on the engagement of "The Woman in White" at the Roosevelt Theatre. The campaign was tagged on the slogan "Be the Perfect Woman in White."

Two weeks before opening the Fair Store devoted a major part of its radio time to ballyhoo the contest which was handled in connection with the fabric department in an all-white promotion. The radio listeners were asked to visit the store's fabric department (which was decorated with blowups of Eleanor Parker and Alexis Smith in white fashions) and fill out a form stating in 50 words or less their idea of how to be the "Perfect Woman in White." The fabric department featured eight fashions made up from white yard goods beginning with playclothes and going through a complete wardrobe to formal wear. These were used to inspire the women to "sew white."

Prizes were yards of material and passes to the theatre.

In addition to the above, a tieup was effected with all local Walgreen Stores which featured pictures of Sydney Greenstreet smoking a cigar with copy reading: "For a real thrill—a good cigar; for a good mystery, see Sydney Greenstreet in Warners' 'Woman in White'."

Boy Scout Troop Aids 'Fort Apache' Campaign

The local Boy Scout troop of Auburn, N. Y., cooperated with Manager George Sullivan of the Auburn Theatre in his campaign on RKO's "Fort Apache" by making an authentic 40x60 replica of the Fort seen in the picture. The display drew attention, and as their reward, the troop of 15 boys were invited to see the film as Sullivan's guests.

Sullivan also held a coloring contest featuring the battle scene. Although 2,000 heralds were made up, the kids kept asking for them days in advance.

These highlights of Sullivan's campaign gave the picture a great sendoff.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Turner Keeps in Touch With Schools, Pupils

Just because the public schools have closed for the summer holiday is no reason why the theatre manager should lose touch with them, for the pupils in particular will soon become the theatre's adult patrons if friendly relations are continued. This is the belief of Arthur Turner, city manager in Eugene, Ore., for the Western Amusement Company—a belief which he puts into practice.

Shortly before the schools closed recently, Turner sent a letter to 763 graduates of local colleges and the public schools, complimenting them on completing the school course, adding: "We are proud of you. We feel confident that this pride will increase as you go forth into either the world of business or into the higher educational class room.

"Your patronage has meant more to us than your money at the box-office. It has meant that we were furnishing you with the kind of entertainment you like . . . giving you a little added pleasure. In the days that lie ahead we hope we may continue this friendship. If we can help you in any way, come in and talk it over. If you have any ideas on how we can serve you better, let us know."

As a token of the theatres' appreciation of their patronage and as a small graduation gift, Turner enclosed a ticket to any of Western Amusement's three Eugene theatres, good for any time between May 31 and June 11.

A different letter was sent to 260 city teachers, expressing Turner's desire to cooperate with them when the schools open in the fall, thanking them for their cooperation in "assisting us toward the promotion of better and finer screen entertainment." A ticket good at any performance in the three theatres between May 31 and June 11, except Saturday and Sunday, was enclosed as an expression of gratitude for "our association throughout the past year."

Theatre, Radio Sponsor Party for Children

For his Tom Mix "Straight Shooters" theatre party for kids, sponsored jointly by Loew's Regent, Harrisburg, Pa., and radio station WKBO on a recent Saturday, Manager Sam Gilman promoted $200 worth of prizes for winners of the various stunts and presented each youngster with a Tom Mix rocket parachute and a souvenir comic booklet. Included in the prizes were bicycles, bike equipment, roller skates and the like. Part of the program was broadcast from the stage over WKBO.

Film program consisted of a Hopalong Cassidy thriller and six MGM cartoons. Gilman reports that the affair was a huge success.—HAR.

Resume Fun Shows

The six Interstate Circuit neighborhood theatres in Dallas, Tex., are resuming their season of weekly fun shows for the juvenile trade, now that the schools are closed for the summer. The Lucas Theatre has also started matinee shows for the kids.



The Brass Tacks of Efficient Picture Theatre Management*

NOW I CALL THESE PEOPLE SHOWMEN

By Jack Jackson

Just like I promised, this hunt-and-peck typewriting session is going to be all about two guys and a gal and what they are doing in and about the theatres that employ their services.

Some stanzas ago I wrote about a visit to Bastrop, Texas and Charles Lautem, manager of the Tower Theatre at that place. Well, on this recent trip to the Land of Manana on the other bank of the Rio Grande, I stopped again to swap chatter with Lautem and his pretty wife, Vernell, who handles the projection department at the Tower.

The lobby was all plastered with paper pennants exploiting a Hit Parade Period scheduled for June. The films booked were nothing to brag about, but the accompanying activities—all conceived and executed by Lautem—untangle the puzzle of how the Tower, a 1,000-seat house in a town of 2,356 population with competition 7 and 12 miles distant, continues to mark up sizable black ink balances. Had I been ferreting for an example to illustrate my preachings of the need for a return to the proved policy of promotional and cooperative effort as a means of stimulating ticket sales, I'm certain I could have unearthed nothing finer than Lautem's Hit Parade campaign.

Harvests Cooperative Effort from Limited Field

What makes this campaign remarkable is the fact that the Bastrop telephone book, classified, residence, phone company ads and all, consists of 12 pages, including the cover. That goes to show the limited field from which Lautem harvested the banner crop of cooperative effort and speaks volumes for his civic standing in the tiny community. Here they are:

Sunday, June 6—On stage, in person, Red River Dave and his Western Gang from a network radio station in 100-mile distant San Antonio, accompanied by headliners of other radio programs. This guarantees the Tower radio mention three or four times daily for two weeks in advance of appearance. The cost of $125 is borne by a local confectionery in return for mention on handbills and theatre screen.

Tuesday, June 8—Old Fashioned Country Store night, with 10 big baskets of groceries, each containing merchandise to the value of $3.50, to ten lucky patrons. This $35 donation comes from the local IGA grocery and market in return for screen and handbill mention.

Wednesday, June 9—The Citizens State Bank offers a $25 United States Savings Bond to some fortunate patron. This also is donated without cost, other than above mentioned, to the theatre.

Thursday, June 10—A 32-piece set of dinnerware and a 24-piece set of silverware is being donated by the local novelty store on the same basis of recompense.

Friday, June 11—A complete summer outfit; dress, shoes, slip, nylons (if the lucky patron is a lady) and slacks, shoes, shirt, necktie and socks (if a man). This is from the local clothier and carries a value of $35, with no charge to the theatre.

Saturday, June 12—25 silver dollars to 25 lucky kids at a special kiddie matinee. The donor of this prize is anonymous, but Lautem tells me a local doctor, with a soft spot for the little fellers, is putting up the money.

Monday, June 14—The local photograph studio and camera shop is donating a beautiful synchronized flash camera with flash bulbs to some patron of the Tower. The value is $25, but the theatre gives only handbill and screen mention.

Tuesday, June 15—Another Old Fashioned Country Store night with ten baskets of groceries, each worth $3.50 at the merchant's establishment, distributed among attending patrons. This time the gift is from the local Red and White Store and serves to illustrate how Lautem keeps friends with all merchants by playing no favorites and giving all a chance at the valuable advertising medium his theatre offers.

Wednesday, June 16—A beautiful gold diamond ring is being donated by the local jeweler to some lucky ticket holder at the Tower.

Thursday, June 17—Ten lucky patrons will each receive an order for ten gallons of Texaco gasoline from the local dealer. This carries a value of $25.50 and is without cost to the theatre.

Friday, June 18—A piece of modern Samsonized wardrobe luggage for men or women, according to winner's selection, valued at $25, is to be given by a local merchant without cost to the theatre.

(*Continued on Page 22*)

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Levin Invites Parents' Advice

Cooperation of parents in selecting programs for children's matinees was urged by San Francisco Theatres Divisional Director Irving M. Levin in an address before the Motion Picture Council of the Bay Area.

"The exhibitor cannot work alone in the campaign to raise the standards of entertainment for children," he told the Council. "We are most willing to make conditions in the theatre suitable for children, but we must have the full support of parents to make it completely successful."

Council members commended Levin for his active support of the PTA and Mothers' Club groups in changing bills at the Saturday matinee programs when the attractions offered were found unsuitable for children.

Models Display Hats, Dresses, Furs At Fashion, Food Show in Flushing

Manager Mildred A. Fitzgibbons more than sustained her outstanding reputation as a promoter of theatre-community activities in her recent second annual Broadway-Flushing Food, Fashion and Farberware Show held in the Skouras Roosevelt Theatre in the Broadway section of Flushing, L. I. All dealer tieups, local, Manhattan, Brooklyn and national, were made by her and she directed the stage show and the promotion, assisted in the latter by various women's clubs.

Gives Up Matinee

As the theatre gave up its matinee performance for the fashion show, ads in the program were sold to merchants, amounting to $500, and filling more than 25 pages. Prizes awarded at the end of the show—49, count 'em, 49—valued at $500 consisted of Farberware kitchen utensils, baskets of food from the A & P, canned products from Claridge Foods, Richelieu pearls, and others from Kent of London, Sherry's and a Flushing gift shop.

Professional models were engaged to display the millinery, all creations of New York designers; the dresses designed for summer wear by Henry Rosenfeld, and the $50,000 worth of furs from Harry Trencher's Madison Avenue shop (white mink and demi-blue mink making their first appearance in a local fashion show). Fox Movietone's fashion editor, Vyvyan Donner, was commentator for the millinery display; Rosenfeld's fashion coordinator, Sally Sober, for the dresses, and Columbia Broadcasting's Margaret Allen for the furs.

2,000 Women Attend

The show drew an attendance of 2,000 women representing the 52 member clubs of Flushing Council of Women's Organizations. Tickets were distributed through the Council's member units, local stores handling the sponsor's wares, and through the theatre. Refreshments lined up for the attending women included Claridge Foods for hors d'oeuvres, Purity bake shop for cookies and Nestle's Milk Products (for the second year) for hot Nescafe. The two Flushing concerns and national Nestle's had food exhibits at the show.

More than $500 worth of Farberware prizes formed a theatre exhibit that attracted thousands of women during its month's display at the Roosevelt.

The general promotion was started by Miss Fitzgibbons a month in advance and was continued up to the day of the show and received good newspaper support. To give the opening a patriotic flavor, the theatre manager arranged for six auxiliaries of the Veterans of Foreign Wars, the American Legion and the Jewish War Veterans to appear in their uniforms and with their color guards to parade before the singing of the national anthem. Johnnie Dunlop's orchestra played throughout the show.

Honor guest of the occasion was Elsa Maxwell, New York *Post* columnist, who devoted a paragraph of her "Party Line" column to the affair. Miss Maxwell was presented on the stage with a large decorated cake inscribed "Welcome to Flushing, Elsa Maxwell."

The show was sponsored, for the second successive year, by S. W. Farber of Brooklyn but was the third presented under the Fitzgibbons management of the Roosevelt.

Moral: Don't Monkey

Frank Nisher of the Lyric at Indianapolis thought he had himself a nice, soft, friendly job. The house put him to watching spectators so they didn't get too close to a monkey in a cage used to bally the next attraction, "Bring 'Em Back Alive." But the 18-year-old Nisher grew too fond of the monkey and took him out of his cage to play with him.

The admiration wasn't mutual. The monkey took a bite of Nisher's right hand, severing several blood vessels. Police applied a compress bandage and took Nisher to the General Hospital.

Anniversary Brochure Issued to NT Managers

A brochure containing a wealth of workable program ideas and variations, methods and channels of publicity and exploitation, suggestions for merchant cooperation and other material for successful anniversary shows has been prepared by Fox Intermountain and is being distributed to managers throughout the entire National Theatres circuit.

The brochure has been "prepared with some timidity," it modestly explains, "because every manager has had experience and many have done outstanding jobs on this subject, but we presume to forward this brochure only in the hope that it might serve as a reminder and stimulate their thinking."

Among the many excellent ideas are the following:

"Instead of a one-day celebration, make it a week or a month."

"Give away individual birthday cakes donated by a local baker."

"Don't neglect screen trailers. Run one a week or so ahead."

"Hold a 'School's Out' Jamboree or a 'Back to School' Party."

The brochure was the result of suggestions at the District Managers' Convention in Los Angeles last February, where the subject of theatre anniversaries was presented by Denver City District Manager Harry Huffman. An unusually successful anniversary campaign had been put over by Andy Sutherland of the Fox Aurora, in Denver, and it was decided to assemble all the tried-and-true methods and ideas available on the subject and pass them on to managers of the circuit.

Phone Numbers in Ad

Passes to patrons whose home phone numbers are listed in the theatre's ad in the *East End News* are being offered by the Rowland circuit's Livingston in Columbus, Ohio.—COL.

Local Newspaper Praises Raisler for Show Aiding Gas Explosion Victims

That cooperation with the community is of great value to your theatre is a point we have been at considerable pains to stress from time to time. Therefore, it is a pleasure to report an instance that was successful both for the community and the theatre.

Not long ago at Flushing, Long Island, a freak gas explosion occurred which killed two men and demolished the homes of six families. The community was horrified and the neighbors decided to do something about helping the victims. An Explosion Relief Fund Committee was hastily formed. Hardly had this much been done before the committee heard from Paul Raisler, who runs the Utopia Theatre on Union Turnpike, Flushing. Raisler said he intended to put on a benefit show.

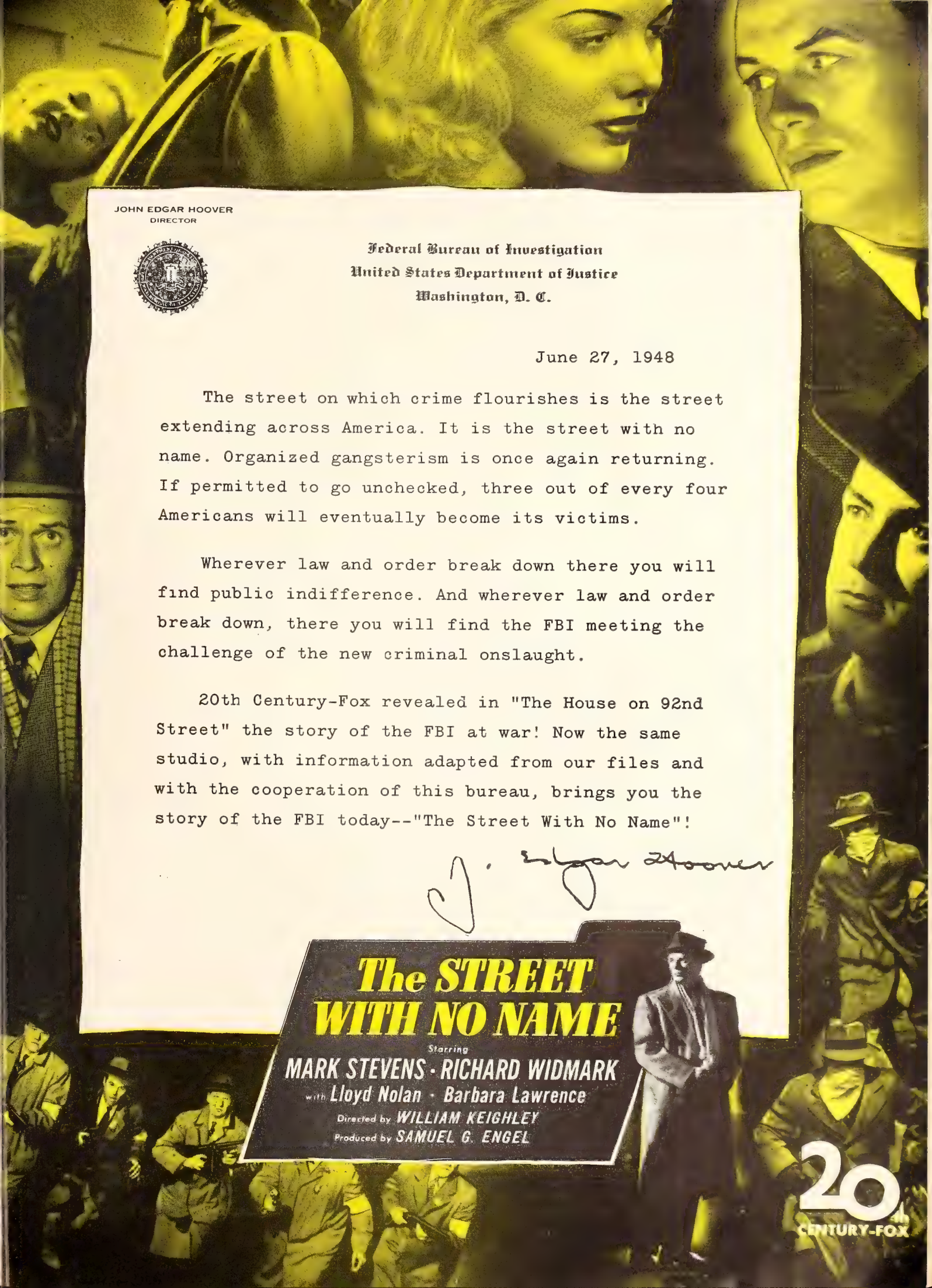
Raisler did so. Universal donated a feature and he ran the show one midnight at $1.20 per ticket. The event raised nearly $600 and started the committee's fund with a bang.

Now, Paul Raisler put on his benefit with no thought but that of helping the explosion victims, as the natural reaction of a public-spirited man. He has been active right along in cementing relations between his theatre and the community. He expected no recognition for his stint, but what happened was this: the local newspaper of Flushing, *The Meadow Lark,* which covers a residential area of about twenty miles, became so impressed by the Utopia effort that it ran an editorial in praise of Raisler and his ideas. It went, in part:

"Now that the Utopia Theatre has held its Midnight Benefit Party it is time that everyone reflect back on the personality who directed the efforts, Paul Raisler . . . [he] has time and time again come forth with plans and action to make his theatre the foundation for a friendly and cordial neighborhood. . . . It is always wonderful to think and talk about people in our vicinity, and it is more of a pleasure to know that persons like Paul Raisler are about to help, when that help is sorely needed."

This incident is doubly interesting because it happened, not in a small town, but in the world's largest city, New York. Flushing is well within the city line and forms but one neighborhood—although a good-sized one—in the metropolis. Community spirit is supposed to be lacking in New York neighborhoods, but this is a supposition that Mr. Raisler evidently takes great pleasure in disproving.

In the final analysis Raisler simply made the Utopia Theatre live up to its own motto, which is: "The Theatre of Friendly Service."



JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

June 27, 1948

The street on which crime flourishes is the street extending across America. It is the street with no name. Organized gangsterism is once again returning. If permitted to go unchecked, three out of every four Americans will eventually become its victims.

Wherever law and order break down there you will find public indifference. And wherever law and order break down, there you will find the FBI meeting the challenge of the new criminal onslaught.

20th Century-Fox revealed in "The House on 92nd Street" the story of the FBI at war! Now the same studio, with information adapted from our files and with the cooperation of this bureau, brings you the story of the FBI today--"The Street With No Name"!

J. Edgar Hoover

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Mystery in Mexico

RKO Radio Mystery 65 mins.

AUDIENCE SLANT: (Family) This mediocre offering suffers from inept performances and a trite story.

BOX-OFFICE SLANT: Will contribute little as the lower half of a double bill.

Cast: William Lundigan, Jacqueline White, Ricardo Cortez, Tony Barrett, Jacqueline Dalya, Walter Reed, Jose Torvay, Jaime Jimenez, Antonio Frausto, Dolores Camerillo, Eduardo Casado. **Credits:** Producer, Sid Rogell. Director, Robert Wise. Associate producer, Joseph Noriega. Screenplay, Lawrence Kimble. Story, Muriel Roy Bolton. Photography, Jack Draper.

Plot: An American insurance company sends one of its detectives down to Mexico City to investigate the mysterious disappearance of one of its operatives and a $250,000 necklace. The hero eventually finds both, and in addition gets a wife when the missing man's beautiful sister also comes a-looking.

Comment: This is a mediocre offering suffering from inept performances and a trite story. The performers seem indifferent, with one exception: Tony Barrett, who salvages a few laughs as one of the crooks shadowing the hero. The story lacks suspense and ingenuity. This film will contribute little to the lower half of a double bill.

Race Street

RKO Radio Drama 79 mins.

AUDIENCE SLANT: (Adult) Smoothly-told tale, with gangster film overtones, has enough suspense and brawling to satisfy those in search of lusty entertainment. There is sentiment too—on the maudlin side.

BOX-OFFICE SLANT: With Raft and Bendix on the marquee this is a rip-snorter for key city downtown situations. A little questionable in subject matter for family neighborhoods, with Raft identified in this type role.

Cast: George Raft, William Bendix, Marilyn Maxwell, Frank Faylen, Henry Morgan, Gale Robbins, Freddy Steele, Cully Richards, Russell Hicks, Richard Powers, William Forest, Jim Nolan, George Turner, Richard Benedict, Dean White, Mack Gray. **Credits:** Production, Nat Holt. Direction, Edwin L. Marin. Screenplay, Martin Rackin. Story, Maurice Davis. Photography, J. Roy Hunt.

Plot: The story of a good guy with twisted ethics who tries to revenge the killing of one friend and dies helping another friend—this one a detective.

Comment: A hard-boiled production, this, with plenty of suspense and lots of beatings, guns in evidence, and one shooting. Altogether a smooth job in writing, acting and direction which will certainly appeal to those who prefer the rough stuff. All the gangster trimmings are here—the lurking henchmen, the big leader, the double-cross, and the hero's retribution at the end. San Francisco is the locale, and it provides an interesting background with its somewhat vertical streets. These shots were made on location. Raft and Bendix make a fine team as the "investment" man and his detective friend. Marilyn Maxwell—a dark brunette in this—is a charming two-timer and Frank Faylen is properly ominous as the operator of a new protection racket. The film is right on the beam for downtown city situations and will be played for years in the grinds, but it is dubious for family-minded neighborhoods where parents resent the gangster picture. True, Raft is a good guy and dies saving a detective, but after all, that means the hero is nothing better morally than a race track bookie who operates illegally. Those who object to bookies as heroes may nix "Race Street" as fare for the younger generation and often for themselves. If you play it you've got a good gangster picture. It's up to you—you know your audience.

National Reviewing Committees Audience Classifications

EASTER PARADE (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

THE VELVET TOUCH (RKO)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

MINE OWN EXECUTIONER (20th-Fox)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Light Treatment of Marriage.)

The Twisted Road

RKO Radio Drama 95 mins.

AUDIENCE SLANT: (Adult) Socko drama that just misses greatness because of letdown about halfway through. Marked by outstanding acting and photography.

BOX-OFFICE SLANT: Should do excellent business. Good word-of-mouth probably will help a lot. Has universal adult appeal.

Cast: Cathy O'Donnell, Farley Granger, Howard Da Silva, Jay C. Flippen, Helen Craig, Will Wright, Marie Bryant, Ian Wolfe, William Phipps, Harry Harvey. **Credits:** Producer, John Houseman. Director, Nicholas Ray. Screenplay, Charles Schnee. Adaptation, Nicholas Ray. From the novel, "Thieves Like Us," by Edward Anderson. Photography, George E. Diskant.

Plot: Three men escape life terms in a prison with the aid of an old farmer and his daughter. One of the lifers is a young fellow who got off on the wrong foot when only 16 because of a bad environment. He and the farm girl, who also has suffered from not being raised properly, eventually fall in love and get married. They survive the killing of the two other lifers and a big manhunt until the young fellow is killed by police just as his wife is ready to give birth.

Comment: RKO and Dore Schary, who was in charge, have a socko drama that just misses greatness because of being overly-long, particularly toward the end. The picture gets off to an extremely fast start and maintains that terrific pace for over half the running time. Then a letdown occurs. Nevertheless, it is marked by outstanding acting and photography. Howard Da Silva is magnificent as the one-eyed killer suffering from an inferiority complex, and dominates every scene in which he appears. Miss O'Donnell and Granger are tops in their demanding roles. Diskant's camera work achieves artistry throughout the film. "TheTwisted Road" should do excellent business; good word-of-mouth probably will help a lot. Picture has universal appeal for adults.

The Street With No Name

20th Century-Fox Documentary 91 mins.

AUDIENCE SLANT: (Adult) One of the year's most compelling pictures, done extremely well in the documentary technique.

BOX-OFFICE SLANT: Should score at ticket-windows everywhere. Will get a great word-of-mouth. Exhibitors can play up FBI angle.

Cast: Mark Stevens, Richard Widmark, Lloyd Nolan, Barbara Lawrence, Ed Begley, Donald Buka, Joseph Pevney, John McIntire, Walter Greaza, Howard Smith. **Credits:** Producer, Samuel G. Engel. Director William Keighley. Original screenplay, Harry Kleiner. Photography, Joe McDonald.

Plot: Documentary treatment of an actual case from the FBI files, showing how a well-organized gang in an American city is brought to justice by an FBI man. The operative worms his way into the gang and then gets the law on them, but only in the very nick of time before they are about to kill him.

Comment: Here is one of the year's most compelling pictures, done extremely well in the documentary technique; the sort of film that will grip every moviegoer throughout its 91-minute running time. It's a tossup as to who deserves the most credit; all departments contribute greatly. Certainly William Keighley's superb direction can be cited, as well as Harry Kleiner's outstanding original screenplay. Mark Stevens is fine as the FBI hero, but villain Richard Widmark dominates the film with his award-contending performance as the gang leader. "The Street With No Name" should score at ticket-windows everywhere and is sure to get great word-of-mouth. Exhibitors can play up the FBI angle, as well as other exploitable possibilities.

Canon City

Eagle Lion Documentary 82 mins.

AUDIENCE SLANT: (Adult) Picturization of the prison break last December at Canon City, Colo. provides stark, heady factual drama that will raise anybody's blood pressure. From a moral slant, it is strongly anti-crime, revealing the utter hopelessness, not only of the prison break itself, but also of crime in general.

BOX-OFFICE SLANT: Any way you look at it, this picture has big possibilities: it should bring in the sensation-minded like flies, but it is also excellent for the general draw. Heavy exploitation is indicated and you can advertise it as facts, not gangster-film hokum. This is one crime picture that teenagers should see.

Cast: Scott Brady, Jeff Corey, Whit Bissell, Ray Bennett, Stanley Clements, Charles Russell, DeForest Kelley, Ralph Byrd, Mabel Paige, Warden Roy in person, Raymond Bond, John Doucette, Eve Marsh, Esther Summers, Lynn Millard. **Credits:** A Bryan Foy production. Produced by Robert T. Kane. Written and directed by Crane Wilbur. Photography by John Alton. Director of second unit, James Leicester.

Plot: Factual dramatized story of the prison break by 12 men at Colorado State Penitentiary on the night of December 30, 1947.

Comment: This prison break really hap-

pened and because the producers stuck to their intention to avoid dramatic license, the result is a hair-raising thriller that raises new standards for crime pictures. These criminals are not glorified; neither are they pointed out as horrible examples. The story unfolds before the audience in documentary style, with the incidents and characters presented in a way that uses the dramatic form to stress the more striking scenes with the smallest amount of exaggeration necessary to give the picture definition and pace. Thus laid before them, the audience can not fail to realize the complete hopelessness of any jail break and of crime itself. The men are worse off after escaping than they were in prison. Here is a superior job of picture-making, and bows are hereby made to all who had a hand in it, especially to that one-time serial hero, Crane Wilbur, who wrote the screenplay and directed. Granted, the subject matter is exciting in itself, but the taut writing and directing are what bring the incidents to the screen so successfully. Out of the film also emerges a new personality in Scott Brady, who plays the only convict who apparently has a conscience. A speech of his, explaining how he drifted into a criminal life, is a fine object lesson, and may conceivably deter some youths from juvenile delinquency. It is to be hoped censors do not touch this picture; "Canon City" is strongly anti-crime because it deflates the "heroism" of criminals and, most of all, it shows—without saying so—that gain through crime is a heart-rending illusion. This impression assumes terrifying proportions because the actual facts of the case prove it. People who object to your showing this picture just do not know what they are talking about, so go ahead and get police department and Parent-Teacher backing if you operate in a small town or family neighborhood. Eagle Lion and you have got something here.

Tap Roots

(Color by Technicolor)

Univ-Int'l Historical Drama 109 mins.

AUDIENCE SLANT: (Family) A strong love story and an interesting historical background played on a beautiful and spectacular Technicolored canvas combine to make this one of the biggest pictures of the year. Audiences will remember it a long time.

BOX-OFFICE SLANT: First of all, it is big; then there are such names as Van Heflin, Susan Hayward, Boris Karloff in the cast; also the author of the novel, James Street, and Walter Wanger himself as the producer. If you can't sell "Tap Roots" better turn the theatre into a garage.

Cast: Van Heflin, Susan Hayward, Boris Karloff, Julie London, Whitfield Connor, Ward Bond, Richard Long, Arthur Shields, Griff Barnett, Sondra Rodgers, Ruby Dandridge, Russell Simpson. **Credits:** Produced by Walter Wanger. Direction, George Marshall. Screenplay, Alan LeMay and Lionel Wiggam from the novel by James Street. Photography, Lionel Lindon and Winton C. Hoch. Production designed by Alexander Golitzen.

Plot: The Dabney family of Lebanon Valley, lower Mississippi, is supreme in its area. When the Civil War breaks and Mississippi goes with the Confederacy Hoab Dabney forms the State of Lebanon as a neutral country independent of North or South. (This is a historical fact). At the time this happens Susan Hayward is engaged to Whitfield Connor, who joins the Confederate Army. Van Heflin, editor of a powerful paper, is brought in on the deal because he is attracted by Susan. Once in, however, he goes whole hog, becomes a leader and sticks by Susan when she loses the use of her legs after a fall from a horse. The Confederacy considers the action of the Lebanonites to be treason and sends Connor and a brigade of cavalry to break it up. In a fierce battle the valley people lose out. Hoab (Ward Bond) nearly loses his mind, the younger brother is killed, as is Connor, and the old home is presumably destroyed. Susan can be said to be nearly destroyed but Heflin tells her the tap roots of the family are still there and the tree will grow again.

Comment: Here is a historical picture done on the grand scale, with what looks to be an unlimited budget. We may not see another one on this scale for quite a time. What with the gorgeous scenery (much of the picture was made on location), the riding, fighting, Technicolored gore, and the strong love story of two headstrong people set in the background of actual history, you have a real spectacle for your patrons that justly deserves the adjective "big." It is the kind of thing that can not be done in any other medium—it is the essence of screen entertainment. The film stands on its own for drama, romance, and excitement, but the theatreman should make use of the historical angle in exploitation. The Lebanon rebellion was only one incident of the Civil War period, and not so well known generally. It seems likely schools might be very interested in having their kids dig for this information. That means a ready-made audience when the picture hits town.

Ireland Today

Irish-American Film Corp. 80 mins.
Travelog

Comment: Produced and edited by John H. Furbay, "Ireland Today" is a feature-length travelog that covers the high spots of the Emerald Isle in Kodachrome. It begins at Dublin and rounds the country in a clockwise direction, stopping at the west coast, and dipping briefly into North Ireland then back to Dublin. Many shots of the Irish population show them as they are today in modern dress. Several industries—including farming—are featured, with the famous Irish home-woven tweeds carrying perhaps the most interest. Included in the footage are several dances, a hurling game, and three horse shows. An added feature of the film presents seven songs by the Irish popular composers, Carle and Sanders, sung by Michael Shannon and Julie Conway. As a commercial proposition the film is a problem. Certain it is that many localities having a big Irish population would welcome an Irish picture. The question is whether they would want 80 minutes of travelog. For special club occasions it might work in well along with Innisfail Hall, Burke, McGuinness and Bushmill. Make no mistake about it there are many interesting scenes here and if the picture is cut somewhat it will be welcomed as a rare glimpse of present-day Ireland.

'My Name Is Han' Religious Documentary

"My Name Is Han," a 25-minute documentary film produced by Julien Bryan for the International Film Foundation, Protestant Film Commission, is currently being distributed to Protestant church groups through the Religious Film Association.

The subject, which was directed by William James with Paul F. Heard as executive producer, deals with a typical Chinese family which finds itself in exile after the war and returns to its native village, only to find its home in ruins. How the father is converted to Christianity through the demonstration of practical brotherhood is shown.

Although the featurette, on its current distribution basis, will appeal to Protestant groups, especially those interested in missionary work, its subsequent commercial release will probably require special handling.

Goldwyn Signs Reis To Seven-Year Contract

Irving Reis, who is currently directing "Enchanted" for Samuel Goldwyn, has been signed by the producer to a seven-year contract calling for one picture a year.

Reis' first assignment under the new deal will be "Roseanna McCoy," a novel by Alberta Hannum about the mountain feud of the Hatfields and the McCoys.

Scoring 'Don Juan'

Max Steiner has begun work on the musical score of Warners' "Adventures of Don Juan," Errol Flynn-Viveca Lindfors starrer.

VIEWS ON NEW SHORT SUBJECTS

A MODEL IS BORN (Para.—K7-5) Pacemaker. 7 mins. Story of an attractive and successful model, Joan Vohs, and her efforts to reach the top of her profession. Release date, 5/28/48.

THE FIGHT GAME (20th-Fox) March of Time No. 11. 19 mins. This inside story on boxing shows who gets the lion's share of boxing's $14 million take and reveals the real story about "fixed fights." The film follows the career of a boxer, from the time he is taken over by a professional manager until he climbs into the ring at Madison Square Garden. Release date, June, '48.

DADDY DUCK (RKO—74,116) Disney Cartoon in Technicolor. 7 mins. Donald Duck adopts a kangaroo, and from the time he tries to hop like his new charge, Donald finds himself in all sorts of unhappy situations. Release date, 4/16/48.

HOW TO CLEAN HOUSE (RKO—83,404) Edgar Kennedy Comedy. 18 mins. In an argument about the necessity of hiring a maid, Edgar bets his brother-in-law he can clean the house in three hours, unaided. Needless to say, Edgar encounters a few difficulties, and that's where the laughs come in. Release date, 5/14/48.

FEATHER FINERY (Para.—L7-5) Unusual Occupations in Color. 10 mins. Subject shows that gorgeous costumes can be made from turkey feathers. Also covers Navajo sand painting, the making of animals from balloons and "kid glove" painting. Release date, 5/14/48.

MUSCLES AND THE LADY (RKO—84,310) Sportscope No. 10. 9 mins. Louise Suggs, women's golf champion, and Frank "Muscles" Stranahan, leading amateur, display their form in a game before the camera. Some slow motion. Release date, 5/28/48.

DONALD'S DREAM VOICE (RKO—74,118) Disney No. 10. 6 mins. Donald Duck finds some pills to clarify his voice, but loses all but one, which he intends using to propose to Daisy. This pops out of his hand and he finally loses it because a cow can't understand what he's asking for. Release date, 5/21/48.

CRIME LAB (RKO—83,108) This Is America No. 8. 17 mins. The Police Department of New York City illustrates the techniques of modern crime detection. Release date, 5/28/48.

FLICKER FLASHBACKS No. 6 (RKO—84,206) 9 mins. "Caught by Wireless" shows how Paddy from Ireland joins New York's finest and captures a criminal. "Eldora the Flower Girl" smokes a cigarette to disillusion her rich suitor, then throws herself under a horse car. They are reunited. Release date, 5/21/48.

SING OR SWIM (Para.—X7-6) Screen Song in Color. 7 mins. By the Sea is the old song that is the basis for this community sing about a trip to the animals' Coney Island. Release date, 6/4/48.

BUTTERSCOTCH AND SODA (Para.—P7-8) Noveltoon in Color. 7 mins. Shows the horrible effects of eating too much candy. The victim, little Audrey, decides that, after all, regular food is necessary too. Release date, 6/4/48.

Jackson . . .

(*Continued from Page* 17)

Saturday, June 19—Another 25 lucky kids will get another 25 silver dollars from that youngster-loving doctor.

Quite a campaign isn't it? And after looking it over and again taking note of the population of Bastrop and the size of its telephone book, there is hardly room for that lazy man's alibi: "My community is too small and the merchants don't want stunts like giveaways."

Right here is a good place to put down the message I encountered recently on one of those decorated wall cards: "God gave all of us two ends: one to sit on and the other to think with. A man's success depends on which end he uses the most. It's a case of heads you win and tails you lose." Lautem is using the success end. Which end are you using?

Now just to make things cozy-like, let's sandwich the girl of this discourse between Lautem and the fellow I want to tell you about later. The girl is Mrs. Lautem, who finds time to cook and attend the details of a five-room house—and the place is spotless and the cooking swell. I was there doing an impersonation of Charles Laughton in the gastronomic sequence of "Henry the Eighth" between regular shifts in the projection booth of the Tower. That last is no small job, because the Tower plays pretty far down the availability sheet and prints are in anything other than good condition when delivered for exhibition. I happened in the booth at a time when she was using the plyers to hold a short carbon end through a screen subject and there are not a heap of operators who go to that trouble to save money for their bosses.

'Such a Swell Rest'

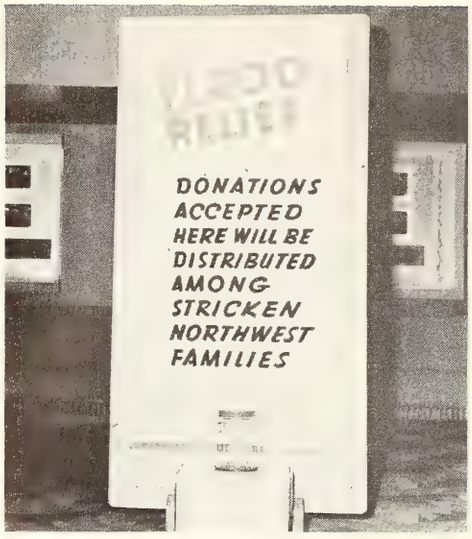
But that 's not the point I want to get at. In Mrs. Lautem's own words: "I'm always happy when it comes time to go to work because I can get such a swell rest between changeovers." The assertion is quite a surprise after listening to those big he-men complain about the work, the hours and the conditions in their arguments for higher wages. Mrs. L. has found time to crochet two immense bed spreads and no end of table cloths, doilies, etc., during her work periods. And—this is important—there has never been a complaint from distributors about the condition of a print leaving the Tower. Can you match that record with your operators?

Maybe the suggestion is out of order but the conclusion forces itself that if making doilies, bed spreads, etc., is conducive to less expense and greater efficiency in the booth, a contract provision calling for a couple of sets of knitting needles and a few skeins of yarn as standard equipment might be worthwhile. I might add here that Mrs. L. attends the bookkeeping and report-making in order that her husband have more time for the neighbor visits that step up his community standing to the point where he can put over campaigns such as we outlined above.

Tell Me Quick

Right now Lautem has a plan under way whereby he will be able to give away a new Chevrolet at a cost of passes, handbills and screen mention. Tell me quick, Mr. Exhibitor, what are you doing and what are you planning to do that will bring customers in volume to compare with the numbers that will be trading their cash for tickets at the Tower Theatre in Bastrop, Texas, the first two weeks in June?

Now let's get on to that other fellow who is doing such a swell job of goodwill-building and customer-getting. This chap's name is Dock Boyle and he presides over the destinies of the Citrus Theatre way down in Edinburg, Texas. This is one of the Lone Star chain operations composed of some 8 or 10 Drive-Ins and 18 houses, with main offices in Corpus Christi, Texas. C. A. Richter is owner and E. L. Pack, general manager.



SIMPLE AND EFFECTIVE. A perfect example of a quick and easy relief fund campaign that can be assembled at short notice anywhere. Just an A-board, a short statement of need, a small box and a container. This setup was used by San Francisco Theatres during the Oregon flood emergency.

Boyle is an oldtimer in showmen ranks with several years of operation to his credit. His penchant is kids. Big kids, little kids and the still bigger kids that have become parents, all cry out, "Hello Dock," when he sticks his head out of his office. The ideas of Dock about kiddie shows are so worthwhile—to say nothing of being far different and more conducive to making better moviegoers and better citizens out of the youngsters—that imitation and emulation is recommended for every fellow who carries a key to theatre doors.

Kiddie Problem

Boyle has analyzed the kiddie problem pretty thoroughly and arrived at the following conclusions:

There is very little money to be made from putting on kiddie shows, since the cost of film, prizes, extra entertainers, etc., usually eats up every penny—and frequently a few added pennies—that fall into the box-office till.

Kids enjoy responsibility and the feeling that elder folks hold confidence in their abilities to understand constructive suggestions.

Merchants are reluctant to assist in kiddie campaigns, being too busy framing sales patters to appeal to the parents.

Now, with those facts determined, Dock has set up a kiddie show for every Saturday morning that is different than anything I've ever heard about. He allows the kids themselves to provide the stage entertainment and contents himself with the job of contacting dance, music and voice studios, and acting as master of ceremonies for the stage presentation.

The screen end of the program is composed of short subjects from the regular schedule and these are used to intersperse between stage performances.

As a part of the show there is a quiz program where the youngsters are interrogated about animals and other educational features. Also, there is always a fire drill with certain of the kiddies acting as captains, lieutenants, etc., to guide the other youngsters to the exit ways.

Dock is trying to get the local business men to take time out to come to the theatre and talk with his charges. At present the plan is for a dentist to appear and impress on the youngsters the benefits of proper care of the teeth.

All this goes to make up a two-hour show, and here's what is so different about it: the price is NOTHING.

Dock reasons that his Saturday morning shows are a boon to parents, and he has much to prove that the adult population appreciates his taking the kids off their hands every Saturday morning. He also reasons that the few dollars available never get away from his box-office because the kids come back for the regular performance and pay their admission. There is also the matter of concessions, and these do not suffer during the free shows.

All employes, including the operators, join in giving their services freely in the spirit of the occasion. This would not be possible if a ticket charge were assessed.

Dock says he gains in many ways but principally in the form of better conduct in the theatre. The youngsters have a high sense of appreciation when they get something, as nice as the something that Dock hands out, without having to dip into their tiny allowances. The result is an absence of torn seats and exemplary conduct while in the theatre during regular performances.

Some years ago I heard Karl Hoblitzelle say: "When you know you're going to have to bow, bow low." Everybody that ever handled a kiddie show knows that the box-office is going to "have to bow" and that the only possible gain is in the forming of the go-to-a-show habit with the youngsters who will, in future years, become adult patrons. For mine I believe that Dock Boyle has the right idea in "bowing low"—so low that the kids pay nothing—to accomplish the dual purpose of making the kids show-conscious and making their parents appreciate the theatre as offering a genuine and valuable community service.

Lobby Crate Contains Foretaste of Fun Show

Having a "packaged" fun show for his attraction, Manager Sid Baker of Century's Town Theatre, Flushing, L. I., carried the "package" idea into the lobby by placing there a crate addressed to the theatre and marked as containing all the ingredients for laughter and enjoyable entertainment. A record player within the crate proved an effective attention getter as it played Spike Jones and Corn Cobbler recordings.

Baker used a 40x60 in both lobby and front four weeks in advance; placed a 12-foot valance, with spot for interchangable date snipes, on the marquee; distributed 200 window cards in the vicinity of public schools; sent a sandwich man, dressed as a clown, to ballyhoo the show on the streets for three days; and used names only, without the feature title, on the marquee. Extra ad space in the newspapers for two days in advance stressed that no sourpusses were wanted at the fun show.

Surplus Goggles to Kids

As a promotion for his Saturday matinees for kids, Manager Bill Knaus of Reade's Park Theatre, Morristown, N. J., obtained a lot of army surplus goggles which he gives to youngsters attending the Saturday matinees.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

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PITTSBURGH

Dr. C. E. Herman, well-known physician and showman, who operated four theatres in Carnegie, Pa., died Thursday after undergoing an abdominal operation. Solemn requiem Mass was held at St. Joseph's Church, Carnegie, on Monday. He is survived by his widow, 10 children and seven grandchildren. Dr. Herman was a leading member of the AMPTO of Western Pennsylvania and of Cooperative Theatres, Inc.

The local Variety Club will hold its annual golf tournament at the Highland Country Club on July 30.

John H. Harris, head of the Harris Amusement Companies, arrived here from the Coast this week for a short visit, after which he will entrain for Atlantic City to put his new "Icecapades" through its paces.

Ralph Mervis, local theatre circuit operator, and his bride, the former Mollye Bloom, of Reading, Pa., are honeymooning in Bermuda following their marriage at Hershey, Pa., last week.

The new assistant to Charles Eagle, manager of Warners' Stanley Theatre, is Erwin Schramm, who succeeds Bill Finn, resigned.

INDIANAPOLIS

Carl Niesse's The Vogue celebrated its 10th anniversary Sunday (20) with the showing of "Albuquerque." Ten years ago, Olsen and Johnson dedicated the theatre in a personal appearance. The cornerstone was laid by Ken Maynard, the Hoosier cowboy film star.

Anetta Kuebler, who operates the Astra and Tivoli at Jasper, Ind., spent a week at French Lick Springs. Paul F. Shafer of Cincinnati, is the manager of the United Enterprise's Drive-In Theatre at Connersville, Ind. William Rosenthal, operator of the Irving, Indianapolis, has purchased the Lyric Theatre building in Connersville, Ind.

William Weil, son of Mr. and Mrs. Walter Weil, who operate the Weil at Greenfield, Ind., has been elected to the student honor council at Kentucky State Institute, at Lyndon, Ky. Harry Kornblum, operator of the Rosedale at Evansville, Ind., and his son, James, have made reservations to attend the Allied Theatre Owners of Indiana summer meeting to be held at French Lick Springs, July 26-27-28.

20th-Fox Bookkeeper John Barrett is spending his vacation on the golf links of Indianapolis. He almost made a hole-in-one the past week. 20th-Fox Manager George T. Landis left for New York Saturday on business.

NEW HAVEN

Hollis Sweeney, assistant manager of the Loew Poli Strand, Waterbury, has been transferred to assistant job at the Poli, Springfield. Mike Piccrillo, formerly with the Loew theatres in New York, is the new manager of the Center, Hartford, succeeding Jack Simons, resigned. Matt Saunders, manager of the Poli, Bridgeport, renewed friendships with his pals in the Barnum and Bailey Circus when it played here. Bucky Harris, former RKO exploiteer in New Haven territory, is now with Universal-International. Explorer Frank Buck is set for personal appearances at Bijou, New Haven, in connection with re-release of "Bring 'Em Back Alive." Buck is being accompanied by Harry Reiners of RKO.

MGM is planning its annual outing for July 28. Palma Oliviera of the contract department has returned from vacation. Bob Kaufman, 20th Century-Fox exploiteer, is in Albany to handle openings of several pictures. Carl Gentzel, traveling auditor for MGM, is in New Haven to make branch office audit. College Manager Sid Kleper has moved his family to Brandford for summer.

DES MOINES

Jim Kunath has resigned as a salesman for Eagle Lion to enter another business. Myron Blank, general manager of Central States Theatre Corp. is on a fishing trip in Canada. Harry Warren, former manager of Central States, was a recent visitor in Des Moines.

Harold Lyons, salesman for 20th Century-Fox, is the father of a boy named Steven Allen.

Pioneer Theatres will name its new theatre at Storm Lake the Campus. Four residents of Storm Lake all submitted the same name on the same date and received six-month passes for the house which will open soon.

Sunday Movies

Grand jury of Carroll, Ga., has given a permit to the new Carroll Playhouse to show Sunday movies with profits going to the city and county hospitals. City council in Morristown, Tenn., has issued permits to local theatres to show Sunday movies.

DENVER

Denver and Colorado Springs motion picture theatres will have more than the usual competition this summer. Denver has always had the summer stock at Elitch theatre for 10 weeks, but this year the Artists' Repertory Theatre will also put on a 10-week season of plays, with four nights and a matinee, in the Phipps auditorium, Denver, and two nights a week in the auditorium at Colorado Springs.

Dick Conley, city manager for Fox Intermountain theatre, La Junta, Colo., has been elected president of the La Junta Junior Chamber of Commerce. John Woods has bought the Zia, Springer, N. M., from Carl Garitson. Thomas Knight, owner of the Acme, Riverton, Wyo. has been elected mayor.

Bohanan Bros. have bought the Mission and Drive-In, Hatch, N. M., from Marlin Butler. The Drive-In has been closed by the purchasers.

Louise Morris is resigning as secretary to Columbia Manager Robert Hill. The job will be filled by Bonnie Walth, bookers' secretary.

Atlas Theatres General Manager Dave Davis is off to California on vacation. Visitors to film row included John Steele, Limon, Colo.; Merval Goodrich, Lander, Wyo.; Mitchell Kelloff, Aguilar, Colo.; Mr. and Mrs. B. P. Dickson, Culbertson, Neb.; John Bohanan, Hatch, N. M., and J. A. Weiss Mesilla Park, N. M.

SAN FRANCISCO

The City and County of San Francisco will be in direct competition with theatres when electric lights are installed in the 60,000-seat Kezar Stadium. Professional and college football teams are planning tentative evening dates for this coming fall. Mayor Elmer Robinson is urging immediate bids to be submitted to the city by local electrical contractors.

Bess Huntoon, head cashier at MGM, is back from two weeks' vacation. Frank Maun, owner of Marysville Lyric, was on the row booking. Jack Frazier, Sr., of Film Messenger Service has retired and is devoting his leisure to raising prize-winning dahlias. Tallulah Bankhead is doing sell-out business with Noel Coward's "Private Lives." Eagle Lion Booker Min Levy went to Salinas to take in the Rodeo.

Mrs. Wally Feehan, widow of the Oakland theatre owner, dropped dead from a heart attack in the rotunda of the city hall. Film Classics Branch Manager Fred Abelson died suddenly Friday, June 11, from a heart attack.

ATLANTA

Variety Club Chief Barker E. E. Whitaker has presented a $25,000 check from the Club to Boys Club President V. P. Warren for a swimming pool at the Bankhead Playgrounds. Another check for $10,000 was given to the Scottish Rite Hospital.

Mrs. A. L. Holliman, secretary to Astor of Georgia President W. M. Richardson, and her husband are back from a Florida vacation. Republic Office Manager Joe Dumas is back at his desk after a five-week illness. Sam Hatcher is managing M. and M.'s Lyric, Dunnellon, Fla.,

(*Continued on Page 24*)

REGIONAL NEWSREEL

(*Continued from Page 23*)

replacing Don Hawes who moves to the Cove, Green Cove, Fla. Betty Karchak has resigned from Eagle Lion; Universal-International is transferring Cleveland Office Manager Leo Goldsmith to a similar post in Atlanta. Ripley P. Davis, former owner of the Royal, Panama City, Fla., was named assistant to Screen Guild President John W. Manham.

Miss Merlen, secretary to Warners R. Joiner, will wed E. Smith. Nashville, Tenn., is again giving free movies in all city parks. O. L. Redfern has sold the Star, Parrish, Ala., to W. S. Thornton. The Friendly Theatre, Slocomb, Ala., was destroyed by fire June 9. Crescent Amusement is reported taking over the Old Hickory, Nashville from the DuPont Company.

LOUISVILLE

Frank Riffle has resigned as Altec field manager to become chief engineer for the Falls City Theatre Equipment Company. Mrs. Irene Marshal already has 22 entrants for the beauty contest she plans to run at her Columbian in Columbia. Walter L. Campbell's new Beell at Ravenna opened last Thursday completely remodeled and with a 300-seating capacity. The Bailey at Crab Orchard has been renamed the Howard. Harry V. Abney of Cleveland, who handled theatre installations in this territory, was in town renewing acquaintances. Gratia Locke, co-owner of the Savoy Amusement Company, plans to visit her daughter in Alaska.

Out-of-town exhibitors seen on the row recently included: Lewis Baker, Star, West Point; Morris Smith, the Valley, Taylorsville; A. N. Miles, Eminence, Eminence; M. H. Sparks and Ray Colcman, Strand, Edmonton; D. B. and W. J. Allen, Mary Jane Theatre, Caneyville; C. K. Arnold, Arco, Bardstown; R. L. Harned, Empire, Sellersburg, Ind.; E. L. Ornstein, Rialto, Marengo, Ind.; James E. Thompson, Drive-In Theatre, Bowling Green.

DALLAS

On film row this week: Brand F. Garner of the Arcadia and Columbia Theatres at Ranger Texas; Clyde E. Williams of the Texas in Knox City; Ed Dorbandt of Athens, Texas, and Kenneth Arnold of the Texas Theatre, Bowie, Texas.

All the male personnel of the Paramount booking and sales departments went to Lake Texhoma, this weekend for their fishing party.

Republic Dallas Branch Manager Thomas D. Kirk has resigned to enter the theatre business in Arkansas. John J. Houlihan is transferred from the branch managerial post in Cleveland to succeed Kirk in Dallas, while Irving Pollard is moved from Detroit to take over Houlihan's Cleveland post.

HARRISBURG

Usherettes at the Colonial held a weiner roast at Paxtang Park. Pat Fick was chairman. Jack Trumbo, Colonial assistant manager, is on a vacation in Maine. Rachel Luciano, Colonial cashier, took a vacation from the theatre, to tend store for her mother while the latter took a holiday.

Miss Genevieve Funk, veteran Colonial secretary, who celebrated her birthday last week, was honored most of all by gifts from all her 17 nieces and nephews.





SEATTLE SHOWMEN SEE 'EASTER PARADE.' As in other exchange centers where the picture has been accorded special tradeshowings, exhibitors turned out recently in Seattle, Wash., to view MGM's "Easter Parade." The trio in photo at left includes Herb Sobottka, Seattle district manager of the Evergreen Circuit; Carl Mahne, Washington district manager of the same circuit, and Harold Murphy, manager of the Neptune Theatre. Photo at right shows Claude Jensen and Mr. and Mr. LeRoy Johnson of William Edris Theatres, formerly the Jensen-VonHerberg Circuit.

E. Gerard Wollaston, city manager for Fabian's three houses, is in the Keystone Hospital, where he underwent an emergency appendectomy. Spasia "Spike" Todorov, State assistant manager, is carrying on.

Ira L. Schiffman, owner-manager of the Rialto and National, is recuperating at his home after undergoing an operation.

Paddy Ryan, State stagehand, and his wife, are on a motor trip to the New England States.

CINCINNATI

Mr. and Mrs. L. A. Dodge have sold their theatres in Addyston and Sayler Park, Ohio, and are on their usual summer trip to Montana. The new owners of the houses are John R. Taulman and John H. Lund. United Artists' sales force, and Manager Jack Finberg, attended a one-day district meeting in Detroit.

John Lively, Huntington, W. Va., had his family in Cincinnati on a short vacation trip. Also here combining business with pleasure was Ray Phelan, Clendenin, with Mrs. Phelan and daughter Carol. F. W. Huss, Jr. of Associated Theatres, Cincinnati, took his young son Frank III, on a vacation trip to New York, and Washington, D. C.

Robert Laws, who has resigned as salesman from 20th-Fox, was given a farewell party and a portable radio by his co-workers. Twentieth-Fox Branch Manager Joe Rosen left hurriedly for Chicago and then New York upon receiving word from Mrs. Rosen, who was in New York, that their sister-in-law and her two months' old baby were victims in the airline crash at Mt. Carmel, Pa.

Jimmy Herb, manager of the Semelroth theatres, Dayton, spent the weekend in Indiana with Mrs. Herb, visiting her relatives. T. O. Lieghly took over the Avon Theatre, New Vienna, from Stabler and Shafer, who are operating a drive-in in Indiana, and appointed William M. Rulow manager.

New Theatres

Chicago—E. J. Jelinek, a 600-car drive-in at Elmhurst, Ill. Two drive-ins are planned for Aurora, Ill., if the city council changes the zoning laws.

Phoenix, Ariz.—Malcolm White, an 800-seater here.

Eastchester, N. Y.—Wilmot Realty Co., a 600-seat film theatre and group of stores.

Morton, Texas—Wallace Blankensip plans a $50,000 theatre here to add to his circuit.

Amsterdam, N. Y.—Plan of William V. April to build a film theatre here awaits approval.

San Diego, Calif.—Civic Theatre to cost $402,000, exclusive of equipment, and seating 2,400 is planned here, to be remodeled from the old Federal Building.

Ft. Worth, Tex.—A theatre is planned for J. E. Foster & Son's $1,000,000 shopping center in Westcliff Addition.

Hempstead, L. I.—Erone Corp. and Dr. Frank Calderone, 2,500-seat Calerone Theatre and office building, costing $2,000,000.

Bridgeport, Conn.—Susan Frouge Properties, Inc., 1,000-seat theatre, store office building at Black Rock, to cost $300,000.

Hartford, Conn.—Loew-Poli, a 1,400-seater in Norwich, Conn. Fred Orcatrano of Waterbury seeks permission to build a drive-in on Route 6A, Milldale, Conn.

Memphis, Tenn.—Kemmons Wilson and Associates, a drive-in on Bristol Road, Memphis. W. L. Moxley, 1,000-seat, $200,000 theatre in West Memphis, Ark.

Milwaukee—Standard Theatres contemplates a new 750-seat house in Waukesha. Frank Kinas will erect a $30,000 theatre seating 300 at Gilman. Marcus Theatres Management has started work on a 1,000-seater in Whitefish Bay suburb to cost $250,000. Fox-Wisconsin is reported to have taken out a permit for a new theatre there also.

SALT LAKE CITY

The Intermountain Motion Picture Clubs launched their three day-roundup last Wednesday with a dinner at the Hotel Utah while an auxiliary group met for dinner in the Newhouse. The club, made up of motion picture exhibitors and distributors, held a golf tourney Thursday and a "victory" dinner Friday night.

Twentieth Century-Fox Booker Carl Larsen is back from his Los Angeles vacation. Bing Crosby has consolidated his holdings in Elko County with the purchase of the Laing ranch on the North Fork at Elko. The ranch, which has an 1869 water right and is one of the oldest in the country, is sandwiched between other Crosby properties and brings the Crooner's holdings there up to 25,000 acres. Manager Bill Seib of Columbia is due back from a Chicago Sales meet.

CHARLOTTE

Mitchel Little, formerly of Paramount studios, has accepted a position with Everett Enterprises. The Astor Exchange, having outgrown its quarters in the National Screen building, has leased larger space which according to R. F. Pinson, manager, will give it twice as much room.

Miss Louis Deese, secretary to H. D. Hearn of Exhibitor's Service, and William Burkhead of the Observer Transportation Company (film carriers) were married June 12. Two of the ushers were Harry Kerr, Paramount booker, and A. W. "Hap" Bell of Queen City Booking Service.

It looks as if the 16-mm. is going to come into its own in North Carolina. Several "accounts" in East North Carolina have informed those with whom they do business, that if the

(*Continued on Page 26*)

JACK JANIS DON

ARSON · PAIGE · DeFORE and! DORIS DAY



SUCH SONGS!
New-all Hit-Paraders!!
'S MAGIC'
T 'EM IN A BOX'
YOU OR NO ONE'
'M IN LOVE'
UN, RUN, RUN'
TOURIST TRADE'

"It's riotous! Tip-top! Doris Day brilliant, and something new and special!" —M. P. DAILY

"In every detail reminiscent of the top filmusicals for which Warners are famed!" —BOXOFFICE

"Will have them buying heavily! Devastating Doris Day is socko!" —FILM DAILY

"Lush and exquisite! Enormously entertaining! Doris Day someone to rave about!" —HOLLYWOOD REPORTER

"Unquestionably will score!" —DAILY VARIETY





Warner Bros. Present

ROMANCE ON THE HIGH SEAS

IN COLOR BY TECHNICOLOR

A **MICHAEL CURTIZ** PRODUCTION

with OSCAR LEVANT ☆ S.Z. SAKALL · FORTUNIO BONANOVA ·

directed by MICHAEL CURTIZ · produced by ALEX GOTTLIEB

A WARNER BROS. PICTURES RELEASE Screen Play by Julius J. & Philip G. Epstein Additional Dialogue by I. A. L. Diamond · Orchestral Arrangements by Ray Heindorf

REGIONAL NEWSREEL

LONDON OBSERVATIONS

CEA Members Upset at Rank, GFD Sales Policy; Feel Terms Would Justify Them to Refuse to Book British

By JOCK MacGREGOR

"Shee Dty Vea Chaghteryn" is the Manx welcome which Billy Hughes had for the CEA General Council Delegates and visitors to the extended monthly meeting at Douglas, Isle of Man. This was an odd and slightly ironic locale for the discussions, for this island off the English coast has its own government, no entertainment tax, British film quota act or Rank cinemas, and these were the main subjects on the agenda.

Communications from the mainland are poor, and with few newspapers procurable many delegates were not fully briefed on the new 45 per cent qouta for first feature British films or the arrangements for the merging of the GB and Odeon circuits by Rank.

Feelings of the independents against Rank and the GFD sales policy is near the breaking point and it was only the tactful approach by Secretary W. R. Fuller that action was postponed until Mr. Rank had addressed the July General Council Meeting.

Members were upset at Mr. Fuller's letter of May 31 outlining their main complaints of 50 per cent rentals, sliding to 40 per cent when extra is charged for the supporting program, on all bookings for weekends, that reissues previously booked flat become percentage, and that blocks of old and new pictures had to be taken.

The CEA wants one policy for its members and, in the absence of an economic agreement, feels that these terms would justify them, under protection clauses in the Films Act, to refuse to book British under these conditions.

On Mr. Rank's side it should be stressed that he has offered several exhibitors the chance to show his product first and pay what it is worth after screening.

The announcement of the 45 per cent quota and 25 per cent for second features at first appalled delegates, but later many took the view that it was better than a 35 per cent one. The former was so impractical as to be unworkable, while the latter might give them a headache to fulfill. They take the view that there will not be the box-office product available for the subsequent-run independents to take money after the circuits have had their picking.

At least one delegate drew attention to the fact that the circuit bookings which restricted the number of American films from non-affiliated companies for the rest of the year would have a very detrimental effect on the supply of product.

If there were heated discussions in the council chamber, they were even more so in the hotels, and not only about films. Douglas was wholly unsuited for a meeting of this style. Principal trouble was the Majestic Hotel. Those who booked rooms with bath found the old tub squeezed into a corner with a curtain around it. The service at the North Western Branch lunch broke down completely; some had to wait a long time for their food, others got none.

Then, for a reporter to be accommodated in another hotel with inadequate transport was not altogether practical from a news coverage viewpoint, even if the conditions at the Queens were happier. Biggest racket on the island were the taxis which had no meters and charged differently for the same journey till delegates got wise to them, naming the fare.

Off the record: many delegates flew for the first time to cut out the long rail journey and five-hour sea crossing . . . Up for the first time was veteran Jackson Withers and Miss Scott, Mr. Fuller's hard-working secretary . . . The hospitality was as lavish as ever on these occasions . . . Harry Adley's bar was the usual great success . . . It was the social headquarters of the conference and much appreciated by all . . . Dicky and Ernie Pearl of Langfords, for their contribution, gave a lunch and, thanks to the first class piece of organizing by Dave Harris, proved that a big meal could be put over in Douglas . . . Paramount took over one evening, gave a dinner, dance and cabaret and completed the evening with the world premiere of "Foreign Affair" . . . Incidentally, Paramount had the town's two principal cinemas showing "Unconquered" and "So Evil My Love" prerelease . . . Nice sight one night—delegates in evening dress flowing out of a "dry" dance to the local pubs and some even going to a fish and chip shop . . . Tommy France ran his annual swindle on the big race . . . This was won by J. Drew of the Notts and Derby Branch who had had the misfortune for his wife to fall ill and have to be taken to a nursing home . . .

(*Continued on Page* 34)



MOVIE TENANTS. Jock MacGregor (left), STR's London Manager, welcomes Stephen Murray and Beatrice Campbell to his old home, Bradenham House, Buckinghamshire, England, which is being used as their country residence for location shooting for the Nat Bronsen production, "The Silent Dust," to be released by Pathe.

(*Continued from Page* 24)

film companies do not bring their terms in line with decreased box-office returns, they will have to switch over to the narrow gauged film where pictures can be had for 25 to 50 per cent less. One theatreman predicted that if just one account took this action, others would fall in line. The 16-mm. distributors are already flooding the smaller theatres with literature advertising the 16-mm. goods.

LOS ANGELES

Sherrill Corwin, head of the United Jewish Welfare Fund's current drive among distributors and exhibitors, said it looks like three times the total of last year's pledges will be obtained. Those assisting Corwin include Co-Chairman William Srere; Maurice Shipp, Warner Bros.; Al Bowman, Universal-International; Maury Sudman, 20th Century-Fox; Alex Weissman, MGM; and Jerry Purcell, Columbia.

Services for Fred Ableson, who passed away recently from a heart attack, were held at Forest Lawn June 15. Ableson, who was branch manager for Film Classics in San Francisco, is survived by Bob Ableson, local FC chief, and Arthur Ableson, brothers. Arthur is an exhibitor in Devils Lake, Minn.

Ralph Ravenscroft resigned his job as West Coast field advertising and exploitation man for Paramount.

Henry Gottlieb bought the 520-seat Granada in downtown Los Angeles from Chris Maffry.

COLUMBUS

RKO Grand Manager Larry Caplane has been named manager of the RKO Brandeis at Omaha effective July 20. No successor to his Columbus post has been announced. The roller derby will give theatres competition when it opens. Jerry Shinbach, formerly RKO city manager, is visiting the town. He's now with the Chicago division office. A theatre restaurant is rumored as one of the entertainment units in the new Town and Country Amusement and Shopping Center here.

Independent Theatre Owners of Ohio have set their convention date for Sept. 14-15 at the Deshler-Wallick Hotel in Columbus, Secretary Peter Wood announced.

MILWAUKEE

L. F. Gran of Standard Theatres here gave an outing June 11 to all film men in the area at the Merrill Hills Country Club. Entertainment included golf, buffet luncheon and dinner.

Harold Hamley is reported to have sold the Victor, Harland, Wis., to Mr. and Mrs. Jack Adams who take possession the latter part of this month. Premiums are reported to be booming again in Wisconsin by Winnie De Lorenzo, pioneer Milwaukee distributor for Premium Distributors, who has some new designs to offer the trade in the near future.

The Gem at Cornell, Wis., is having the newest type Cyro-Spray Air Washer Cooler installed. The Miner in Ladysmith is having a porcelain facing and under-the-street canopy installed. Northern and western regional meeting of the Independent Theatre Owners of Wisconsin and Upper Michigan here attracted an attendance of 100.

Max Weisner, a pioneer in the film industry, died June 13 after a long illness. He was as-

(*Continued on Page* 28)



THE *SURPRISE* PICTURE OF THE YEAR!

THE FULLER BRUSH MAN

is doing sensational business in all engagements—large and small—holding over everywhere!

- ✓SEATTLE
- ✓OAKLAND
- ✓STOCKTON
- ✓HARRISBURG
- ✓CINCINNATI
- ✓TOLEDO
- ✓CLEVELAND
- ✓SAN FRANCISCO
- ✓HARTFORD
- ✓DETROIT
- ✓SPRINGFIELD, ILL.
- ✓TUCSON
- ✓BUFFALO
- ✓NEW YORK
- ✓OKLAHOMA CITY
- ✓DENVER
- ✓WASHINGTON
- ✓HAVERHILL, Mass.
- ✓PORTLAND, Ore.
- ✓SPOKANE
- ✓SALT LAKE CITY
- ✓PHOENIX

✓ **Check with the exhibitors who have played it or are playing it!**

COLUMBIA PICTURES
presents

RED SKELTON
as
THE FULLER BRUSH MAN
co-starring JANET BLAIR

with
Don McGuire · Hillary Brooke · Adele Jergens · Ross Ford · Trudy Marshall

AN EDWARD SMALL PRODUCTION

Screenplay by Frank Tashlin and Devery Freeman
Based upon a SATURDAY EVENING POST story by Roy Huggins
Produced and Directed by S. SYLVAN SIMON

COLUMBIA PICTURES

REGIONAL NEWSREEL

(*Continued from Page 26*)

sociated with Charles Trampe in Theatres at Cudahy, a Milwaukee suburb. For years he was in the State Right Film Exchange here with Winnie De Lorenzo.

KANSAS CITY

Fox Midwest's District 3 Manager Howard Jameyson will retire about July 1 after one of the midwest's longest film careers. Jameyson, who has approximately 35 years of exhibition and distribution behind him, is expecting to take off for Colorado. Fred Souttar, who has been in charge of District 4 with headquarters in St. Louis replaces Jameyson in Wichita. Souttar will be succeeded by John Meinardi, who has been film buyer and assistant to Lon Cox.

Elmer Rhoden, chief of Fox Midwest Theatres, is due to go to Fort Frances, Ontario, Canada, with members of the 7-11 Club, Kansas City Club fishermen, for a go at the muskies and wall-eyed pike. About 25 members of the club will be guests of L. Russell Kelce, coal company executive, at the Ontario lake.

James D. Nixon, 49, died at St. Luke's hospital last week from injuries suffered in an automobile accident. He was widely known in show business. Survivors are his wife, a son, and two brothers.

TORONTO

Clare J. Appel, president of the Ontario Theatre Association, resigned this week over reported policy differences said to have arisen over the Association's decision to get into the past election by injecting the provincial box-office tax into the campaign. A letter sent to 400 exhibitors in the province was not signed by Appel, it was noticed, and his resignation followed its sending. The tax fight was unsuccessful. Dick Main of Toronto, an independent exhibitor, has moved up from the vice-presidency to replace Appel and Roy Miller, manager of a circuit, succeeds in the Main post.

Twentieth Century Theatres and the Composers, Authors and Publishers Association of Canada have reached an impasse over the latter's demand for increased music performing fees. Word from England is to the effect that four documentaries made by John Grierson, formerly commissioner of Canada's National Film Board, will be seen here.

United Theatres has added the Willow in suburban Willowdale north of here to its chain. The new house has a 14 to 42 cent admission scale. Safety Inspector William Cole suffered a broken hand when he fell through a gap in the steel work while examining a theatre at Coburg. Graeme Fraser of Crawley Films has returned to this office following an appendectomy.

Exhibitors in this province are still without forms upon which to file new Ontario admission tax returns and have been instructed to hold the funds pending further instruction.

VANCOUVER

The day-and-date policy in effect at Odeon's Plaza and Park here has been discontinued and both theatres now play twin bills with first-run pictures, with admission reduced from 60 cents to 40-50 cents.

Lou Feinstein has sold his 450-seat Roxy at Vancouver to Nick Baduik from Edmonton, Alberta. Odeon Circuit has leased its 450-seat Oak-Bay at Victoria to Percy Willis. William Devoy has taken over the Franklin River Theatre from the Social Club which was operating the house in Vancouver Island town. Al Gordon has closed his Zaballas at Zaballas on the West Coast of Vancouver Island.

Paramount Manager Bob Murphy and Booker Mike Stevenson have gone to Toronto to attend the Paramount Canadian convention. Bill Forward, manager of General Theatre Supply Company is also in Toronto for a meeting of Canadian managers.

Harold Hirst, a local film supply retailer, was committed for trial on a charge of making moving pictures and stills, "tending to corrupt morals." Evidence in the case consisted of 105 reels of moving pictures and 345 stills of posed snapshots, RCMP officers set up a projection machine in court and ran the films for the judge.

5% Tax, $2 Permit

Moviegoers of Elizabethville, Pa., will be taxed five per cent admissions, also to traveling shows, starting July 1, under an ordinance recently passed by the borough council. Theatre owners must pay a $2 annual permit to operate.

PHILADELPHIA

Eddie Rosenbaum, veteran press agent for the country's largest organizations, is back at Universal-International. The Motion Picture Associates has donated $1000 to the Will Rogers Memorial Hospital. Mr. and Mrs. Joe Engel (Quality Premiums executive) held a reception last weekend in honor of the confirmation of their daughter, Marylyn. RKO Booker Charles Donohue has returned from vacation.

As a result of a recent meeting of mothers of children attending seven Germantown area public schools, and their voicing objection to the type of film fare shown children, this Parents Film Council group has been invited to select a series of films to be shown at the Stanley-Warner Colonial every Saturday for a six-week period.

Andy W. Smith, Jr., Bob Mochrie and Joe Unger met with representatives of film companies, exhibitor organizations and the trade press to organize the local campaign for the Will Rogers Memorial Sanitorium.

The unveiling of the memorial stone for Samuel J. Dembow, prominent exhibitor who passed away a year ago, will be held on June 27 11 a.m. at Har Nebo Cemetery. MGM has organized a bowling team and is looking for matches. Office Manager Frank Sculli is handling dates. The American Legion Variety Post Number 713 held its last meeting of the season at the Variety Club last Thursday. Meetings will resume in the fall with election of new officers. Everett Callow, Ad Head for the Stanley-Warner Theatres is the present commander.

HARTFORD

Recent personnel changes include: Jack Simons, manager of the Center, Hartford, assuming managing directorship of the Beacon, New York; Margaret Tilley, Simons' assistant, has assumed acting managership of the Center; Vincent O'Brien, manager for the past year of the E. M. Loew's Hartford Drive-In, was shifted to Boston. Jay Finn has succeeded him here.

Nancy Sawyer Jacocks, daughter of Irving C. Jacocks, treasurer of Connecticut's Motion Picture Theatre Owners, and owner of the Branford Theatre, Branford, Conn., will marry John E. Taft in Branford June 26. Adele Harris, daughter of Manager Ted Harris of the State, Hartford, was married to Sam Feingold of Hartford.

Peter Perakos, for many years identified with the motion picture industry in Connecticut, is now marking his 41st anniversary in the trade. Perakos, whose headquarters are at the Palace, New Britain, Conn., has four Connecticut theatres, including the Palace. Erection of a fifth—to be called the Elm—is proceeding in West Hartford, Conn. Completion should be this summer.

The Colonial marquee has been redecorated. Eddie Ellis is new usher at Loew-Poli. Dorothy Podnam is new candy girl at the Webb, Wethersfield.

Andrew Granniss, 83, pioneer Connecticut theatreman, died in Bristol, Conn., Hospital. He operated in Terryville, Conn., until about 10 years ago.

MINNEAPOLIS

Opening of the new Rose drive-in in suburban St. Paul has been delayed by construction difficulties. The drive-in, which is being promoted by Minnesota Entertainment Enterprises, was scheduled to open this week.

Gordon Green, sales representative for National Screen Service, will resign July 1. Greene has been hospitalized with an attack of pneumonia and will take a rest before taking a new position.

Leo Smith is the new owner of the Elk, Elkton, S. D. Donald Gurey is now operating the Legion, Adams, N. D.

OMAHA

Among the vacationers from Omaha exchanges are: Goldie Bell, Columbia; Adele Anderson and Marie Brown, Warner Brothers; Rose Kaminsky and Shirley Childers, 20th-Fox; Mrs. Minnie Lonergan, MGM; Ruth Meyers, Universal-International; William Haarmann and Lois Brown, Paramount.

Universal-International exchange was visited by Charles Feldman, New York, western division manager, and Foster Blake, Los Angeles, district manager. Redecorating work has been finished at Columbia.

Columbia Manager Joe Jacobs is back from a Chicago sales meet. Bernard Bornbaum has joined Universal as a salesman. Sioux City's first drive-in, operated by former Tri-State Boss Lloyd Davidson there, opened June 15. Elaine Mendelson, daughter of Leon Mendelson, Warner Brothers salesman, won The Omaha *World-Herald* scholarship from Central High School. Bob Ballantyne, head of the Ballantyne Company, returned from a business trip to Oklahoma City. Herman Beiersdorf, southern division manager for Eagle Lion, flew into town from Dallas to attend graduation ceremonies for Joella Cohen, daughter of Branch Manager Ed Cohen.

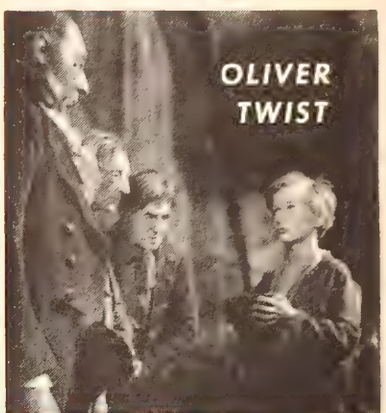
C. P. Knudsen has sold the State, Red Cloud, Neb., to M. R. Jones of Sparta, Wis. Knudsen

(*Continued on Page 30*)

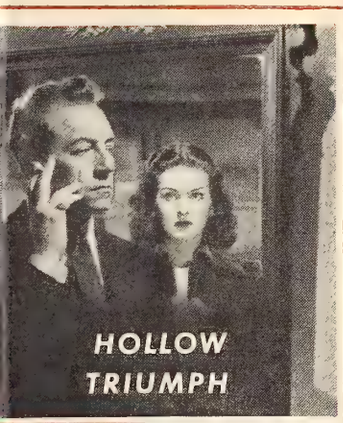
Watch EAGLE LION because...



LION has "RAW DEAL," -office successor to terrific "T-Men." duced by Edward Small with inal "T-Men" team, it stars Dennis eefe, Claire Trevor, Marsha Hunt.



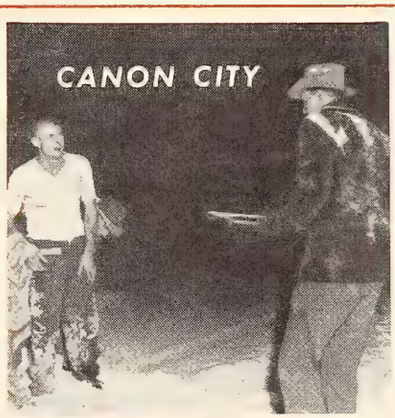
EAGLE LION has "OLIVER TWIST," world-beloved Charles Dickens story. Presented by J. Arthur Rank, and brought to the screen by the men who made "Great Expectations!"



LION has Paul Henreid and n Bennett, in "HOLLOW TRIUMPH," -teamed for big box-office in one he most powerful man-woman ies ever filmed!



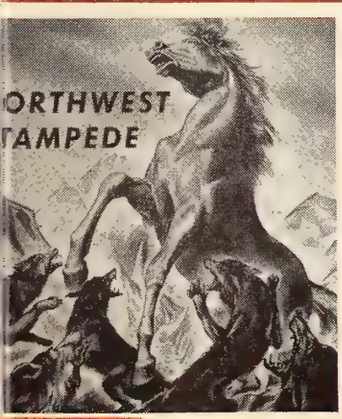
EAGLE LION has Hedy Lamarr and Robert Cummings riotously together in "LET'S LIVE A LITTLE." Marquee-powered stars in the laugh show headed for top grosses!



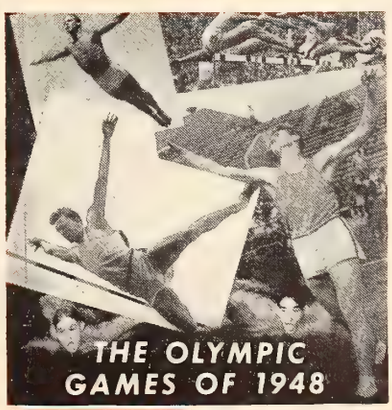
EAGLE LION has "CANON CITY" —savage, factual drama of recent Colorado State Prison break. Told with the naked fury of truth. Introduces Scott Brady.



EAGLE LION has Lois Butler, America's new sweetheart, in "MICKEY." Filmed in Cinecolor. Her glorious voice will thrill millions in this heart-warming teen-age story.



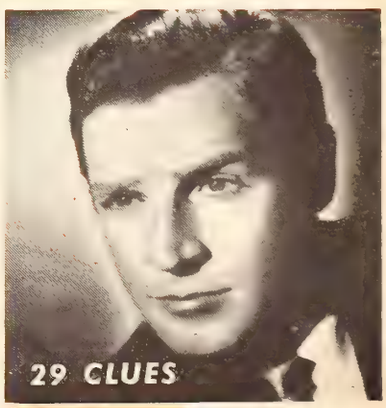
LION has "NORTHWEST MPEDE," year's greatest outdoor on spectacle, in Cinecolor. Joan ie, James Craig, and Jack Oakie starred.



EAGLE LION has . . . the official Technicolor filmization of the "1948 OLYMPIC GAMES," presented by J. Arthur Rank. The biggest screen scoop of the year!

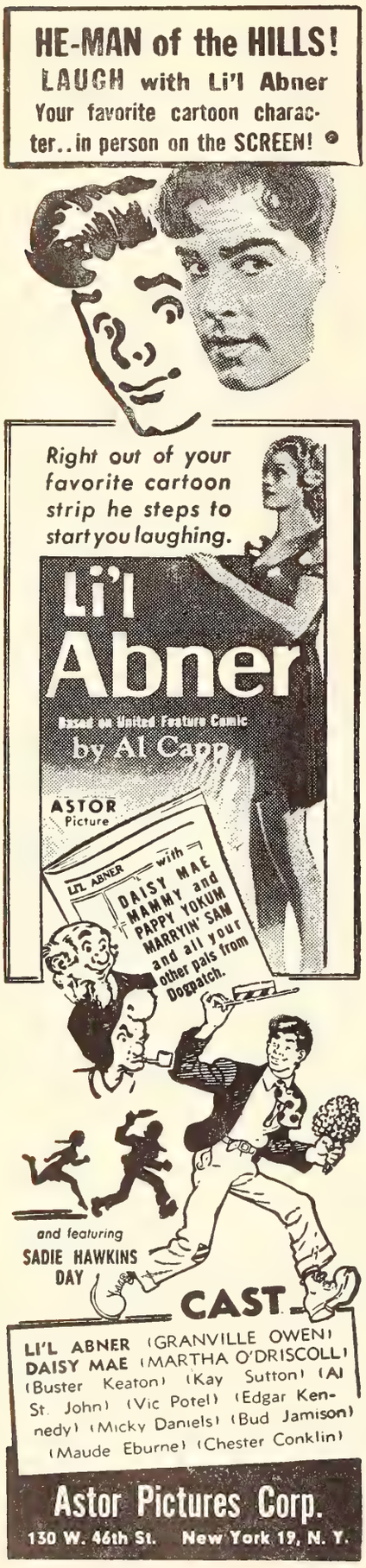


EAGLE LION has "TULSA," in Technicolor, starring Susan Hayward. Walter Wanger's production is the rip-roaring spectacle of a brawling boom town!



EAGLE LION has Richard Basehart, with Scott Brady, in the much-discussed "29 CLUES." Title is tip-off to one of the most dramatic manhunts ever filmed! Top exploitation thriller!

REGIONAL NEWSREEL



(*Continued from Page 28*)

has been in ill health.

Mrs. Mary E. Miskell, mother of the Tri-States Theatres district manager, came to visit her son, Bill, wound up in the hospital for an operation.

CHICAGO

DeVry Export Manager Norman Olsen has returned from a 10,000-mile Caribbean and South American trip. Mrs. Lester Stepner, wife of the JLS LaSalle Theatre manager, went to Hollywood on vacation. MGM District Manager "Doc" Bamford and wife are back from a holiday in Atlantic City.

Ushers at the American Theatre, Auburn, Ill., averted a panic when fire started in the projection room. Owner Mrs. Ora Redford estimates the damage at $40,000. The house will be rebuilt. Fire on the roof of the four-story building housing the Apollo, Chicago, did not disturb the audience, unaware of the blaze.

Chicago theatre owners plan to back the Aid to Israel train to gather at least 100 carloads of food for shipment to Palestine.

State Lake Manager Ray Thompson was transferred back to the Chicago Theatre with the return of stage shows to the Chicago, and Charles Nesbitt has returned from the Chicago to manage the State Lake. Paul Henreid and Signe Hasso attended the centennial celebration at Moline, Ill. Pat O'Brien returned to Hollywood after making a single p.a. at the RKO Grand.

Chicago theatres are concerned about the ruling of the Illinois Labor Department making 55 cents the minimum wage for women and minors, effective Aug. 1. About 25,000 persons will be affected.

Balaban and Katz General Manager Walter Immerman was in hospital for a medical checkup.

MEMPHIS

Ed Williamson, branch manager of Warner Bros., has been installed as chief barker of the Memphis Variety Club, succeeding Dave Flexer, who resigned. The Club also voted to continue its program of entertainment for nine shut-in institutions of Memphis with Tom Young, branch manager of 20th Century-Fox, in charge. The annual Variety Club picnic will be held July 24 with paraplegic Veterans at Kennedy Veterans' Hospital in Memphis to be special guest.

Tommy Baldridge, former exploiteer for Warner Bros. and salesman for MGM out of Memphis, has joined the RKO Memphis branch as salesman.

MGM Evansville Manager Arthur Groom and former manager of Loew State in Memphis, has been spending his vacation here. Elliott Johnson, Malco Circuit advertising manager, has purchased a new home. Tom Bridge, acting as Memphis branch manager for Paramount during the illness of William McClintock, reports that McClintock is making a good recovery from a heart ailment and should be able to return to his work within two or three months. Harry Martin, amusements editor of the *Commercial Appeal,* has gone to San Francisco to preside at the annual convention of the American Newspaper Guild, of which he is president. En route home he'll spend several days at the Hollywood studios.

H. Webber Hall, Fox Movietone manager in Memphis, has sold his home.

William E. (Dad) Sipe, 70, manager in Memphis for many years for Universal, died July 14 at a long illness from leukemia. For the past several years he has operated a furniture store.

Won at Primaries

Howard Brookings of Avocao, Iowa, who was president of the Iowa and Nebraska Theatre Owners in 1947, came through the primaries with flying colors and is now the nominee of the Republican party for Iowa representative from his district.

CLEVELAND

A farewell testimonial dinner in honor of Milton E. Cohen, recently appointed Eagle Lion division manager, will be held at the Statler Hotel on July 12.

Ralph Noltemeyer has resigned as booker for Co-operative Theatres of Ohio to run his own Drive-In in partnership with John Selby between Steubenville and Winterville.

Dick Wright, Warner assistant zone manager, Mrs. Wright and their children, Jimmy and Judy, are on a motor trip vacation to North Carolina. Nate Schultz, Monogram franchise owner and Mrs. Schultz, held a reception Sunday evening at their home on South Woodland Road in honor of the confirmation of their son and daughter. Mrs. Harry Weiss and daughter, Helen, have left for a summer in the east, stopping off in Boston before settling down in their Adirondack Mountain summer home. Harry, 20th-Fox exploiteer, hopes to go along.

Jack Ochs, son of Herbert Ochs, Drive-In Theatre circuit operator, will be married on July 24 to Grace Couden of Cleveland. Jack is affiliated with his father in Drive-In operations. Herb Ochs is at present in Toronto at-





Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

Local Sues L.A.

The Moving Picture Operators Local 150 last week sued the city of Los Angeles in Superior Court in an attempt to restore three members to examining posts, with back pay. Despite having civil service standing, according to the union, Fred Borch, George Schaffer and Art Schroeder were fired six months ago. Attorney Buron Fitts represents the men.

tending the opening of the Malton Road outdoor theatre—his second in Toronto—which his son-in-law, Peter Hill, will manage.

William D. Ward, veteran of the motion picture industry, died last week at his home in Kenton, O., where he owned and operated the Ohio Theatre until 1945 when he sold it to Rudy Norton. At one time Ward was Fox branch manager in Detroit. Death was due to a heart condition. Charles Powers, 58, owner of the Hudson Theatre, Hudson, O., died suddenly early this week of a heart attack while working in his garden. He was a Paramount salesman in Cleveland before going into exhibition. Burial was in New Haven. His widow survives.

ST. LOUIS

The St. Louis Theatre, closed since last April due to a dispute with projectionists, will reopen June 30. The Missouri will eliminate weekday matinees. Mondays through Fridays, for the summer. The remodeled and modernized Liberty at Malden, Mo., reopened last week. B. Temborious has reopened the Avon, Breese, Ill., after a $12,000 remodeling job. Paul Durbin opened the new I.O.O.F.-Rebekah in Bluffs, Ill., last week. William Waring, Jr. hopes to open his new drive-in near Murphysboro, Ill., by July 4.

Twentieth-Fox Northern Illinois Salesman George Ware sprained his left ankle in his hotel room and will be incapacitated for another week. George MacDonald, projectionist at Cine Supply, is back from a month's jaunt in southern California. Lou Walters, former owner of Cine Supply, visited St. Louis friends. Warner Prairie District Manager Hal Walsh was a Des Moines visitor and St. Louis Manager Lester Bona contacted exhibitors in central eastern Missouri. Garland Keith has resigned as manager of the Empire, Chrisman, Ill., due to ill health and after a visit in Gaylord, Mich., he and Mrs. Keith will go to Arizona.

Funeral was held in Cape Girardeau, Mo., on June 22 for Henry Sanders, 65, retired theatre owner and film salesman. He died of a heart attack in Reno, Nev., June 16, en route to his home in Little Rock, Ark. Funeral was held June 16 at Taylorsville, Ill., for Virgil Merrit, 52, owner of the Kincaid at Kincaid, Ill., in association with Dominic Frisina. His widow and son will manage the Kincaid.

NEW YORK

Humid weather gave neighborhoods a sock in the business jaw this week.

United Artists Booker Bene Levine is celebrating his 12th wedding anniversary currently and MGM Booker Eddie Richter is scheduled to celebrate his next week. Filmrowite Hilda Brier seems to have set October as the month when she will say "I do" to Henry Gottfried. Blanche Healy is resigning as secretary to United Artists District Manager Jack Ellis to live in Florida. Phil Levine, partner in the Bronx' Burke Theatre, is the proud father of a boy—Gerald Marvin Levine. Ike Levy of the Greenwood at Trenton, N. J., was a film row visitor. Henry H. Hohn left National Screen, where he was supervisor of branch operations, concluding a stint of 22 years with that company which he joined in 1926. He will announce future plans shortly.

Death didn't take a holiday this weekend; it struck film row hard. Lillina Bergson, former Paramount booker who has been in the Will Rogers Memorial Hospital at Saranac Lake for the past two years, died there and was buried Tuesday. She is survived by two sisters and a brother. Kitty Flynn, also of Paramount's booking department, lost her brother Gerry. Nat Furst of Monogram lost his wife, who was stricken suddenly Friday and rushed to the hospital where she died.

Walter Reade's Ocean Theatre in Asbury Park, N. J., reopened on Thursday of this week for the summer.

BOSTON

One of the oddities and ironies of life was revealed when someone asked Carl Goldman, one of the managers of the New Astor, who the ticket chopper was. He turned out to be George F. Brown, oldtime partner of Mike Sacks, well-known comedian. Brown and Sacks were a successful team for years. In his present capacity, Brown is well thought of at the Astor.

Returns from the "Truth or Consequences" program on May 22 which dedicated a part of its radio time to children everywhere, have been phenomenal. The "Jimmie Fund," (Jimmie is a patient at the Children's Hospital who does not realize that he has cancer) has grown to almost record heights. The Variety Club of New England, Tent 23, is more than doing its share to help along this marvelous cause.

The Beacon, Boston, operated by Ben Williams, recently changed its policy from a fourth- and fifth-run house to a second-run.

Boston recently had its first view of a televised ball game when the Braves played the Cubs in a night game. The reception was better than many expected. The Braves won the game.

The Kenmore, under George Kraska's efficient management, is hanging up new records for the midtown house and with "Sitting Pretty" is turning prospective patrons away.

It Has Its Reward

You can't tell Bill Reiss, manager of the Oak at Louisville, Ky., that going to church raffles is a waste of time and money. He hit the jackpot recently and won a new car.

Cummings to Film Scenes in Hawaii

Accompanied by his wife, the former Mary Elliott, Robert Cummings will sail to Honolulu this week where he will photograph special scenes in and around Hawaii for background shots in "Let's Live a Little," in which he is teamed with Hedy Lamarr. The picture will be released by Eagle Lion.

DEDICATED TO SOUND AT ITS BEST FOR EVERY THEATRE

ALTEC LANSING News

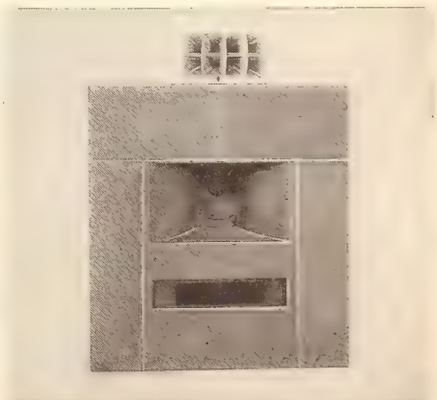
ONE STANDARD OF QUALITY ONLY...THE HIGHEST

INFORMATION OF VALUE TO THE MOTION PICTURE INDUSTRY

SUPERIOR "PRESENCE" AND REALISM OF "VOICE OF THE THEATRE" SYSTEMS INCREASES DRAMATIC VALUES OF FILMS

Exhibitors who realize the importance of physical comfort for their patrons, are discovering that the *listening comfort* provided by "Voice of the Theatre" speaker systems is an asset of box office importance. From "Voice of the Theatre" loudspeakers music, voices, and sound effects "flow" into the audience in perfect balance between low and high frequencies; the sound is heard free from strain, in perfect relaxation.

The "800" Voice of the Theatre speaker system brings to theatres with small auditoriums the sound reproduction qualities of the large "Voice of the Theatre" systems installed in famous first run houses throughout the United States. Ask your supply dealer for full information about the "800" or the larger sized models. "Voice of the Theatre" sound systems are supplied as standard equipment by most of the leading manufacturers of theatre sound reproduction systems.



250 West 57th Street
New York 19, N. Y.

1161 N. Vine Street
Hollywood 38, Calif.

ALTEC LANSING CORPORATION

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The combination of Paulette Goddard and Ray Milland as stars and Mitchell Leisen as director, which resulted in the very successful "Kitty" a few years ago, was renewed, with Leisen being assigned to pilot them through Paramount's "A Mask For Lucretia." A romantic suspense melodrama of the famous poisoning Borgias of Italy's 16th century, it will go into production in July.

* * *

Roy Acuff and his Smoky Mountain Boys, top record-selling hillbilly outfit, were signed by Columbia for a series of four action musicals to be produced by Colbert Clark. First one rolls July 19.

* * *

They said war stories were washed up, but here comes RKO with the announcement that Bill Williams will star in "The Clay Pigeon," an original story by Carl Foreman based on experiences of a veteran in the postwar era. Lillie Hayward has completed the screenplay and Sid Rogell will produce.

* * *

The former governor of Louisiana, only recently succeeded by Huey Long's brother, Earl, is Jimmie Davis. The cowboy crooner-politico reports to Producer Lindsley Parsons at Monogram next month for his next starring picture. Meanwhile, he's casting off his recent cares of state by appearing at a Chicago nightclub.

* * *

Maureen O'Sullivan, actress-wife of director John Farrow, left Hollywood last week to fly to Ireland with her oldest son. It's her first trip to the Ould Sod in nine years, and she's visiting her parents in Dublin, and friends in Great Britain and Switzerland.

* * *

Plans were revealed this week by Director Fred Zinneman to film a semi-documentary picture dealing with juvenile delinquency throughout the Midwest and East. Zinneman, who did such a superb job on "The Search," hopes to use the same procedure—without a prepared script and name cast.

* * *

Peggy Ann Garner has been signed by Producer William Moss to enact the leading role opposite Lon McCallister in the Eagle Lion Technicolor production, "The Big Cat." She will play an American girl just entering adulthood and for the first time on the screen will have several romantic scenes. The film will be made on location in Colorado.

* * *

Glenn McCarthy, the Texas oil millionaire just entering the industry, moved his production firm from temporary quarters at Nassour Studio to the Goldwyn lot. There the new company's first film, "The Green Promise," is being prepared. Actor Robert Paige and Monty Collins are producing for McCarthy, from an original screen story with a modern farm background.

* * *

The Mexican revolutoin will be brought to moviegoers by Harold Hecht, whose Norma Productions will produce "The Eagle on the Cactus," in association with Ernest Pascal. Another actor-turned-writer, Gilbert Roland, wrote the original story and the screenplay, with Pascal. Hecht plans to make the entire picture in Mexico, using actual locations that figured prominently in the uprising. The title, incidentally, evolves from the emblem on the Mexican flag.

* * *

A new independent was organized last week. It's Orbit Productions, Inc., to produce three features for Eagle Lion through Equity Pictures. Constantin J. David is president and producer of Orbit, while Alfred Zeisler is first-v.p., Anothny Landi second-v.p., and Robert Butts, treasurer. "Parole" will be the company's initial film and will start in July at Motion Picture Center Studios.

* * *

"Bomba, The Jungle Boy," first in a series of eight pictures based on the famous fiction character, has been set by 27-year-old producer Walter Mirisch to roll at Monogram in August.

Feminine Appeal

Joe, the trained chimpanzee working with Joan Fontaine and James Stewart in the Rampart production, "You Gotta Stay Happy," became listless. On the advice of a psychiatrist, officials at Universal-International ordered another chimpanzee, Billy, from the Cincinnati Zoo. When Billy arrived, however, he turned out to be Jane, Billy's sister. At first there was confusion and dismay, and good intentions seemed to have gone awry. But when Joe saw Jane he reverted to the status of a typical 12-year-old and started showing off all over the place. He did everything Director H. C. Potter wanted him to do, and tossed in a few extra tricks on his own. And everyone is happy.

Studio Roundup

The new "Tarzan" began swinging through the trees this week when Lex Barker started his first film for Sol Lesser, "Tarzan and the Arrow of Death." Lee Sholem is directing, with Evelyn Ankers and Brenda Joyce lending feminine support to the "nature boy."

Comedian Eddie Albert's newest assignment at RKO is "Every Girl Should Be Married," in which he plays a hayseed suitor who almost noses out Cary Grant for the hand of a lovely miss. Gigi Perreau, seven-year-old child actress, received good news on the set of Samuel Goldwyn's "Enchanted" when she was advised Goldwyn had signed her to a seven-year-contract and plans to star her. She's the first child the producer has ever pacted.

For the first time in many years, all seven units at Warner Bros. worked this week on location. Bob Steele, former cowboy star, went into "South of St. Louis" as one of the chief villains. Steele just returned from a nine-month p.a. tour of the South and Southwest.

Word came that all differences between Producer Seymour Nebenzal and Maria Montez have been amicably settled. Shooting of additional sequences for "Atlantis" started this week, the new scenes being shot in keeping with the new title, "Atlantis, The Lost Continent." Barbara Britton was signed to play the feminine starring role in "Some Rain Must Fall," murder mystery being made by James Nasser, and like the Nebenzal film, for United Artists release.

Virginia Grey went into Universal-International's "Mexican Hayride" in the romantic lead, while a willowy, blue-eyed blonde known only as "Miss X" was cast as the ingenue lead in U-I's "Criss Cross." According to studio executives and publicists, the real name of "Miss X" didn't fit her personality, and unable to think of a siutable moniker quickly, they put her to work unnamed. The only clues: she has never before played in a film, is 22 years old, and hails from Oklahoma!

Here's an illustration of how Hollywood is

Don't Sell Word-of-Mouth Short, Freed Advises



Arthur Freed

Don't sell word-of-mouth short. That's the advice of MGM Producer Arthur Freed, who has several box-office successes to his credit.

"Even in the big-city first-run houses," Freed asserts, "what the ticket-buyers tell one another outweighs what the reviewers or the ads say. And in the smaller communities word-of-mouth can make or break a picture."

Freed, whose Technicolor production, "The Pirate," is now entering general release, believes that picture production should be slanted toward the idea of how the patron will feel when he leaves the theatre rather than what he expects upon entering. "No amount of production gloss will cover a flabby story," the one-time songwriter declares.

Freed believes an essentially sound story line is necessary for the most elaborate production. "Customers won't keep coming," he points out, "unless they get real entertainment once they're inside the theatre. Any dull film hurts the box-office generally because it discourages the public from moviegoing."

The producer, who has just completed "Words and Music," and who also made "Easter Parade," is strong for top production values, star names, color and catchy tunes to bring the public in. "But," he emphasizes, "you've got to have the material on the screen to keep 'em buying."—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Boston Blackie's Honor—Principals: Chester Morris, Richard Lane, George E. Stone. Director, Seymour Friedman.

Wings Westward—Principals: Gene Autry, Jimmy Lloyd. Director, John English.

Song of India—Principals: Sabu, Gail Russell, Turhan Bey. Director, Al Rogell.

Challenge of the Range—Principals: Charles Starrett, Smiley Burnette. Director, Ray Nazarro.

MONOGRAM. Silver Trails—Principals: Jimmy Wakely, Cannonball Taylor, Christine Larson. —Director, Christy Cabanne.

PARAMOUNT. The Heiress—Principals: Olivia de Havilland, Sir Ralph Richardson, Montgomery Clift, Miriam Hopkins. Director, William Wyler.

RKO RADIO. Tarzan and the Arrow of Death—Principals: Lex Barker, Evelyn Ankers, Brenda Joyce. Director, Lee Sholem.

20th CENTURY-FOX. Bungalow 13—Principals: Tom Conway, Margaret Hamilton. Director, Edward Cahn.

TITLE CHANGES

"Tucker's People" (MGM) now
THE NUMBERS RACKET.

"Smart Money" (WB) now
FLAXY MARTIN.

"Burlesque" (20th-Fox) now
WHEN MY BABY SMILES AT ME

"The Unbelievable" (FC) now
UNKNOWN ISLAND

"Brain of Frankenstein" (U-I) now
ABBOTT & COSTELLO MEET FRANKENSTEIN.

trying to cut down costs: U-I technicians put together ice-making machinery and a portable ice rink for close-ups of Sonja Henie in John Beck's "The Countess of Monte Cristo" for $1000 and saved an extra week of location work at an ice rink some miles away.

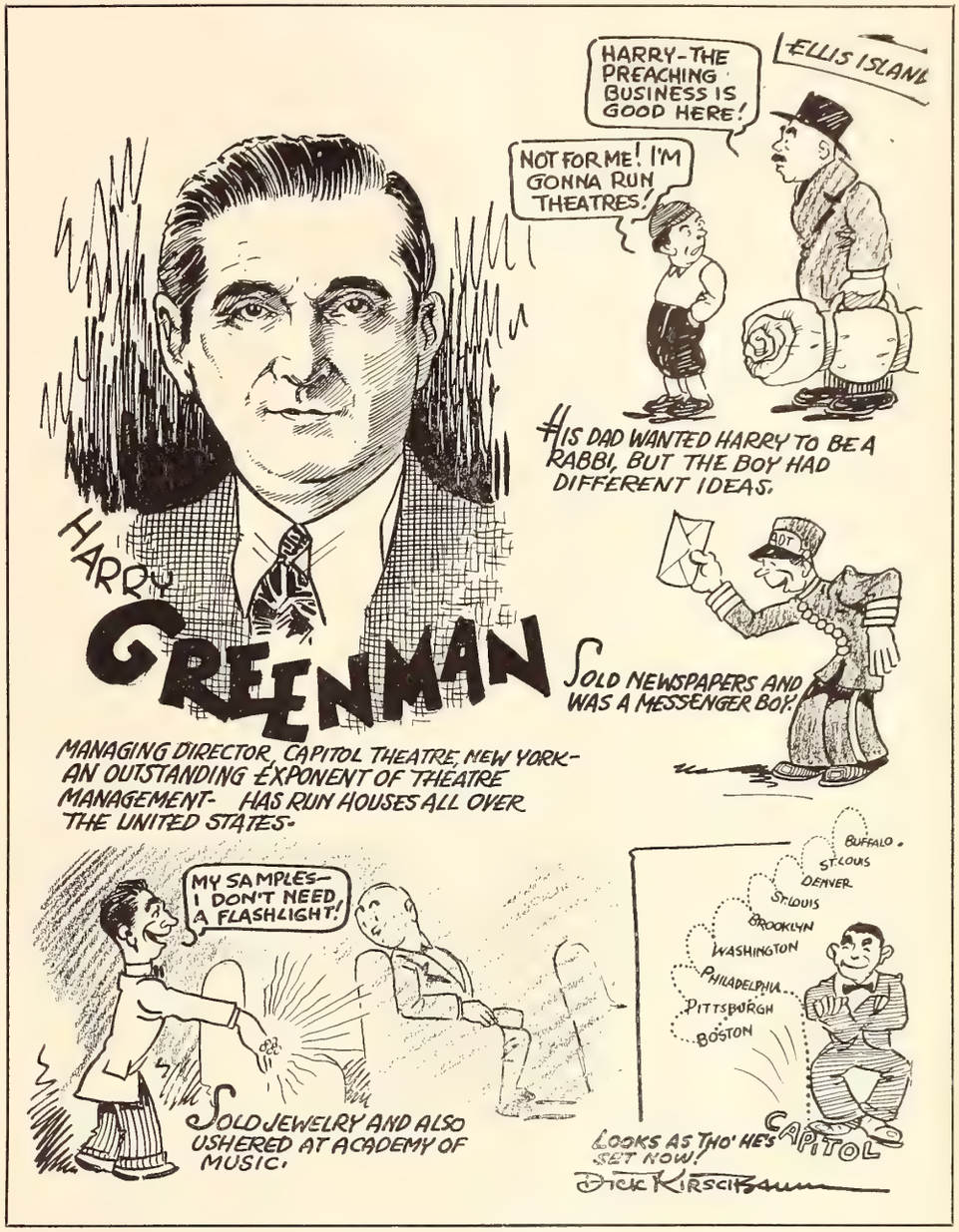
Ann Baxter's love scenes in "Yellow Sky" at 20th Century-Fox have been so rough that Director William Wellman is padding her like a football player. She is thrown violently to the ground and kicked and clawed by no less than three actors, Gregory Peck, Richard Widmark and John Russell. So she won't suffer anything worse than bruises, she's wearing the padding under her clothes.

Metro-Goldwyn-Mayer starts a new picture, "Little Women," this Monday, June 28. June Allyson plays Jo, while Mervyn LeRoy directs. The cast also includes Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Philip Dorn and Mary Astor. In Technicolor, it is the most recent filmization of Louisa May Alcott's classic. A complete camera and electrical crew left Hollywood Saturday to join Director Jimmy Havens in Guaymas, Mexico, for the filming of ocean and waterfront scenes in MGM's "The Bribe." Meanwhile, Robert Z. Leonard continues to direct Robert Taylor and Ava Gardner in scenes at the studio.

The animals came first for Columbia's "Song of India." Bob Tansey and trainers Mel Koontz and Mabel Stark worked 12 days shooting animal sequences before the humans started their emoting. Sabu, Gail Russell and Turhan Bey followed the tigers, leopards and monkeys; one whole sound stage has been entirely encased in steel rods and converted into a giant animal cage. There are also large mobile cages for cameramen and crew members during the actual shooting of the scenes with the animals running loose. Electricians are protected by steel cages under the "flies" just in case any tigers or lions try some high leaps.

Chinese actress Maylia won the leading feminine role in "Boston Blackie's Honor," which started this week. Picture has a Chinatown locale. Jimmy Lloyd was picked to play Gene Autry's pal in Columbia's "Wings Westward," and Douglass Dumbrille was cast as the heavy.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Wilder, UA in New Distribution Deal

W. Lee Wilder, who produced "The Vicious Circle" for United Artists release, has concluded arrangements with UA for the distribution of two films each year for the next two years.

Wilder's first, a story set in the Tehachapi Women's Prison, California, is scheduled to go before the cameras within 60 days at the Nassour studios. His second will be an adventure story, "Desert Brigade," to be filmed in color. Wilder also has W. Somerset Maugham's famed story, "Sheppey," in preparation.

Drew Pearson Story

Highlights in the career of columnist-commentator Drew Pearson will be filmed by Columbia in a semi-documentary drama, "The Washington Story," to go into production some time later this year. Pearson will appear in important sequences and narrate the film.

Patricia Neal Set For 'Fountainhead'

Warners have named Patricia Neal to play the feminine lead opposite Gary Cooper in "The Fountainhead," screen version of the Ayn Rand novel.

Miss Neal, who received the 1947 New York Drama Critics' award for her stage performance in "Another Part of the Forest," was brought to Hollywood last year by Warners. She has already appeared in "John Loves Mary," as yet unreleased. Her choice for the role of Dominique now settles an assignment that had at various times in the past been mentioned for Bette Davis, Joan Crawford, Barbara Stanwyck and Lauren Bacall.

Leads in Short

Ted Donaldson and Sharyn Moffett have been signed to play the top roles in RKO Radio's "Lost Pal," short subject in which the "Flame," the dog, plays the title role. George Bilson will produce, with Hal Yates directing.

NEWSREEL SYNOPSES

(Released Wednesday, June 23)

MOVIETONE (Vol. 31, No. 48)—President, hailed at Los Angeles, flays Congress—Winds up tour of nation; Italy's president, Luigi Einaudi, takes charge of the army; Cardinal Spellman visits Tokyo; Earth from American cemeteries in France placed in urn in Napoleon's tomb; California selects its 1948 Miss America contestant; Wanda Sullivan named Miss Atlantic City; Sports: Nippon Derby held at Tokyo—Austria's Olympic hopefuls show muscular coordination—Winter skiing at Florida's Cypress Gardens.

NEWS OF THE DAY (Vol. 19, No. 283)—U.N. mediator seeks peace in Palestine; Truman gets an "8" ball; Cardinal Spellman in Tokyo; France honors American dead; The search begins for Miss America; Sports: Aqua-ski thriller in Florida—Derby day in Tokyo.

PARAMOUNT (No. 86)—Sports: U. S. sailors fight for Olympic berths—American girls rout British at Wimbledon—Nippon goes to the races; Memorial to fallen Yanks dedicated; Truman family, America's No. 1 tourists; New ocean phenomena uncovered.

UNIVERSAL (Vol. 21, No. 153)—Danish ship hits mine; French honor Yank heroes; Puerto Rico raises cane; Flying barnyard takes off; Sports: Rodeo aces ride 'em rough—Trick pistol shooters—Steeplechase thrills and spills.

WARNER PATHE (Vol. 19, No. 88)—Palestine under truce; President Truman acclaimed in Los Angeles; Cambridge University honors Smuts; Duke of Edinburgh given freedom of London; Olympic divers; Two-year-old unhurt in six-story fall; Frenchman lives upside down; Potato bonanza in California; Children vs. chopsticks; Portland sees rose festival (Portland and Seattle only).

TELENEWS (Vol. 2, No. 25)—G.O.P. convention in Philadelphia; First films of atom security precautions; Texas Congressman visits constituents by helicopter; Army ends 35-day controlled diet test; First films of Holy Land truce; Gottwald elected Czechoslovakia president; Sweden's King Gustaf reaches ninety; British engineers demonstrate latest air safety measures; Kramer beats Riggs to capture professional tennis championship.

(Released Saturday, June 26)

MOVIETONE (Vol. 31, No. 50)—Republican 1948 convention at Philadelphia; Sports: Splashketball—Rodeo at Salinas, Calif.

NEWS OF THE DAY (Vol. 19, No. 284)—Convention Special—Complete film story of G.O.P. drama in Philadelphia.

PARAMOUNT (No. 87)—The Republican convention.

UNIVERSAL (Vol. 21, No. 154)—G.O.P. leaders to pick candidate at Philadelphia convention; U.N. guards in flight to Palestine; "Miss Press Photographer" selected at Atlantic City; Chimp star arrives at movie capital.

WARNER PATHE (Vol. 19, No. 89)—Republican convention opens; U.N. guards fly to Palestine; 43 killed in airplane crash; "Miss Press Photographer" selected at Atlantic City.

ADVANCE DATA
On Forthcoming Product

Rope (WB) Technicolor. Principals: James Stewart, Joan Chandler, Sir Cedric Hardwicke. Director, Alfred Hitchcock. A story that takes place in 24 hours, without time lapses, about two brilliant young men who strangle another intellectual just for the thrill, and how they are caught by a publisher who is present at a morbid party they give.

Cleopatra Arms (WB) Principals: David Niven, Jane Wyman. Director, Delmer Daves. Comedy about an intense, moody concert pianist who gets involved in ownership of an apartment, but lands safely in the arms of a beautiful young model.

My Dream Is Yours (WB) Technicolor. Principals: Jack Carson, Doris Day, Lee Bowman, Eve Arden. Director, Michael Curtiz. Musical comedy about a radio huckster who finds a singing star and after many setbacks finally makes her a success.

Special Agent (Paramount) Principals: William Eythe, Laura Elliot. Director, William Thomas. A semi-documentary about a railroad special agent in a small town who captures two gangsters who hold up a train and kill several trainmen.

Rogues' Regiment (U-I) Principals: Dick Powell, Marta Toren, Vincent Price. Director, Robert Florey. Based on actual cases, this is a story of the French Foreign Legion, with an American intelligence officer enlisting to track down the last high-ranking Hitlerite.

Singin' Spurs (Columbia) Principals: Hoosier Hot Shots, Patricia White. Director, Ray Nazarro. An action musical in which the Hot Shots help a neighboring tribe of Indians raise money to obtain electric power so that they can irrigate their arid farms.

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

LONDON OBSERVATIONS

(Continued from Page 26)

Tom O'Brien, M.P. in great form . . . One delegate mistaken as a waiter . . . Rumors that Sir Sidney Clift is entering the distribution field . . . Stuart Black of Nottingham entered a local sports event and came in second . . . Many made a holiday of the meeting and brought their families . . . The speeches were notable for the number of apologies they contained . . . Quite a few showmen came over from North Ireland and Dublin . . . At the Langford luncheon I sat by Mr. and Mrs. George Lodge from Belfast about whom I had heard so much about but had never had the pleasure of meeting before . . . Harry Mears once again in fighting vein and standing out as a pillar for the independent . . . The inseparables, Bill Speakman and Dudley West, in terrific form . . . It was a pleasure to meet Dennis Walls' wife and son . . . I was glad to renew acquaintances with Billy Hughes who runs most of the local cinemas and to thank him for the generous prices he charged the servicemen when I did my officer training at Douglas during the war . . . I heard at least one discussion on possible ways around the new films act.

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AIR WASHERS TO FIT YOUR PRESENT BLOWERS at 1946 prices. 5,000 cfm—$138.00; 7,000 cfm—$168.00; 10,000 cfm—$204.00; 15,000 cfm—$240.00; 20,000 cfm—$276.00. New Blowers with motors and drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276.00; 22,500 cfm—$348.00. Beat the heat—wire S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

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WANTED: 35-mm. Sound Projectors, Amplifiers, also 300-in-car speakers. Ervin Quinn, Roebuck, South Carolina.

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SERVICING PUBLICATIONS

"BETTER SOUND AND PROJECTION!" BULLETINS—Monthly, $3 Year. "Schematics—Simplified!"—Wesley Trout, Engineer, P. O. Box 575, Enid, Okla.

STUDIO AND PRODUCTION EQUIPMENT

AURICON SINGLE SYSTEM 16MM RECORDING OUTFIT, worth $2,500.00, special $1,695.00; Western Electric Preview Magazines, $395.00; Bodde Process Screens, $2.40 sq. ft.; 35MM Sound Moviola, $795.00; Belhowell Eyemo Motorized Bombspotter Cameras, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35MM Soundfilm Recorder with new Modulite, $1,995.00; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

THEATRES FOR SALE

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COUNTY SEAT THEATRE. Tile building. Good equipment. Profitable. $20,000 down. Theatre Exchange Co., 201 Fine Arts Bldg., Portland 5, Oregon.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein	U-I
A Connecticut Yankee	Para.
Accused, The	Para.
Act of Violence	MGM
A Date With Judy	MGM
A Double Life	U-I
Adventures of Casanova	EL
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Adventures of Silverado	Col.
A Foreign Affair	Para.
A Joe Named Palooka	Mono.
A Lady Surrenders	U-I
A Letter to Three Wives	20th-Fox
Albuquerque	Para.
Alias A Gentleman	MGM
All My Sons	U-I
All's Well	Ind.
Always Together	WB
A Man About the House	20th-Fox
An Act of Murder	U-I
An Ideal Husband	20th-Fox
Angel in Exile	Rep.
Angels' Alley	Mono.
Angry God, The	UA
An Innocent Affair	UA
Anna Karenina	20th-Fox
Another Part of the Forest	U-I
Apartment for Peggy	20th-Fox
April Showers	WB
Arch of Triumph	UA
Are You With It?	U-I
Arizona Ranger	RKO
Arthur Takes Over	20th-Fox
A Song Is Born	RKO
A Southern Yankee	MGM
Assigned to Danger	EL
Atlantis, The Lost Continent	U-A

B

Bachelor and the Bobby-Soxer	RKO
Babe Ruth Story, The	Allied
Bad Sister	U-I
Baltimore Escapade	RKO
Berlin Express	RKO
Best Man Wins	Col.
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Dan	20th-Fox
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town After Dark	Para.
Big Town Scandal	Para.
Bill and Coo	Rep.
Bishop's Wife, The	RKO
Black Arrow, The	Col.
Black Bart	U-I
Black Eagle	Col.
Black Velvet	U-I
Blanche Fury	U-I
Blonde Ice	FC
Blonde Savage	EL
Blondie in the Dough	Col.
Blondie's Anniversary	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Body and Soul	UA
Bodyguard	RKO
Born to Fight	EL
Borrowed Trouble	UA
Boston Blackie's Honor	Col.
Bowery Buckaroos	Mono.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride Goes Wild, The	MGM
Broken Journey	EL
Brothers, The	U-I
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox
Bury Me, Dead	EL
Bush Christmas	U-I
Bush Pilot	SGP

C

Caged Fury	Para.
Calcutta	Para.
Calendar, The	EL
Call Northside 777	20th-Fox
Campus Honeymoon	Rep.
Campus Sleuth	Mono.
Canon City	EL
Captain from Castile	20th-Fox
Captain Boycott	U-I
Caravan	EL
Carnegie Hall	UA
Casbah	U-I
Case of the Baby Sitter	SGP
Cass Timerlane	MGM
Catherine the Great	FC

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
3	Gangster, The (D)A	Belita-B. Sullivan-J. Lorring	83	11/22/47	b10/4/47
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
7	Panhandle (W)F	R. Cameron-C. Downs	84	2/22/48	b2/14/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
4	Song of My Heart (D)F	Frank Sundstrom-Audrey Long	85	1/31/48	b11/8/47

COMING

	Babe Ruth Story, The	W. Bendix-C. Trevor-C. Bickford		9/6/48	a6/12/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
	Last of the Badmen	B. Sullivan-M. Reynolds-B. Crawford			
	When a Man's a Man	G. Madison-R. Calhoun-G. Storm			

ASTOR PICTURES

	Deadline	Sunset Carson-Pat Starling	64	4/15/48	New Release
	Fighting Mustang	Sunset Carson-Pat Starling	62	3/1/48	New Release
	Western Terror	Dave "Tex" O'Brien-Buzzy Henry	60	12/20/47	New Release

Westerns (Coming)

	Battling Marshal	Sunset Carson-Pat Starling			
	Six-Shooter	Sunset Carson-Pat Starling			
	Sunset Carson Rides Again	Sunset Carson-Pat Starling			
	Sunset Carson Strikes Back	Sunset Carson-Pat Starling			

COLUMBIA

CURRENT

	Adventures in Silverado (W)F	W. Bishop-G. Henry-E. Buchanan	73	3/25/48	b5/8/48
	Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	73	5/6/48	b5/22/48
911	Blondie in the Dough (C)F	P. Singleton-A. Lake-L. Simms	68	10/16/47	b3/20/48
	Blondie's Anniversary (C)F	P. Singleton-A. Lake-L. Simms	67	12/18/47	b1/3/48
	Blondie's Reward (C-D)	P. Singleton-A. Lake-L. Simms	67	6/3/48	a2/21/48
915	Crime Doctor's Gamble, The (M)A	Warner Baxter-Micheline Cheirel	66	11/27/47	b12/13/47
	Devil Ship (D)F	Richard Lane-Louise Campbell	62	12/11/47	b12/20/47
930	Down to Earth *T (M-C)A	Rita Hayworth-Larry Parks	101	10/29/47	b8/2/47
	Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	
	Glamour Girl (M)F	G. Krupa-V. Grey-M. Duane	68	1/16/48	b1/3/48
929	Her Husband's Affairs (C)A	F. Tone-L. Ball-E. E. Horton	86	11/12/47	b7/26/47
	I Love Trouble (My)A	F. Tone-J. Blair-J. Carter	94	Jan. '48	b1/10/48
	It Had to Be You (C-D)A	Ginger Rogers-Cornel Wilde	98	Dec. '47	b10/25/47
905	Key Witness (D)A	John Beal-Trudy Marshall	67	10/9/47	b11/15/47
	Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
917	Lone Wolf in London (M)A	Gerald Mohr-Nancy Saunders	68	11/13/47	b12/6/47
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Mary Lou (M)F	R. Lowery-J. Barton-G. Farrell	65	1/23/48	b2/28/48
	Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	85	Apr. '48	b3/13/48
	My Dog Rusty (D)F	T. Donaldson-J. Litel-J. Lloyd	64	4/8/48	b6/12/48
	Port Said (D)A	Gloria Henry-William Bishop	68	4/15/48	b5/15/48
	Prince of Thieves *C (D)F	J. Hall-P. Morison-A. Jergens	72	Jan. '48	b3/6/48
	Relentless *T (D)F	R. Young-M. Chapman-W. Parker	93	2/20/48	b1/17/48
	Return of the Whistler (My)F	M. Duane-L. Aubet-R. Lane	61	3/18/48	b4/3/48
	Rose of Santa Rosa	Hoosier Hot Shots-E. Noriega	65	12/25/47	
	Sign of the Ram, The (D)A	S. Peters-A. Knox-P. Thaxter	84	Mar. '48	b2/7/48
	Song of Idaho (M-C)F	Hoosier Hot Shots-Kirby Grant	67	3/30/48	b4/10/48
918	Sweet Genevieve (M)F	J. Porter-J. Lydon-A. Donahue	68	10/23/47	b1/3/48
	Swordsman, The *T (D)F	L. Parks-E. Drew-G. Macready	81	1/9/48	b10/11/47
981	The Last Round-Up (W)F	Gene Autry-Jean Heather	77	11/5/47	b10/11/47
	To the Ends of the Earth (D)A	D. Powell-S. Hasso-Maylia	109	2/27/48	b1/24/48
	Trapped By Boston Blackie (M)	C. Morris-J. Vincent-R. Lane	78	5/13/48	b6/19/48
919	Two Blondes and a Redhead (F)M	J. Porter-J. Lloyd-J. Preisser	70	11/6/47	b1/10/48
	Woman from Tangiers, The (D)A	A. Jergens-S. Dunne-M. Duane	66	2/12/48	b3/6/48
	Wreck of the Hesperus (D)F	Willard Parker-Edgar Buchanan	68	2/5/48	b5/29/48

COMING

	Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart		7/29/48	
	Big Sombrero, The	Gene Autry-Elena Verdugo			a9/20/47
	Black Arrow, The (D)	L. Hayward-J. Blair-G. Macready			
	Black Eagle	William Bishop			
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Secret	P. Singleton-A. Lake-L. Simms			
	Boston Blackie's Honor	C. Morris-R. Lane-G. E. Stone			
	Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
	Dark Past	William Holden-Lee J. Cobb			
	FBI Meets Scotland Yard	Dennis O'Keefe-Louis Hayward			
	First Gentlemen, The (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
	Gallant Blade *C (D)	Larry Parks-Marguerite Chapman			a2/21/48
	Gentleman from Nowhere	W. Baxter-F. Baker			
	Her Wonderful Life	Janis Carter-Marc Platt			
	I Surrender Dear	Gloria Jean-David Street			a5/15/48
	Ladies of the Chorus	A. Jergens-R. Brooks-M. Monroe			
	Let's Fall in Love	Lamour-Carter-Parker-Ameche			a5/8/48
	Loaded Pistols	G. Autry-B. Britton			
	Loser Takes All	C. Mitchell-J. Nigh-B. Edwards			a6 12/48
	Loves of Carmen *T	R. Hayworth-G. Ford-Luther Adler			a5/1/48
	Lulu Belle (D-A)	D. Lamour-G. Montgomery-A. Dekker	87		b6/12/48
	Man from Colorado, The *T (D)	Glenn Ford-Ellen Drew-Wm. Holden			a5/24/47
	Manhattan Angel	G. Jean-R. Ford-A. Tyrrell			a6/12/48
	Photo Finish	Stanley Clements-Gloria Henry			
	Return of October, The *T (C)	Glenn Ford-Terry Moore			a2/7/48
	Rusty Leads the Way	Donaldson-Doran-Moffett-Litel			a6/5/48
	Rusty Saves a Life	Ted Donaldson-Sharyn Moffett-Flame			
	Singin' Spurs	Hoosier Hot Shots-Patricia White			
	Song of India	Sabu-G. Russell-T. Bey			
	Strawberry Roan, The *C	G. Autry-G. Henry-J. Holt	76		b4/24/48
	Thunderhoof	P. Foster-M. Stuart-W. Bishop	77	7/8/48	a5/1/48
	Undercover Man	Glenn Ford-Nina Foch			
	Walking Hills	R. Scott-E. Raines-W. Bishop			
	Wrangler, The *C	S. Tufts-B. Britton-G. "G" Hayes			a6/5/48

Westerns (Current)

964	Last Days of Boot Hill (W)	Charles Starrett-Smiley Burnette	56	11/20/47	a7/19/47
	Phantom Valley	Charles Starrett-Smiley Burnette	52	2/19/48	
	Six Gun Law (W)	C. Starrett-S. Burnette	54	1/9/48	
	West of Sonora	Charles Starrett-Smiley Burnette	55	3/25/48	
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

Westerns (Coming)

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette	55	7/1/48	
	Challenge of the Range	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Trail to Laredo	Charles Starrett-Smiley Burnette			
	Wings Westward	Gene Autry-Jimmy Lloyd			

EAGLE LION

CURRENT

812	Adventures of Casanova (D)F	DeCordova-Bremer-Bey-Sutton	83	2/7/48	b2/28/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
807	Blonde Savage (D)F	L. Erickson-G. Sherwood	62	11/22/47	b10/11/47
803	Bury Me Dead (My)A	M. Daniels-G. McClure-C. O'Donnell	68	10/18/47	b9/27/47
824	Close-Up	Alan Baxter-Virginia Gilmore	76	6/9/48	
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48	b5/22/48
817	Enchanted Valley, The *C (D)F	A. Curtis-A. Gwynne-C. Grapewin	77	3/27/48	b4/3/48
712	Gas House Kids in Hollywood (C)F	Alfalfa Switzer-Gas House Kids	63	8/23/47	b9/6/47
802	Green for Danger (My)A	Sally Gray-Trevor Howard	93	10/4/47	b12/14/46
810	Heading for Heaven (C)F	S. Erwin-G. Farrell	71	1/17/48	b12/20/47
808	Linda Be Good (C)A	E. Knox-J. Hubbard-M. Wilson	66	1/3/48	b11/1/47
806	Love From a Stranger (My)A	J. Hodiak-S. Sidney-A. Richards	81	11/15/47	b11/8/47
815	Man from Texas (D)F	J. Craig-J. Johnston-L. Bari	71	3/6/48	b4/3/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
818	October Man, The (D)A	J. Mills-J. Greenwood-E. Chapman	85	3/20/48	b9/6/47
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48	b7/17/48
801	Out of the Blue (C)A	G. Brent-V. Mayo-T. Bey	87	10/11/47	b8/30/47
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
804	Return of Rin Tin Tin (D)F (Color)	D. Woods-B. Blake-C. Drake	67	11/1/47	b11/8/47
816	Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	102	4/3/48	b4/3/48
811	Smugglers, The *T (D)A	Michael Redgrave-Jean Kent	85	1/31/48	b4/12/47
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48
809	T-Men (D)F	Dennis O'Keefe-Mary Meade	91	1/10/48	b12/20/47
814	Take My Life (D)F	Greta Gynt-Hugh Williams	80	2/28/48	b5/17/47
805	Whispering City (D)A	H. Dantine-P. Lukas-M. Anderson	89	11/15/47	b11/15/47

COMING

	Adventures of Gallant Bess *C (D)	Cameron Mitchell-Audrey Long			a3/20/48
	Big Cat, The *T	Lon McCallister			
	Born to Fight	Scott Brady-Anabel Shaw			a6/5/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89		b4/24/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
826	Canon City	S. Brady-C. Russell-D. Kelly	83	6/30/48	
	Hollow Triumph	Paul Henreid-Joan Bennett			a5/15/48
	Inside the Wall	L. Bremer-R. Carlson-T. Henry			
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Lady at Midnight	R. Denning-F. Rafferty-J. Searle			a5/29/48
	Let's Live a Little	Hedy Lamarr-Robert Cummings			a6/5/48
	Man Wanted	Anabel Shaw-Robert Lowery			
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
	Million Dollar Weekend	G. Raymond-O. Massen-F. Lederer			
	Mystic, The	T. Bey-C. O'Donnell-L. Bari			a5/15/48
830	Northwest Stampede *C	J. Leslie-J. Craig-J. Oakie	79	7/28/48	
828	Oliver Twist	R. Newton-K. Walsh-A. Guinness	115	7/14/48	
	Philo Vance's Peril	W. Wright-L. Belasco-R. Ames			b1/25/47
829	Shed No Tears	W. Ford-J. Vincent-R. Scott	70	7/21/48	a5/29/48
827	Spiritualist, The	T. Bey-L. Bari-C. O'Donnell	79	7/7/48	
	Strange Mrs. Crane, The	M. Lord-P. Watkin-J. McGuire			
	"29 Clues"	Richard-Basehart-Scott-Brady			

Westerns (Current)

851	Black Hills	Eddie Dean	58	10/25/47	
853	Check Your Guns (W)F	E. Dean-R. Ates-N. Gates	55	1/24/48	b11/22/47
856	Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48	b3/27/48
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48	
852	Shadow Valley (W)F	E. Dean-R. Ates-J. Holt	58	11/29/47	b12/13/47
758	Stage to Mesa City (W)F	Lash LaRue-Fuzzy St. John	52	11/1/47	b1/31/48
854	Tornado Range (W-S)F	Eddie Dean-Roscoe Ates-J. Holt	56	2/21/48	2/21/48
855	Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48	b3/13/48

Westerns (Coming)

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48	b3/20/48

FILM CLASSICS

CURRENT

	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48	b5/22/48
	Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48	b3/20/48
	Discovery (Doc)F	Admiral Byrd-Members of Expedition	74	Jan. '48	b4/24/48
	For You I Die (D)A	C. Downs-P. Langton-M. Auer	76	Jan. '48	b1/3/48
	Furia (D)A	Isa Pola-Rosanno Brazzi	89	Jan. '48	b10/25/47
	Miraculous Journey *C	R. Calhoun-A. Long-V. Grey		July '48	
	Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48	b4/3/48
	Sofia *C	Gene Raymond-Sigrid Gurie		July '48	
	Spirit of West Point (D)F	Glenn Davis-Felix Blanchard	77	Nov. '47	b10/4/47
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Unknown Island *C	V. Grey-B. MacLane-P. Reed			
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48	b5/22/48
	Women in the Night (D)A	Tala Birell-William Henry	90	Jan. '48	b1/17/48

METRO-GOLDWYN-MAYER

CURRENT

818	Alias a Gentleman (C-D)A	W. Beery-T. Drake-D. Patrick	76	Mar. '48	b2/7/48
820	B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48	b2/21/48
819	Bride Goes Wild, The (C)F	V. Johnson-J. Allyson-B. Jenkins	97	Mar. '48	b2/28/48
813	Cass Timberlane (D)A	Spencer Tracy-Lana Turner	119	Jan. '48	b11/8/47
807	Desire Me (D)A	G. Garson-Richard Hart	90	Oct. '47	b9/27/47
810	Good News (M-C)F *T	June Allyson-Peter Lawford	95	Dec. '47	b12/6/47
811	Green Dolphin Street (D)F	Lana Turner-Van Heflin	141	Nov. '47	b10/18/47
815	High Wall (D)A	R. Taylor-A. Totter-H. Marshall	99	Feb. '48	b12/20/47
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
728	Hucksters, The (C-D)A	C. Gable-D. Kerr-A. Menjou	115	Aug. '47	b6/28/47
814	If Winter Comes (D)A	W. Pidgeon-D. Kerr-A. Lansbury	97	Jan. '48	b12/27/47
809	Killer McCoy (D)A	M. Rooney-A. Blyth-B. Donlevy	104	Dec. '47	b10/25/47
805	Merton of the Movies (C)F	Red Skelton-Virginia O'Brien	82	Oct. '47	b7/18/47
708	Show-Off, The (C)F	R. Skelton-Marilyn Maxwell	83	Dec. '47	b8/18/47
804	Song of Love (D-M)A	K. Hepburn-P. Henreid-R. Walker	118	Oct. '47	b7/26/47
824	State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48	b3/27/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
816	Tenth Avenue Angel (D)F	M. O'Brien-A. Lansbury-G. Murphy	74	Feb. '48	b1/17/48
808	This Time for Keeps *T (M-S)	E. Williams-L. Melchior	105	Nov. '47	b10/11/47
317	Three Daring Daughters *T (M)F	J. MacDonald-J. Iturbi-J. Powell	115	Mar. '48	b2/14/48

Title	*Company*
Challenge, The	20th-Fox
Checkered Coat, The	20th-Fox
Cheyenne	WB
Chicken Every Sunday	20th-Fox
Cleopatra Arms	WB
Closeup	EL
Cobra Strikes	EL
Command Decision	MGM
Corpse Came C. O. D., The	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cowboy Cavalier	Mono.
Crack Up	RKO
Creeper, The	20th-Fox
Crime Doctor's Gamble	Col.
Crimson Key, The	20th-Fox
Criss-Cross	U-I
Cry Wolf	Wb

D

Daisy Kenyon	20th-Fox
Danger Woman	U-I
Dangerous Years	20th-Fox
Daredevils of the Clouds	Rep.
Dark Circle	Para.
Dark Delusion	MGM
Dark Past	Col.
Daughter of Darkness	Para.
Dead Don't Dream, The	UA
Dear Ruth	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Desire Me	MGM
Devil Ship	Col.
Dick Tracy's Dilemma	RKO
Disaster	Para.
Discovery	FC
Docks of New Orleans	Mono.
Down to Earth	Col.
Dragnet	SG
Dream Girl	Para.
Drums Along the Amazon	Rep.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dynamite	Para.

E

Easter Parade	MGM
Easy to Wed	MGM
Embraceable You	WB
Emperor Waltz, The	Para.
Enchanted	RKO
Enchanted Valley	EL
Escape	20th-Fox
Escape Me Never	WB
Every Girl Should Be Married	RKO
Exile, The	U-I
Eyes of Texas	Rep

F

FBI Meets Scotland Yard	Col.
Fabulous Texan, The	Rep.
False Paradise	UA
Fame Is the Spur	U-I
Family Honeymoon	U-I
Feudin', Fussin' and A-Fightin'	U-I
Fiesta	MGM
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Mad	Mono.
Flame, The	Rep.
Flaxy Martin	WB
Forever Amber	20th-Fox
For You I Die	FC
Fort Apache	RKO
Four Faces West	UA
Foxes of Harrow, The	20th-Fox
French Leave	Mono.
Fugitive	RKO
Fuller Brush Man	Col.
Furia	FC
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Legion, The	Rep.
Gangster, The	Allied
Gas House Kids in Hollywood	EL
Gay Intruders	20th-Fox
Gay Ranchero, The	Rep.
Gas House Kids Go West	EL
Gentleman from Nowhere	Col.
Gentleman's Agreement	20th-Fox
Girl From Jones Beach	WB
Girl from Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Glamour Girl	Col.
Golden Earrings	Para.
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Good Time Girl	U-I
Great Expectations	U-I
Great Gatsby, The	Para.
Green Dolphin Street	MGM
Green for Danger	EL
Green Grass of Wyoming	20th-Fox
Guilt of Janet Ames	Col.
Guns of Hate	RKO

H

Half-Past Midnight	20th-Fox
Hamlet	U-I
Hat Box Mystery	SG

Title	Company
Hatter's Castle	Para.
Hazard	Para.
Heading for Heaven	EL
Hearsay	Col.
Heartaches	EL
Heart of Virginia	Rep.
Heiress, The	Para.
Henry the Fifth	UA
Her Husband's Affairs	Col.
Her Wonderful Life	Col.
Here Comes Trouble	UA
High Barbaree	MGM
High Conquest	Mono.
High Tension	Mono.
High Tide	Mono.
High Wall	MGM
Hills of Home	MGM
Hollow Triumph	EL
Hollywood Barn Dance	SG
Homecoming	MGM
Homicide for Three	Rep.
Honeymoon	RKO
Hoppy's Holiday	UA
Hucksters, The	MGM
Hungry Hill	U-I
Hunted, The	Allied

I

I Became a Criminal	WB
I Cover Big Town	Para.
Idol of Paris	WB
If I'm Lucky	20th-Fox
If Winter Comes	MGM
If You Knew Susie	RKO
I, Jane Doe	Rep.
I Know Where I'm Going	U-I
I Love Trouble	Col.
Indian Agent	RKO
Indian Scout	UA
Indian Summer	RKO
Inside the Wall	EL
Intrigue	UA
I Remember Mama	RKO
Iron Curtain	20th-Fox
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Had to Be You	Col.
Ivy	U-I
I Walk Alone	Para.
I Wouldn't Be in Your Shoes	Mono.

J

Jassy	U-I
Jiggs & Maggy in Society	Mono.
Jimmy Steps Out	Astor
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Fighting Mad	Mono.
Joe Palooka in the Knockout	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP

K

Key Largo	WB
Key Witness	Col.
Kidnapped	Mono.
Killer McCoy	MGM
Kilroy Was Here	Mono.
King of the Bandits	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kissing Bandit	MGM

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady from Shanghai, The	Col.
Laff-Time	UA
Larceny	U-I
Last of the Badmen	Allied
Last of the Redmen	Col.
Law and Martin Rome, The	20th-Fox
Le Silence est D'Or	RKO
Leave It to the Irish	20th-Fox
Let's Live a Little	EL
Letter from an Unknown Woman	U-I
Let's Fall in Love	Col.
Let's Live Again	20th-Fox
Lighthouse	EL
Lightnin' in the Forest	Rep.
Linda Be Good	EL
Little Miss Broadway	Col.
Locker, The	RKO
Lone Wolf in London	Col.
Long Denial, The	RKO
Loser Take All	Col.
Lost Moment's, The	U-I
Lost One, The	Col.
Louisiana	Mono.
Love from a Stranger	EL
Loves of Carmen	Col.
Lulu Belle	Col.
Luxury Liner	MGM

COMING

818	A Date With Judy *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48		b6/19/48
	A Southern Yankee	R. Skelton-B. Donlevy-A. Dahl		Aug. '48		a5/29/48
	Act of Violence	Van Heflin-Robert Ryan				
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48		b3/27/48
	Bribe, The	Taylor-Gardner-Laughton-Hodiak				
	Command Decision	Gable-Hodiak-Johnson-Pidgeon				
	Easter Parade *T (M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
	Hills of Home *T	Lassie-E. Gwenn-J. Leigh				a11/15/47
	Julia Misbehaves	G. Garson-W. Pidgeon-C. Romero		Aug. '48		a5/29/48
	Kissing Bandit, The *T	F. Sinatra-K. Grayson				a8/23/47
	Luxury Liner *T	G. Brent-F. Gifford-J. Powell				a11/15/47
	No Minor Vices	Dana Andrews-Lilli Palmer				
	Numbers Racket, The	John Garfield-Thomas Gomez				
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107			b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88			b8/31/47
825	Pirate, The *T (M-C)A	J. Garland-G. Kelly-W. Slezak	102	June '48		b4/3/48
	Search, The (D F	Montgomery Clift-Aline MacMahon	105			b3/27/48
	Stormy Waters (D)A	J. Gabin-M. Morgan	77			b8/9/47
	Sun in the Morning *T	J. MacDonald-C. Jarman, Jr.J-Lassie				
	Three Godfathers *T	J. Wayne-P. Armendariz-H. Carey, Jr.				
	Three Musketeers *T	Turner-Kelly-Heflin-Allyson		Sept. '48		a5/22/48
	Words and Music *T	J. Garland-M. Rooney-T. Drake				

MONOGRAM

CURRENT

4708	Angels' Alley (D)F	L. Gorcey-H. Hall-B. Benedict	67	3/21/48		b1/31/48
4713	Campus Sleuth (My)F	F. Stewart-J. Preisser-B. Sherwood	57	4/18/48		b6/5/48
626	Chinese Ring, The (My)F	R. Winters-W. Douglas-V. Sen Young	68	12/6/47		b12/27/47
4712	Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	64	4/4/48		b5/15/48
4709	Fighting Mad (D)F	L. Errol-J. Kirkwood-E. Knox	75	2/7/48		b2/21/48
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
	Golden Eye, The	R. Winters-M. Moreland		4/19/48		
4701	High Tide (D)A	Lee Tracy-D. Castle-A. Shaw	72	10/11/47		b8/9/47
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4704	Jiggs & Maggie in Society (C)F	Joe Yule-Renie Riano	67	1/10/48		b2/14/48
4702	Joe Palooka in the Knockout (D)F	Joe Kirkwood, Jr.-Elyse Knox	72	10/18/47		b8/30/47
624	King of the Bandits	G. Roland-C. Martin-A. Greene	66	11/8/47		
4703	Louisiana (C-D)F	Jimmie Davis-Margaret Lindsay	85	11/1/47		b8/9/47
4707	Perilous Waters (D)A	D. Castle-A. Long	64	2/14/48		a12/13/47
4705	Rocky (D)F	Roddy McDowall-"Rags"-E. Barrier	76	3/7/48		b5/8/48
4710	Rose of the Rio Grande	Movita-John Carroll	60	3/14/48		
627	Smart Politics (M-C)F	F. Stewart-J. Preisser-F. Darro	68	1/3/48		b3/6/48

COMING

4719	A Joe Named Palooka	Joe Kirkwood, Jr.-Elyse Knox				a6/19/48
	High Tension	Bowery Boys				
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
	Kidnapped	Roddy McDowall-Ferris Taylor				
	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79			b6/19/48
	Music Man	Phil Brito-Freddie Stewart				
	My Brother Jonathan (D)A	M. Denison-D. Gray	105	Oct. '48		b3/13/48
4718	Shanghai Chest, The	R. Winters-D. Best-J. Alvin	65	7/11/48		
4801	Sixteen Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler		7/25/48		b6/12/48
	Smugglers' Cove	L. Gorcey-H. Hall-G. Dell				a6/5/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
	Temptation Harbour (D)A	Robert Newton-Simone Simon	110	Nov. '48		b3/29/47

Westerns (Current)

4755	Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48		
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
674	Gun Talk (W)F	J. M. Brown-R. Hatton-C. McIntyre	57	12/20/47		b1/3/48
624	King of the Bandits (D)F	G. Roland-C. Martin-A. Greene	66	11/8/47		b10/18/47
4761	Oklahoma Blues	J. Wakely-C. Taylor-V. Belmont		3/28/48		
4751	Overland Trail	J. Mack Brown-R. Hatton-V. Belmont	58	1/31/48		
	Partners in the Sunset	Jimmy Wakely-Cannonball Taylor		5/6/48		
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48		
686	Song of the Drifter	J. Wakely-C. Taylor-M. Coles	53	1/17/48		

Westerns (Coming)

4757	Back Trail	Johnny Mack Brown-Raymond Hatton		7/18/48		
4762	Cowboy Cavalier	J. Wakely-C. Taylor		7/4/48		
	Fighting Ranger	Johnny Mack Brown-Raymond Hatton				
	Silver Trails	Wakely-Taylor-Larson				
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48		

PARAMOUNT

CURRENT

4702	Adventure Island *C (D)A	R. Calhoun-R. Fleming-B. Kelly	67	10/10/47		b8/9/47
4709	Albuquerque *C (WD)F	R. Scott-B. Britton-G. Hayes	89	2/20/48		b1/24/48
4713	Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
4706	Big Town After Dark (D)A	Philip Reed-Hillary Brooke	69	12/12/47		b11/22/47
4711	Caged Fury (D)F	Richard Denning-Sheila Ryan	61	3/5/48		b2/14/48
4703	Golden Earrings (D)A	Marlene Dietrich-Ray Milland	95	10/31/47		b8/30/47
4708	I Walk Alone (D)F	B. Lancaster-L. Scott-K. Douglas	96	1.16/48		b12/20/47
4712	Mr. Reckless (D)F	W. Eythe-B. Britton-W. Catlett	66	3/26/48		b2/28/48
4707	Road to Rio (C)F	B. Crosby-B. Hope-D. Lamour	101	12/25/47		b11/22/47
4710	Saigon (D)A	A. Ladd-V. Lake-D. Dick	94	3/12/48		b2/7/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4725	Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48		b9/27/47
4613	Welcome Stranger (CD)F	Bing Crosby-Barry Fitzgerald	107			b5/3/47
4704	Where There's Life (C)A	B. Hope-S. Hasso-W. Bendix	75	11/21/47		b10/11/47

COMING

	A Connecticut Yankee *T (MC)	B. Crosby-R. Fleming				a1/31/48
	Accused, The	L. Young-R. Cummings-W. Corey				a6/19/48
4724	A Foreign Affair (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
	Disaster	R. Denning-T. Marshall-D. O'Flynn				a6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooks	61	7/30/48		b6/26/48
	Dark Circle	R. Milland-T. Mitchell-A. Totter				
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2
	Heiress, The	De Havilland-Richardson-Clift-Hopkins				
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
	Dynamite	William Gargan-Leslie Brooks				a6/12/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan				a6/12/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
	Isn't It Romantic?	Lake-DeWolfe-Knowles-Freeman				a5/29/48
	My Own True Love (D)	Phyllis Calvert-M. Douglas				a8/16/47
	Night Has a Thousand Eyes, The (D)	E. G. Robinson-J. Lund				a8/9/47
	Now and Forever	C. Rains-M. Carey-W. Hendrix				a5/15/48
	Paleface, The *T	Bob Hope-Jane Russell				a9/13/47
	Sealed Verdict (D)	Ray Milland-Florence Marly				a3/6/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews				
4723	So Evil My Love (D)A	R. Milland-A. Todd-C. Fitzgerald	109	8/6/48		b3/13/48

	Sorrowful Jones	Bob Hope-Lucille Ball			
	Sorry, Wrong Number	B. Stanwyck-B. Lancaster-A. Richards			a5/15/48
	Tatlock Millions	Henrix-Lund-Fitzgerald-Woolley			a6/19/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	b5/8/48
	Whispering Smith *T	A. Ladd-R. Preston-B. Marshall			a6/14/47

RKO RADIO

CURRENT

				Trade Shown	
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48	b4/3/48
751	Best Years of Our Lives, The (D)A	D. Andrews-M. Loy-F. March	172	Dec. '47	b11/23/46
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
852	Bishop's Wife, The (D)A	C. Grant-L. Young-D. Niven	108	Nov. '47	b11/22/47
871	Design for Death (Doc)F	Japanese Cast	48	Jan. '48	b2/7/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b4/10/48
870	Fort Apache (D)A	J. Wayne-H. Fonda-S. Temple	127	Mar. '48	b3/13/48
863	Fugitive, The (D)A	Henry Fonda-Dolores Del Rio	104	Nov. '47	b11/8/47
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48	b5/22/48
811	If You Knew Susie (C)F	E. Cantor-J. Davis-A. Joslyn	90	Jan. '48	b2/7/48
868	I Remember Mama (C-D)F	I. Dunne-B. Bel Geddes-O. Homolka	134	Mar. '48	b3/13/48
869	Miracle of the Bells (D)	F. MacMurray-Valli-F. Sinatra	120	Mar. '48	b3/6/48
865	Mourning Becomes Electra (D)A	R. Russell-K. Paxinou-R. Massey	173	Nov. '47	b11/22/47
806	Night Song (D)A	D. Andrews-M. Oberon-E. Barrymore	102	Nov. '47	b11/15/47
810	Out of the Past (D)A	Robert Mitchum-Jane Greer	96	Nov. '47	b11/22/47
867	Pearl, The (D)A	Pedro Armendariz-Maria Elena Marques	78	Feb. '48	b2/14/48
807	So Well Remembered (D)A	M. Scott-J. Mills	86	Nov. '47	b11/1/47
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48	b4/3/48
866	Tycoon *T (D)F	John Wayne-Laraine Day	128	Dec. '47	b12/6/47
812	Western Heritage (W)F	Tim Holt-Nan Leslie	61	Jan. '48	b1/31/48
808	Wild Horse Mesa (W)F	Tim Holt-Nan Leslie	61	Nov. '47	b11/22/47

COMING

	A Song Is Born *T (M)	D. Kaye-V. Mayo-B. Goodman		Oct. '48	a3/20/48
	Baltimore Ecapade	R. Young-S. Temple-J. Agar			
	Blood on the Moon	Mitchum-Bel Geddes-Preston-Brennan			a6/12/48
	Bodyguard	L. Tierney-P. Lane-S. Brodie			
	Boy With Green Hair *T	O'Brien-Ryan-Hale-Stockwell			a6/12/48
	Brothers in the Saddle	T. Holt-R. Martin-R. Powers			
	Enchanted	David Niven-Teresa Wright		Nov. '48	
	Every Girl Should Be Married	C. Grant-F. Tone-D. Lynn			
	Good Sam (C)	Gary Cooper-Ann Sheridan		Sept. '48	a2/14/48
	Indian Agent	T. Holt-R. Martin-N. Leslie			
	Indian Summer (D)	A. Knox-A. Sothern-G. Tobias			a7/5/47
	Joan of Arc *T (D)	I. Bergman-J. Ferrer-J. Emery			a1/3/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89		b10/25/47
	Long Denial, The	M. O'Hara-M. Douglas-B. Williams			a6/5/48
893	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/1/48	b5/22/48
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
822	Mystery in Mexico (My)	W. Lundigan-J. White-R. Cortez			a2/28/48
	Outlaw Valley	Tim Holt-Richard Martin			
821	Race Street (D)	G. Raft-W. Bendix-M. Maxwell		July '48	a12/6/47
	Rachel and the Stranger (D)	L. Young-W. Holden-R. Mitchum		Nov. 48	a12/27/47
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Station West (D)	D. Powell-J. Greer-A. Moorehead		Nov. '48	a12/13/47
	Tarzan and the Arrow of Death	L. Barker-E. Ankers-B. Joyce			
820	The Twisted Road (D)	C. O'Donnell-F. Granger-H. DaSilva		Sept. '48	a9/27/47
	Variety Time	Paar-Carle-Errol-Kennedy			
872	Velvet Touch, The (D)	Russell-Genn-Trevor-Greenstreet		Aug. '48	a2/14/48
	Weep No More	Cotten-Valli-Paar-Byington			
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48

REPUBLIC

CURRENT

728	Bill and Coo *U (N)F	George Burton's Birds	61	3/28/48	b12/27/47
703	Campus Honeymoon (MC)F	Wilde Twins-R. Crane-A. Mara	61	2/1/48	b1/31/48
624	Fabulous Texan, The (W)F	W. Elliott-J. Carroll-C. McLeod	95	11/9/47	b11/8/47
628	Flame, The (D)A	J. Carroll-V. Ralston-R. Paige	97	11/24/47	b1/10/48
644	Gay Ranchero *U (W)F	R. Rogers-T. Guizar-J. Frazee	72	1/10/48	b1/31/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48	b5/8/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
705	Inside Story, The (C-D)F	M. Hunt-W. Lundigan-C. Winninger	87	3/14/48	b3/27/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48	b6/5/48
706	Lightnin' in the Forest (D)F	L. Roberts-D. Barry-W. Douglas	58	3/25/48	b4/24/48
704	Madonna of the Desert (D)F	L. Roberts-D. Castle-D. Barry	60	2/23/48	b3/13/48
701	Main Street Kid, The (C)F	A. Pearce-J. Martin-A. Mowbray	64	1/1/48	b1/17/48
708	Old Los Angeles (W)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
648	On the Old Spanish Trail *U (W)F	R. Rogers-T. Guizar-J. Frazee	75	10/15/47	b10/25/47
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
702	Sippy McGee (D)A	D. Barry-D. Evans-T. Brown	65	1/15/48	b1/24/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48

COMING

	Angel in Exile	Carroll-Mara-Gomez-Bedoya			
	Daredevils of the Clouds	Robert Livingston-Mae Clark		7/26/48	a5/22/48
	Drums Along the Amazon	Brent-Ralston-Aherne-Bennett			
732	Eyes of Texas *U	Rogers-Roberts-Sons of Pioneers	70	7/15/48	
	Gallant Legion, The (W)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
	Homicide for Three	W. Douglas-A. Young-G. Withers			
	Macbeth (D)	O. Welles-J. Nolan-R. McDowell			a8/23/48
714	Moonrise	D. Clark-G. Russell-E. Barrymore	90	7/11/48	a5/8/48
	Out of the Storm	Jimmy Lydon-Lois Collier			
	Plunderers, The *U	R. Cameron-I. Massey-A. Booth			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Sons of Adventure	Russell Hayden-Lynne Roberts			
	Train to Alcatraz	W. Phipps-D. Barry-J. Martin	60	6/28/48	a5/22/48

Westerns Current)

752	Bandits of Dark Canyon (W)F	Allan Lane-Bob Steele	59	12/15/47	b12/13/47
754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48	b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48	b5/8/48
755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60	5/13/48	b5/29/48
753	Oklahoma Badlands (W)F	A. "Rocky" Lane-Black Jack	59	2/22/48	b4/24/48
652	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47
751	Wild Frontier, The (W)F	Allan "Rocky" Lane-Jack Holt	59	10/1/47	b10/11/47

Westerns (Coming)

	Desperadoes of Dodge City	A. Lane-E. Waller-M. Coles			
	Grand Canyon Trail *U	R. Rogers-A. Devine-F. Willing			
	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller		7/18/48	
	Nighttime in Nevada *T	Roy Rogers-Andy Devine			
	Son of God's Country	Monte Hale			
656	Timber Trail *U	Monte Hale-Lynne Roberts	67	6/15/48	

Title — Company

M

Macbeth ..... Rep.
Madonna of the Desert ..... Rep.
Mad Wednesday ..... UA
Magic Bow ..... U-I
Main Street Kid ..... Rep.
Man-Eaters of Kumaon ..... U-I
Man of Evil ..... UA
Man from Colorado, The ..... Col.
Man from Texas ..... EL
Manhattan Angel ..... Col.
Man Wanted ..... EL
Mark of the Lash ..... SGP
Martin Rome 20th-Fox
Mary Lou ..... Col.
Mating of Millie ..... Col.
Meet Me at Dawn 20th-Fox
Melody Time ..... RKO
Merton of the Movies ..... MGM
Mexican Hayride ..... U-I
Michael O'Halloran ..... Mono.
Mickey ..... EL
Million Dollar Weekend ..... EL
Mine Own Executioner 20th-Fox
Miracle of the Bells ..... RKO
Miracle on 34th St. 20th-Fox
Miraculous Journey ..... FC
Miss Number Please ..... U-I
Mr. Blandings Builds His Dream House ..... SRO
Mr. Joseph Young of Africa ..... RKO
Mr. Peabody and the Mermaid ..... U-I
Mr. Reckless ..... Para.
Money Madness ..... FC
Monsieur Verdoux ..... UA
Moonrise ..... Rep.
Moss Rose 20th-Fox
Mourning Becomes Electra ..... RKO
Music Man ..... Mono.
My Brother Jonathan ..... Mono.
My Dear Secretary ..... UA
My Dog Rusty ..... Col.
My Dream Is Yours ..... WB
My Own True Love ..... Para.
Mystery in Mexico ..... RKO
My Girl Tisa ..... WB
My Wild Irish Rose ..... WB
Mystic, The ..... EL

N

Naked City ..... U-I
Nicholas Nickelby ..... U-I
Night Has a Thousand Eyes ..... Para.
Night Song ..... RKO
Night Unto Night ..... WB
No Minor Vices ..... MGM
Noose Hangs High ..... EL
Northwest Outpost ..... Rep.
Northwest Stampede ..... EL
Now and Forever ..... Para.
Numbers Racket, The ..... MGM

O

Odd Man Out ..... U-I
O'Flynn, The ..... U-I
Oh Say Can You Sing ..... Univ.
Old Los Angeles ..... Rep.
Oliver Twist ..... EL
On an Island With You ..... MGM
On Our Merry Way ..... UA
On the Old Spanish Trail ..... Rep.
One Last Fling ..... WB
One Sunday Afternoon ..... WB
One Touch of Venus ..... U-I
Open Secret ..... EL
Other Love ..... UA
Out of the Blue ..... EL
Out of the Past ..... RKO
Out of the Storm ..... Rep.
Outlaw Valley ..... RKO
Outpost in Morocco ..... UA

P

Paleface ..... Para.
Panhandle ..... Allied
Paradine Case ..... Selznick
Perilous Waters ..... Mono.
Perils of Pauline ..... Para.
Philo Vance Returns ..... EL
Philo Vance's Peril ..... EL
Photo Finish ..... Col.
Piccadilly Incident ..... MGM
Pirate, The ..... MGM
Pirates of Monterey ..... U-I
Pitfall, The ..... UA
Plunderers, The ..... Rep.
Police Reporter ..... SGP
Port Said ..... Col.
Portrait of Jennie ..... SRO
Prairie, The ..... SG
Prince of Thieves ..... Col.

R

Race Street ..... RKO
Rachel and the Stranger ..... RKO
Raw Deal ..... EL
Red Pony, The ..... Rep.
Red River ..... UA
Relentless ..... Col.
Return of October ..... Col.
Return of Rin Tin Tin ..... EL
Return of the Whistler ..... Col.
Return of Wildfire ..... SGP
Rift-Raff ..... RKO
River Lady ..... U-I
Road House 20th-Fox
Road to Rio ..... Para.
Road to the Big House ..... SG
Robin Hood of Texas ..... Rep.
Rocky ..... Mono.

Title	Company
Rogues' Regiment	U-I
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of Santa Rose	Colo.
Rose of the Rio Grande	Mono.
Roses Are Red	20th-Fox
Roughshod	RKO
Rupert of Hentzau	SRO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Ruthless	EL

S

Saddle Pals	Rep.
Saigon	Para.
Sainted Sisters	Para.
Sand	20th-Fox
Saxon Charm, The	U-I
Scudda Hoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Secret Beyond the Door, The	U-I
Secret Life of Walter Mitty	RKO
Secret Service Investigator	Rep.
Senator Was Indiscreet	U-I
Sepia Cinderella	SGP
Seven Keys to Baldpate	RKO
Shaggy	Para.
Shamrock Touch, The	20th-Fox
Shanghai Chest, The	Mono.
Shed No Tears	EL
Show-Off	MGM
Silent Conflict	UA
Silver Lining	WB
Silver River	WB
Sinister Journey	UA
Sign of the Ram, The	Col.
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Sleep, My Love	UA
Slippy McGee	Rep.
Smart Girls Don't Talk	WB
Smart Politics	Mono.
Smart Woman	Allied
Smugglers, The	EL
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I
So Evil My Love	Para.
Sofia	FC
Some Rain Must Fall	UA
Son of Rusty	Col.
Song of Idaho	Col.
Song of India	Col.
Song of Love	MGM
Song of My Heart	Allied
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
So This Is New York	UA
South of St. Louis	WB
So Well Remembered	RKO
Special Agent	Para.
Speed to Spare	Para.
Spirit of West Point	FC
Spiritualist, The	EL
Sport of Kings	Col.
Springtime in the Sierras	Rep.
Stage Struck	Mono.
State of the Union	MGM
Station West	RKO
Step-Child	EL
Stork Bites Man	UA
Strange Gamble	UA
Strawberry Roan	Col.
Strange Mrs. Crane, The	EL
Street With No Name	20th-Fox
Summer Holiday	MGM
Sun in the Morning	MGM
Sweet Genevieve	Col.
Sweetheart of the Blues	Col.
Sword of the Avenger	EL
Swordsman	Col.

T

Take My Life	EL
Tap Roots	U-I
Tarzan and the Arrow of Death	RKO
Tarzan and the Mermaids	RKO
Tatlock Millions, The	Para.
Tawny Pipit, The	U-I
Temptation Harbour	Mono.
Tender Is the Night	SRO
Tender Years, The	20th-Fox
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Hagen Girl	WB
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
That's My Gal	Rep.
That's My Man	Rep.
The Argyle Secrets	FC
The Inside Story	Rep.
The Kissing Round-Up	Col.
The Open Secret	EL
The Window	RKO
They Ride By Night	SGP
Thirteen Lead Soldiers	20th-Fox
This Happy Breed	U-I
This Time for Keeps	MGM
This Was a Woman	20th-Fox
Three Daring Daughters, The	MGM
Three Godfathers	MGM
Three Musketeers	MGM
Thunderbolt	Mono.
Thunder in the Valley	20th-Fox
Thunderhoof	Col.
Time of Your Life	UA
T-Men	EL
To the Ends of the Earth	Col.
To the Victor	WB
Trail of the Mounties	SG

SCREEN GUILD PRODUCTIONS

CURRENT

4703	Dragnet (My) A	H. Wilcoxon-M. Brian-D. Dumbrille	71	10/25/47	b7/12/47
	Jungle Goddess	G. Reeves-L. Leeds-Armita			
	Mark of the Lash	L. LaRue-A. St. John-P. Stewart			
X-3	Miracle in Harlem	Stepin Fetchit	71	5/14/48	
4615	Police Reporter	Wade-MacDonald-Blackley-Barnett	70		
4705	Prairie, The (D)	L. Aubert-A. Baxter	76	4/30/48	a12/27/47
	Return of Wildfire	R. Arlen-P. Morison-M. B. Hughes			
4706	Road to the Big House, The (D) A	J. Shelton-A. Doran-G. Williams	72	12/27/47	b11/1/47
X-1	Sepia Cinderella (C-M) A	Negro Cast	70	10/18/47	b7/26/47
4704	They Ride By Night (D) A	H. Daniels-V. Patton	78	10/11/47	b8/2/47
4708	Trail of the Mounties	R. Hayden-Jennifer Holt	42	2/21/48	
4707	Where the North Begins (D) F	R. Hayden-J. Holt-T. Coffin	40	12/13/48	b4/17/48

SELZNICK RELEASING ORGANIZATION

CURRENT

Duel in the Sun *T (WD) A	J. Jones-G. Peck-J. Cotten	138	4/17/47	b1/4/47
Mr. Blandings Builds His Dream House (C) F.C.	Grant-M. Loy-M. Douglas	94		b3/27/48
Paradine Case, The (D) A	G. Peck-A. Todd-C. Laughton-Valli	132	Jan. '48	b1/3/48

COMING

Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore			a11/1/47

20TH-FOX

CURRENT 1947-'48

809	An Ideal Husband *T (C-D) A	P. Goddard-M. Wilding-D. Wynyard	96	Mar. '48	b11/29/47
820	Anna Karenina (D) A	V. Leigh-R. Richardson-K. Moore	110	May '48	b2/28/48
817	Arthur Takes Over (C) F	Lois Collier-Richard Crane	63	May '48	b4/10/48
805	Call Northside 777 (D) A	J. Stewart-R. Conte-L. J. Cobb	111	Feb. '48	b1/24/48
801	Captain from Castile (D) F *T	T. Power-J. Peters-C. Romero	140	Jan. '48	b11/29/47
807	Challenge, The (D) F	T. Conway-J. Vincent-R. Stapley	68	Mar. '48	b2/28/48
819	Counterfeiters, The (My) A	John Sutton-Doris Merrick	74	June '48	b6/5/48
731	Daisy Kenyon (D) A	J. Crawford-D. Andrews-H. Fonda	98	Dec. '47	b11/29/47
804	Dangerous Years (D) F	William Halop-Ann E. Todd	61	Feb. '48	b12/20/47
733	Forever Amber *T (D) A	L. Darnell-C. Wilde-G. Sanders	140	Oct. '47	b10/11/47
729	Foxes of Harrow, The (D) A	R. Harrison-M. O'Hara-R. Haydn	119	Oct. '47	b9/27/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48	b4/10/48
806	Gentleman's Agreement (D) F	G. Peck-D. McGuire-J. Garfield	118	Mar. '48	b11/15/47
808	Half Past Midnight (D) F	K. Taylor-P. Knudsen-J. Sawyer	69	Mar. '48	b3/6/48
816	Iron Curtain, The (D) A	D. Andrews-G. Tierney-J. Havoc	87	May '48	b5/8/48
813	Let's Live Again (D) F	J. Emery-J. Millican-T. Holmes	68	Apr. '48	b3/6/48
812	Meet Me at Dawn (C) A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48	b3/20/48
734	Roses Are Red (My) A	Don Castle-Peggy Knudsen	67	Dec. '47	b11/8/47
811	Scudda Hoo, Scudda Hay *T (D) F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48	b3/6/48
810	Sitting Pretty (C) A	R. Young-M. O'Hara-C. Webb	84	Apr. '48	b2/28/48
814	Thirteen Lead Soldiers (My) F	Tom Conway-Maria Palmer	66	Apr. '48	b6/5/48
720	Thunder in the Valley *T (D) F	P. A. Garner-L. McCallister-E. Gwenn	103	Nov. '47	b6/7/47
802	You Were Meant for Me (MC-D) F	J. Crain-D. Dailey-O. Levant	91	Feb. '48	b1/24/48

COMING

	A Letter to Three Wives	Darnell-Crain-Lynn-Sothern			
	A Man About the House	M. Johnson-D. Gray-K. Moore	94		b6/28/47
	Apartment for Peggy *T	J. Crain-W. Holden-E. Gwenn			a5/1/48
	Big Dan	C. Russell-V. Christine-G. Gray-Flame			a6/5/48
	Bungalow 13	Tom Conway-Margaret Hamilton			
825	Checkered Coat, The	T. Conway-N. Nash-H. Hatfield	67	July '48	
	Chicken Every Sunday	D. Dailey-A. Young-C. Holm			
	Creeper, The	J. Baragrey-O. Stevens-E. Ciannelli			
821	Deep Waters (D)	Andrews-Peters-Romero-Revere		Aug. '48	a2/14/48
822	Escape (D) A	Rex Harrison-Peggy Cummins	77		
828	Fighting Back	Paul Langton-Gary Gray	61	Aug. '48	
	Gay Intruders, The (C) A	John Emery-Tamara Geva	68		b6/19/48
827	Give My Regards to Broadway *T (C) F	D. Dailey-C. Winninger-N. Guild	89	June '48	b5/22/48
818	Green Grass of Wyoming *T (D) F	P. Cummins-C. Coburn-R. Arthur	89	June '48	b4/24/48
	Martin Rome	Victor Mature-Richard Conte			a5/8/48
824	Mine Own Executioner (D) A	B. Meredith-K. Moore-D. Gray	102	July '48	b12/6/47
	Road House	Lupino-Wilde-Holm-Widmark			a6/5/48
	Sand	M. Stevens-C. Gray-C. Grapewin			
	Shamrock Touch, The	T. Power-A. Baxter-C. Kellaway			a5/15/48
	Snake Pit, The (D)	O. deHavilland-L. Genn-M. Stevens			a10/11/47
823	Street With No Name, The	M. Stevens-R. Widmark-L. Nolan	91	July '48	a5/1/48
	That Lady in Ermine *T (M)	B. Grable-D. Fairbanks, Jr.			a1/31/48
	That Wonderful Urge	T. Power-G. Tierney-R. Gardiner			a6/19/48
	This Was a Woman (D) A	Sonia Dresdel-Barbara White			a1/24/48
	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts			a6/19/48
	Tucson	J. Lydon-P. Edwards-C. Russell			
	Unfaithfully Yours	R. Harrison-L. Darnell-R. Vallee	108		a5/29/48
826	Walls of Jericho, The (WD)	C. Wilde-L. Darnell-A. Baxter		Aug. '48	
	West of Tomorrow	C. Miller-A. Franz-R. Jaeckel			
	When My Baby Smiles at Me *T	Grable-Dailey-Oakie-Havoc			a5/29/48
	While I Live (D) A	T. Walls-C. Evans-C. Raye	85		b10/18/47
829	Winner's Circle, The (Doc) F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
	Yellow Sky *T	G. Peek-A. Baxter-R. Widmark			

UNITED ARTISTS

CURRENT

Arch of Triumph (D) A Sp	I. Bergman-C. Boyer-C. Laughton	120	Mar. '48	b2/21/48
Body and Soul (D) A	John Garfield-Lilli Palmer	105	Nov. '47	b8/16/47
Christmas Eve (D) A	G. Raft-G. Brent-R. Scott-J. Blondell	89	Oct. '47	b11/1/47
Four Faces West (D) F	J. McCrea-F. Dee-C. Bickford	90	5/15/48	b5/15/48
Henry the Fifth (D) F *T	L. Olivier-R. Asherson	134		b4/27/48
Here Comes Trouble *C (C) F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48	b4/17/48
Intrigue (D) A	G. Raft-J. Havoc-H. Carter	88	Dec. '47	b12/27/47
Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48	
Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48	b1/24/48
Man of Evil (D) A	J. Mason-P. Calvert-A. Stephens	90	Jan. '48	b2/7/48
Monsieur Verdoux (C-D) A	Charles Chaplin-Martha Raye	123	Oct. '47	b4/19/47
On Our Merry Way	B. Meredith-P. Goddard-F. MacMurry	107	Feb. '48	b2/7/48
Roosevelt Story, The F	K. Lynch-E. Begley-C. Lee	76	Nov. '47	b7/5/47
Silent Conflict (W) F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48	b4/17/48
Sleep, My Love (D) A	C. Colbert-D. Ameche-R. Cummings	97	Jan. '48	b1/17/48
So This Is New York (C) F	H. Morgan-R. Vallee-H. Herbert	80	May '48	b5/15/48
Time of Your Life (D) A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	b5/29/48
Who Killed 'Doc' Robbin? *C (C) F	V. Grey-D. Castle-G. Zucco	51	Apr. '48	b5/8/48

COMING

An Innocent Affair	Fred MacMurray-Madeleine Carroll			
Angry God, The	Alicia Parla-Casimiro Ortega			
Atlantis, The Lost Continent	Maria Montez-Jean Pierre-Aumont			
Borrowed Trouble	William Boyd-Andy Clyde			
Dead Don't Dream, The (W)	W. Boyd-A. Clyde			
False Paradise	Wm. Boyd-Andy Clyde			
Girl from Manhattan, The	Montgomery-Lamour-Laughton			
Indian Scout	George Montgomery-Ellen Drew			
Mad Wednesday (D) F	H. Lloyd-R. Washburn-J. Conlin	89		b2/22/47
My Dear Secretary	L. Day-K. Douglas-K. Wynn			

	Outpost in Morocco	George Raft-Akim Tamiroff			
	Pitfall, The	Powell-Wyatt-Scott-Burr			a6/12/48
	Red River	John Wayne-Walter Brennan			
	Sinister Journey	Wm. Boyd-Andy Clyde			
	Some Rain Must Fall	William Bendix-Dennis O'Keefe			
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks			a12/13/47
	Texas, Brooklyn, and Heaven	G. Madison-D. Lynn-J. Dunn			a5/29/48
	Vendetta (D)	Hillary Brooke-Faith Domergue			a5/10/47
	Vicious Circle (D)A	Conrad Nagel	77		b5/29/48

UNIVERSAL-INTERNATIONAL

CURRENT

650	A Double Life (D)A	R. Colman-S. Hasso-E. O'Brien	104	Mar. '48		b1/3/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48		b2/21/48
656	Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48		b3/13/48
634	A Woman's Vengeance (D)A	Charles Boyer-Ann Blyth	96	Feb. '48		b12/20/47
653	Black Bart *T(W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48		b1/31/48
629	Black Narcissus *T (D)F	Deborah Kerr-David Farrar	91	Dec. '47		b5/3/47
652	Captain Boycott (D)F	Stewart Granger-Kathleen Ryan	93	Jan. '48		b9/6/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48		b3/6/48
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May '48		b6/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June '48		b11/29/47
630	Exile, The (D)A	D. Fairbanks, Jr.-M. Montez-P. Croset	95	Nov. '47		b10/18/47
654	Jassy *T (D)A	M. Lockwood-P. Roc-D. Price	96	Mar. '48		b8/23/48
651	Naked City, The (D)A	B. Fitzgerald-H. Duff-D. Hart	96	Mar. '48		b1/24/48
632	Pirates of Monterey *T (D)F	M. Montez-R. Cameron-P. Reed	77	Dec. '47		b11/15/47
627	Secret Beyond the Door (D)A	J. Bennett-M. Redgrave-A. Revere	98½	Feb. '48		b1/10/48
633	Senator Was Indiscreet, The (C)A	W. Powell-E. Raines	83	Jan. '48		b12/13/47
631	Upturned Glass, The (D)	J. Mason-Rosamond John	86	Nov. '47		b6/28/47

COMING

	Abbott & Costello Meet Frankenstein	Costello-Abbott-Chaney-Lugosi				a5/15/48
	A Lady Surrenders (D)A	Margaret Lockwood-Stewart Granger	113			b10/12/48
	An Act of Murder	F. March-E. O'Brien-F. Eldridge				
663	Bad Sister	M. Lockwood-I. Hunter	91	July '48		b12/6/47
	Black Velvet	A. Blyth-G. Brent-H. Duff				
	Blanche Fury (D)A *T	V. Hobson-S. Granger	95			b3/20/48
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98			b5/24/47
	Bush Christmas (D)F	C. Rafferty-J. Fernside	76			b11/29/47
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105			b3/27/48
	Countess of Monte Cristo	S. Henie-O. San Juan-F. Trenkler				a6/19/48
	Criss-Cross	B. Lancaster-Y. DeCarlo-D. Duryea				
	Fame Is the Spur (D)A	M. Redgrave-R. Johns	112			b10/4/47
	Family Honeymoon	C. Colbert-F. MacMurray-H. McDaniel				
	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride		July '48		
	Good Time Girl (D)A	Jean Kent-Dennis Price	92			b5/28/48
	Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
	Hungry Hill (D)A	Margaret Lockwood-Dennis Price	109			b1/18/47
	Larceny	J. Payne-J. Caulfield-D. Duryea				a6/19/48
659	Letter from An Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
	Magic Bow, The (D-M)F	Stewart Granger-Phyllis Calvert	106			b9/28/48
	Man-Eaters of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
	Mexican Hayride	Abbott-Costello-Alphin-Melina				
	Miss Number Please	Durbin-O'Brien-Taylor-Lynn				
	Mr. Peabody and the Mermaid	William Powell-Ann Blyth				a5/8/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
	O'Flynn, The	D. Fairbanks-H. Carter-R. Greene				
	Oh Say Can You Sing	Sheila Ryan-Fred Brady				a5/25/46
	One Night With You (C)F	Nino Martini-Patricia Roc	92			b5/1/48
	One Touch of Venus	R. Walker-A. Gardner-D. Haymes				a5/29/48
661	River Lady *T(D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
	Rogues' Regiment	D. Powell-M. Toren-V. Price				
	Saxon Charm, The	R. Montgomery-S. Hayward-J. Payne				
	Snowbound	R. Newton-D. Price	86			
	Tap Roots *T (D)	Van Heflin-Susan Hayward				a9/20/47
680	Tawny Pipit, The (D)A	Bernard Miles-Rosamund John	81			b9/6/47
	Unafraid, The	J. Fontaine-B. Lancaster-R. Newton				a6/19/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
	Years Between, The (D)A	M. Redgrave-V. Hobson-F. Robson	87			b9/13/47
	You Gotta Stay Happy	J. Fontaine-J. Stewart-E. Albert				

WARNER BROS.

CURRENT

713	Always Together (C)F	R. Hutton-J. Reynolds	78	1/10/48		b12/20/47
719	April Showers (C)F	J. Carson-A. Sothern-R. Alda	95	3/27/48		b3/13/48
708	Escape Me Never (D)A	E. Flynn-I. Lupino-E. Parker	104	11/22/47		b11/1/47
717	I Became a Criminal (D)A	Sally Gray-Trevor Howard	78	3/6/48		b7/12/47
715	My Girl Tisa (C-D)F	L. Palmer-S. Wanamaker-A. Tamiron	95	2/7/48		b1/24/48
711	My Wild Irish Rose *T (MC-D)F	D. Morgan-A. King-A. Hale	101	12/27/47		b12/13/47
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
707	That Hagen Girl (D)A	S. Temple-R. Reagan-R. Calhoun	83	11/1/47		b10/25/47
720	To the Victor (D)A	D. Morgan-V. Lindfors-V. Francen	101	4/10/48		b4/3/48
714	Treasure of Sierra Madre (D)A	H. Bogart-W. Huston-T. Holt	127	1/24/48		b1/10/48
716	Voice of the Turtle (C)A	R. Reagan-E. Parker-E. Arden	103	2/21/48		b12/27/47
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48		b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

	Adventures of Don Juan *T (H-R)	Errol Flynn-Viveca Lindfors				a2/7/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
	Cleopatra Arms	Jane Wyman-David Niven				
	Decision of Christopher Blake, The (D)	A. Smith-R. Douglas				a10/11/47
	Embraceable You	D. Clark-G. Brooks-S. Z. Sakall				
	Fighter Squadron *T	Edmond O'Brien-Robert Stack				
	Flaxy Martin	Z. Scott-V. Mayo-D. Kennedy				
	Girl from Jones Beach	R. Reagan-V. Mayo-D. Clark				
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris				a5/1/48
	Johnny Belinda (D)	L. Ayres-J. Wyman-C. Bickford				a2/28/48
	June Bride	B. Davis-R. Montgomery-B. Lyon				
731	Key Largo	Humphrey Bogart-Lauren Bacall	101	7/31/48		a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven				
	My Dream Is Yours *T	D. Day-J. Carson-A. Menjou				
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
	One Sunday Afternoon *T	Dennis Morgan-Janis Paige				a5/22/48
728	Romance on the High Seas *T (M)F	J. Carlson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
	Rope *T	J. Stewart-J. Dall-F. Granger				
	Silver Lining *T	J. Haver-R. Bolger-G. MacRae				
	Smart Girls Don't Talk	V. Mayo-B. Bennett-R. Hutton				a5/15/48
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott				
	Two Guys from Texas *T	J. Carson-D. Morgan-D. Malone				
	Whiplash (D)	D. Clarke-A. Smith-S. Z. Sakall				a11/1/47
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				

Title	*Company*
Train to Alcatraz	Rep.
Trapped by Boston Blackie	Col.
Treasure of Sierra Madre	WB
Trespasser, The	Rep.
Trouble Preferred	20th-Fox
Trouble With Women	Para.
29 Clues	EL
Tucson	20th-Fox
Twisted Road, The	RKO
Two Blondes and a Redhead	Col.
Two Guys from Texas	WB
Tycoon	RKO
U	
Unafraid, The	U-I
Unconquered	Para.
Under California Stars	Rep.
Under the Tonto Rim	RKO
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Up in Central Park	U-I
Upturned Glass, The	U-I
V	
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Verdict	WB
Vicious Circle, The	UA
Violence	Mono.
Voice of the Turtle	WB
W	
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Web, The	Univ.
Web of Danger	Rep.
Weep No More	RKO
Welcome Stranger	Para.
West of Tomorrow	20th-Fox
Western Heritage	RKO
When My Baby Smiles at Me	20th-Fox
Where the North Begins	SG
Where There's Life	Para.
Whiplash	WB
Whispering City	EL
Whispering Smith	Para.
Who Killed 'Doc' Robbin?	UA
Will It Happen Again?	FC
Winner's Circle, The	20th-Fox
Winter Meeting	WB
Woman from Tangiers	Col.
Woman in the Hall, The	Brit.
Woman in White	WB
Woman on the Beach	RKO
Women in the Night	FC
Words of Music	MGM
Wrangler, The	Col.
Wreck of the Hesperus	Col.
Y	
Years Between	U-I
Yellow Sky	20th-Fox
You Gotta Stay Happy	U-I
You Were Meant for Me	20th-Fox
Younger Brothers, The	WB

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor; names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-Int'l.) L. Jouvet-G. Morley 96. b1/31/48

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day 90. b1/3/48

BLIND DESIRE (France-Discina Int'l) Jean-Louis Barbault-Edwige Feuillere. 88. b6/12/48.

CRIME AND PUNISHMENT (Sweden-Film Rights Int'l.) H. Faustman-G. Wallgren. 107. b3/20/48

DAMNED, THE (France-Discina) H. Vidal-F. Marley. 105. b5/1/48

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 100. b5/1/48

DIE FLEDERMAUS (Germany-Artkino) M. Harrell-J. Heesters. 96. b3/30/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologne. 100. b1/17/48

FANNY (France-Siritsky) Raimu-P. Fresnay. 124. b2/21/48

FARREBIQUE (France - Siritsky) Non-pro. cast. 90. b3/6/48

FIGHT NEVER ENDS, THE (U. S.-W. Alexander) Joe Louis-Mills Bros. 70. b2/28/48

(Continued on Next Page)

MISCELLANEOUS FEATURES

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48

FRIC-FRAC (France-Oxford). Fernandel-Arletty. 90. b6/5/48

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuillere. 92. b2/14/48

JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olin. 103. b4/17/48

JENNY LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 102. b2/14/48

LAUGH, PAGLIACCI (Italy-Continental) A. Valli-B. Gigli. 83 b3/13/48

LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75. b3/6/48

MARIUS (France-Siritizky Int'l). Raimu-P. Fresnay. 128. b5/15/48

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48

PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Loon. 118. b2/28/48

PASSIONNELLE (France-Distinguished) O. Joyeaux-Alerme. 82. b2/21/48

PORTRAIT OF INNOCENCE (France-Siritzky-Int'l) Louis Carletti-Gilbert Gil. 90. b6/12/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48

ROSSINI (Italy-Best) N. Besozzi-P. Barbara. 95. b2/14/48

SHOWTIME (England-English Films). A. Todd-R. Greene. 91. b6/5/48

SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76. b1/31/48

STORY OF TOSCA, THE (Italy-Superfilm) I. Argentina-M. Simon. 102. b1/10/48

THEY ARE NOT ANGELS (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48

THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-L. DiLelio. 90. b1/31/48

VOLPONE (France-Siritsky) H. Bauer-L. Jouvet. 98. b1/10/48

VOYAGE SURPRISE (France-Duke Inter'l) J. Henri-Duval. 80. b3/13/48

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank). R. Beatty-S. Signoret. 96. b3/13/48

BEWARE OF PITY (Rank). L. Palmer-A. Lieven. 105. b11/1/47

BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 92. b1/3/48

EASY MONEY (Rank). G. Gynt-D. Price. 94. b3/6/48

GHOSTS OF BERKELEY SQUARE, THE (Pathe). R. Morley-F. Aylmer. 90. b11/1/47

HOLIDAY CAMP (Rank). F. Robson-D. Price. 97. b8/16/47

LOVES OF JOANNA GODDEN, THE (Rank). G. Withers-J. Macallum. 85. b6/21/47

MARK OF CAIN, THE (Rank). E. Portman-S. Gray. 88. b1/17/48

MASTER OF BANKDAM (Rank). A. Crawford-D. Price. 105. b9/6/47

MRS. FITZHERBERT (Pathe). P. Graves-J. Howard. 99. b2/14/48

THE END OF THE RIVER (Rank). Sabu-B. Ferreira. 80. b11/29/47

UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 103. b10/4/47

VICE VERSA (Rank). R. Livesey-K. Walsh. 111. b3/6/48

WHEN THE BOUGH BREAKS (Rank). P. Roc-R. John. 81. b12/27/47

WOMAN IN THE HALL (Rank). U. Jeans-J. Simmons. 90. b11/15/47

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Aces Wild	Harry Carey	63	4/30/48	1937
	Ghost Town	Harry Carey	59	1/1/48	1936
	Li'l Abner	M. O'Driscoll-R. Owen	70	2/20/48	1940
	Jimmy Steps Out	J. Stewart-P. Goddard	89	3/25/48	1941
	Pecos Kid	Fred Kohler, Jr.	59	4/25/48	1935
	Toll of the Desert	F. Kohler, Jr.-B. Mack	55	6/1/48	1937
	Wagon Trail	Harry Carey	58	5/30/48	1935
	Wild Mustang	Harry Carey	64	2/1/48	1935
EAGLE LION					
848	Seven Sinners	M. Dietrich-J. Wayne	86	3/27/48	1936
849	Sutter's Gold	Edward Arnold	93	3/27/48	1936
FAVORITE FILM CORP.					
	It Happened Tomorrow	D. Powell-L. Darnell	87	Jan. '48	1944
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Jan. '48	1936
	Matinee Scandal	B. Aherne-C. Bennett	84	Jan. '48	1936
	Merrily We Live	I. Lupino-F. Lederer	90	Jan. '48	1938
	Our Relations	Laurel & Hardy	70	Jan. '48	1936
	Topper	C. Grant-C. Bennett	96	Jan. '48	1937
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Jan. '48	1943
FILM CLASSICS					
	Drums *T	Sabu-R. Massey		7/20/48	1938
	Four Feathers *T	J. Duprez-R. Richardson		7/20/48	1939
METRO-GOLDWYN-MAYER					
3000	Gone With The Wind *T	V. Leigh-C. Gable	222	Feb. '48	1939
823	Tarzan's New Adventure	J. Weismuller-M. O'Sullivan	70	Apr. '48	1942
822	Tarzan's Secret Treasure	J. Weismuller-M. O'Sullivan	81	Apr. '48	1941
MONOGRAM					
4711	Sign of the Wolf	M. Whalen-G. Bradley	69	5/2/48	1941
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
REALART PICTURES					
5013	Argentine Nights	Ritz Bros.-Andrew Sisters	73	Mar. '48	1940
1290	Captive Wild Woman	J. Carradine-Aquanetta	60	Apr. '48	1942
1250	Corvette K-225	R. Scott-B. Fitzgerald	98	May '48	1943
1210	Drums of the Congo	S. Erwin-O. Munson	61	Apr. '48	1941
1212	Ghost of Frankenstein	L. Chaney-E. Ankers	67	Jan. '48	1942
6046	Hellzapoppin	Olsen-Johnson	84	Mar. '48	1941
917	Little Tough Guy	Little Tough Guys	83	Mar. '48	1938
929	Little Tough Guys in Society	Little Tough Guys	73	Mar. '48	1938
796	Magnificent Brute	J. McLaglen-B. Barnes	78	Apr. '48	1936
1344	Mummy's Ghost	L. Chaney-R. Ames	65	Feb. '48	1944
1246	Mummy's Tomb	D. Foran-L. Chaney	67	Feb. '48	1942
361	Sea Spoilers	J. Wayne-N. Grey	63	Apr. '48	1936
1266	Sin Town	C. Bennett-B. Crawford	74	Jan. '48	1942
1295	Son of Dracula	L. Chaney-L. Allbritton	80	Jan. '48	1943
924	Storm, The	C. Bickford-P. Foster	78	Feb. '48	1938
871	Wings Over Honolulu	R. Milland-W. Barrie	78	May '48	1937
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	108	6/10/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	72	5/28/48	1938
HC14	In Old Mexico (W)	W. Boyd-G. Hayes	70	2/7/48	1938
S-4	King of the Turf	A. Menjou-D. Costello	89	5/21/48	1939
HC20	Law of the Pampas	W. Boyd-R. Hayden	79	6/3/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	6/17/48	1942
HC13	Pride of the West (W)	W. Boyd-G. Hayes	58	1/3/48	1938
HC19	Range War	W. Boyd-R. Hayden	69	5/7/48	1939
HC18	Renegade Trail (W)	W. Boyd-G. Hayes	60	4/10/48	1939
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	5/21/48	
HC21	Santa Fe Marshal	W. Boyd-R. Hayden	70	7/2/48	1940
HC17	Silver on the Sage (W)	W. Boyd-G. Hayes	71	3/6/48	1939
S-6	That's My Boy	J. Durante-R. Tauber	81	5/28/48	1932
20TH CENTURY-FOX					
830	Belle Starr	R. Scott-G. Tierney	87	June '48	1941
831	Frontier Marshal	R. Scott-N. Kelly	71	June '48	1939
832	Rose of Washington Square	T. Power-A. Faye	86	July '48	1939
833	Slave Ship	W. Baxter-W. Beery	92	July '48	1937
WARNER BROS.					
718	Adventures of Robin Hood	E. Flynn-O. DeHavilland	102	3/13/48	1938
730	Flowing Gold	J. Garfield-P. O'Brien	82	7/17/48	1940
729	God's Country and the Woman	G. Brent-B. Roberts	71	7/17/48	1936
723	The Fighting 69th	J. Cagney-P. O'Brien	79	5/8/48	1940
722	Valley of the Giants	W. Morris-C. Trevor	78	5/8/48	1938

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Jimmie Fidler's Personality Parade 20
Rel 12/20/47
Boss Comes to Dinner....10
Rel 4/1/48
Makers of Destiny No. 1..17½
Rel May '48 STR 6/5/48

COLUMBIA

SPECIAL MUSICAL FEATURETTE

9451 A Voice is Born.....20½
Rel 1/15/48

THREE STOOGES COMEDIES

9401 Brideless Groom.....16½
Rel 9/11/47
9402 Sing a Song of Six Pants.17
Rel 10/30/47 STR 12/20/47
9403 All Gummed Up.....18
Rel 12/11/47 STR 12/20/47
9404 Shivering Sherlocks 17
Rel 1/8/48 STR 6/5/48
9405 Pardon My Clutch.....15
Rel 2/26/48 STR 6/19/48
9406 Squareheads of the Round Table 18
Rel 3/4/48 STR 6/5/48
9407 Fiddlers Three 17
Rel 5/6/48 STR 6/5/48
9408 The Hot Scots.....17
Rel 7/8/48

ASSORTED & ALL-STAR COMEDIES

9431 Rolling Down to Reno....16½
Rel 9/4/47
9432 Hectic Honeymoon 17
Rel 9/18/47
9421 Wedding Belle 17
Rel 10/9/47 STR 1/17/48
9422 Should Husbands Marry?.17
Rel 11/13/47 STR 12/20/47
9423 Silly Billy 18
Rel 1/29/48 STR 6/19/48
9424 Two Nuts in a Rut.....18
Rel 2/19/48 STR 6/12/48
9425 Tall, Dark and Gruesome.16
Rel 4/15/48 STR 6/5/48
9426 Crabbin in the Cabin.....18
Rel 5/13/48 STR 6/19/48
9427 Pardon My Lamb Chop..
Rel 6/10/48
9433 Wife to Spare.....16
Rel 11/20/47 STR 12/20/47
9434 Wedlock Deadlock 16
Rel 12/18/47 STR 2/14/48
9435 Radio Romeo 17½
Rel 12/25/47
9436 Man or Mouse.....18
Rel 1/15/48 STR 6/19/48
9437 Eight Ball Andy.....17½
Rel 3/11/48 STR 6/19/48
9438 Jitter Bughouse 17
Rel 4/29/48 STR 6/12/48
9439 The Sheepish Wolf.....17½
Rel 5/27/48 STR 6/19/48
9440 Flat Feat 17½
Rel 6/24/48

COLOR RHAPSODIES

9501 Swiss Tease 6
Rel 9/11/47
9502 Boston Beany 6
Rel 12/4/47 STR 12/20/47
9503 Flora 7
Rel 3/18/48 STR 6/19/48

COLOR PHANTASIES

9701 Kitty Caddy 6
Rel 11/6/47 STR 12/20/47
9702 Topsy Turkey 6½
Rel 2/5/48
9703 Short Snorts on Sports.... 6½
Rel 6/3/48

COLOR FAVORITES (Re-Issues)

9601 Dreams on Ice..... 6½
Rel 10/30/47
9602 Novelty Shop 6½
Rel 11/20/47
9603 Dr. Bluebird 8
Rel 12/18/47
9604 In My Gondola..... 7½
Rel 1/22/48
9605 Animal Cracker Circus.... 7
Rel 2/19/48
9606 Bon Bon Parade 8½
Rel 4/8/48
9607 House that Jack Built..... 7
Rel 5/6/48
9608 The Untrained Seal..... 7½
Rel 7/15/48

THRILLS OF MUSIC

9951 Boyd Raeburn & Orch....11
Rel 9/18/47
9952 Claude Thornhill & Orch..11
Rel 10/30/47
9953 Lecuona Cuban Boys.....10½
Rel 11/13/47 STR 12/20/47
9954 Skitch Henderson Orch..10
Rel 12/11/47 STR 2/14/48
9955 Charlie Barnet & Orch....10½
Rel 1/15/48 STR 6/5/48
9956 Ted Weems & Orchestra..10½
Rel 3/25/48 STR 6/5/48
9957 Gene Krupa Orch.....
Rel 6/10/48
9958 Tony Pastor Orch.....
Rel 7/22/48

SCREEN SNAPSHOTS

9851 Hollywood Cowboys 9½
Rel 9/4/47
9852 Laguna, U.S.A. 9½
Rel 10/9/47 STR 12/20/47
9853 Out of this World Series.. 9
Rel 11/27/47 STR 12/20/47
9854 Off the Air 10
Rel 12/18/47 STR 12/20/47
9855 Hawaii in Hollywood.....10
Rel 1/22/48 STR 6/5/48
9856 Photoplay's Gold Medal Awards 9½
Rel 3/18/48
9857 Smiles and Styles.....10
Rel 4/1/48 STR 6/5/48
9858 Hollywood Honors Hersholt 8
Rel 5/6/48 STR 6/12/48
9859 Hollywood Party 9
Rel 6/10/48
9860 Hollywood Friars Honor George Jessel .....
Rel 7/8/48

WORLD OF SPORTS

9801 Cinderella Cagers 9½
Rel 9/25/47
9802 Ski Demons 9
Rel 10/23/47 STR 12/20/47
9803 Bowling Kings 10
Rel 11/13/47 STR 12/20/47
9804 Navy Crew Champions...10
Rel 12/25/47 STR 2/14/48
9805 Rodeo Thrills and Spills.. 9½
Rel 1/29/48 STR 6/5/48
9806 Net Marvels 9
Rel 3/11/48 STR 6/19/48
9807 Champions in the Making. 8½
Rel 5/23/48 STR 6/19/48
9808 No Holds Barred.....
Rel 6/17/48
9809 Aqua Zanies .....
Rel 7/15/48

FILM NOVELTIES

9901 Aren't We All?.....10½
Rel 11/27/47

COMMUNITY SINGS

9651 No. 1—Linda 10
Rel 9/4/47 STR .....
9652 No. 2—April Showers..... 9
Rel 10/2/47
9653 No. 3—Peg O' My Heart.. 9
Rel 11/6/47 STR 12/20/47
9654 No. 4—When You Were Sweet 16 ..... 9½
Rel 12/4/47 STR 12/20/47
9655 Feudin' and A-Fightin'...10½
Rel 1/8/48 STR 6/19/48
9656 Civilization .....
Rel 2/12/48 STR 6/5/48
9657 I'm Looking Over a Four-Leaf Clover 9½
Rel 4/29/48 STR 6/5/48
9658 Manana 9
Rel 6/3/48 STR 6/19/48

SERIALS (15 Chapters)

9120 The Sea Hound .....
Rel 9/4/47
9140 Brick Bradford .....
Rel 12/18/47 STR 1/17/48
9160 Tex Granger .....
Rel 4/1/48
9180 Superman .....
Rel 7/15/48

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS

W-931 Slap Happy Lion 7
Rel 9/20/47
W-932 The Invisible Mouse 7
Rel 9/27/47 STR 11/22/47
W-933 King Size Canary.....
Rel 12/6/47 STR 2/14/48
W-934 The Bear and The Bean. 7
Rel 1/31/48 STR 4/3/48
W-935 What Price Fleadom? ... 6
Rel 3/20/48
W-936 Make Mine Freedom.....10
Rel 4/24/48 STR 6/12/48
W-937 Kitty Foiled 8
Rel 5/1/48 STR 6/12/48
W-938 Little 'Tinker 8
Rel 5/15/48

TRAVELTALKS

T-911 Visiting Virginia 9
Rel 11/29/47 STR 11/22/47
T-912 Cradle of a Nation..... 9
Rel 12/13/47 STR 3/6/48
T-913 Cape Breton Island..... 9
Rel 5/8/48

THE PASSING PARADE

K-971 Miracle in a Corn Field.. 8
Rel 12/20/47 STR 3/6/48
K-972 It Can't Be Done.....10
Rel 1/10/48 STR 4/3/48
K-973 Goodbye Miss Turlock...10
Rel 1/24/48 STR 4/3/48
K-974 My Old Town..... 9
Rel 2/7/48 STR 4/3/48
K-975 Souvenirs of Death.....10
Rel 6/19/48

GOLD MEDAL CARTOONS

(Reissues)

W-921 Goldilocks and the Three Bears 11
Rel 11/22/47
W-922 The Fishing Bear..... 8
Rel 12/20/47
W-923 The Milky Way..... 8
Rel 2/14/48
W-924 The Midnight Snack 9
Rel 3/27/48
W-925 Puss'N'Toots 7
Rel 4/24/48
W-926 The Bowling Alley Cat.. 8
Rel 6/12/48

PETE SMITH SPECIALTIES

S-951 Football Thrills No. 10... 8
Rel 9/6/47
S-952 Surfboard Rhythm..... 8
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Know?..... 9
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered? 9
Rel
S-955 Bowling Tricks 10
Rel 1/10/48 STR 4/3/48
S-956 I Love My Mother-in-Law But 8
Rel 2/7/48 STR 5/1/48
S-957 Now You See It (Tech.).. 9
Rel 3/20/48
S-958 You Can't Win..... 9
Rel 5/29/48 STR 6/12/48

MUSICAL MERRY-GO-ROUND

M-981 Freddy Martin, Keenan Wynn 10
Rel 2/14/48 STR 6/5/48
M-982 Tex Beneke 10
Rel 2/13/48 STR 6/5/48

TWO REEL SPECIALS

A-901 Drunk Driving 21
Rel 3/27/48
A-902 Going to Blazes.....21
Rel 4/24/48 STR 6/12/48

PARAMOUNT

PACEMAKERS

K7-1 It Could Happen to You..11
Rel 10/3/47
K7-2 Babies, They're Wonderful.11
Rel 11/14/47 STR 11/22/47
K7-3 Bundle From Brazil.....11
Rel 1/2/48 STR 1/17/48
K7-4 Musical Miracle 11
Rel 3/12/48
K7-5 A Model Is Born..... 7
Rel 5/28/48

POPULAR SCIENCE

J7-1 Radar Fisherman 10
Rel 10/17/47 STR 11/22/47
J7-2 Desert Destroyers 11
Rel 12/26/47 STR 12/20/47
J7-3 Streamlined Luxury 10
Rel 2/20/48 STR 3/6/48
J7-4 Fog Fighters 10
Rel 4/2/48 STR 6/5/48
J7-5 The Big Eye.....10
Rel 5/21/48 STR 6/12/48

SPORTLIGHTS

R7-1 Riding the Waves.....10
Rel 10/3/47 STR 11/22/47
R7-2 Running the Hounds.....11
Rel 10/31/47 STR 11/22/47
R7-3 Five Fathoms of Fun.....10
Rel 11/28/47 STR 1/17/48
R7-4 Stop, Look and Guess 'Em.10
Rel 12/5/47 STR 1/17/48
R7-5 All American Swing Stars.10
Rel 1/16/48 STR 4/3/48
R7-6 Double Barrelled Sport....10
Rel 2/20/48 STR 4/3/48
R7-7 Big Game Angling.....10
Rel 3/26/48 STR 6/5/48
R7-8 Riding Habits 10
Rel 4/30/48 STR 6/5/48
R7-9 Big League Glory.....10
Rel 6/11/48

UNUSUAL OCCUPATIONS

L7-1 Hula Magic 11
Rel 11/7/47 STR 11/22/47
L7-2 Bagpipe Lassies 11
Rel 1/2/48 STR 3/6/48
L7-3 Modern Pioneers 11
Rel 2/13/48 STR 6/5/48
L7-4 Nimrod Artist 10
Rel 4/16/48 STR 6/5/48
L7-5 Feather Finery 10
Rel 5/14/48

SPEAKING OF ANIMALS

Y7-1 Dog Crazy 11
Rel 10/3/47
Y7-2 Ain't Nature Grand 10
Rel 11/14/47 STR 11/22/47
Y7-3 Monkey Shines 9
Rel 12/12/47 STR 1/17/48
Y7-4 Home Sweet Home.....10
Rel 2/6/48 STR 3/6/48
Y7-5 'Tain't So and 'Tain't True 10
Rel 4/16/48 STR 6/5/48
Y7-6 Headliners .....
Rel 7/2/48

NOVELTOONS

Technicolor

P7-1 Santa's Surprise 9
Rel 12/5/47 STR 1/17/48
P7-2 Cat O'Nine Ails..... 8
Rel 1/9/48 STR 1/17/48
P7-3 Flip Flap 8
Rel 2/ 23/48 STR 6/5/48
P7-4 We're in the Honey..... 8
Rel 3/19/48 STR 6/5/48
P7-5 The Bored Cuckoo..... 8
Rel 4/9/48 STR 6/5/48
P7-6 There's Good Boo's Tonite. 9
Rel 4/23/48 STR 6/5/48
P7-7 Land of the Lost..... 7
Rel 5/7/48 STR 6/12/48
P7-8 Butterscotch and Soda.... 7
Rel 6/4/48

LITTLE LULU

D6-6 Dog Show-Off 7
Rel 1/30/48 STR 5/1/48

POPEYE

E7-1 All's Fair at the Fair..... 8
Rel 12/19/47 STR 12/20/47
E7-2 Olive Oyl for President.... 7
Rel 1/30/48 STR 1/17/48
E7-3 Wigwam Whoopee 8
Rel 2/27/48 STR 6/5/48
E7-4 Pre-Hysterical Man 9
Rel 3/26/48 STR 6/5/48
E7-5 Popeye Meets Hercules.... 7
Rel 6/18/48

SCREEN SONG

X7-1 The Circus Comes to Clown 9
Rel 12/26/47 STR 1/17/48
X7-2 Base Brawl 7
Rel 1/23/48 STR 4/3/48
X7-3 Little Brown Jug..... 8
Rel 2/20/48 STR 4/3/48
X7-4 The Golden State..... 8
Rel 3/12/48 STR 6/5/48
X7-5 Winter Draws On..... 7
Rel 3/19/48 STR 6/5/48
X7-6 Sing or Swim..... 7
Rel 6/4/48

MUSICAL PARADES

FF7-1 Samba-Mania 18
Rel 2/27/48 STR 4/3/48
FF7-2 Footlight Rhythm 19
Rel 4/9/48 STR 6/5/48
FF7-3 Gypsy Holiday 19
Rel 6/25/48

RKO RADIO

FLICKER FLASHBACKS

84201 No. 1 10
Rel 10/24/47 STR 12/20/47
84202 No. 2 9
Rel 12/5/47 STR 1/17/48
84203 No. 3 9
Rel 1/16/48 STR 4/3/48
84204 No. 4 9
Rel 2/27/48 STR 6/5/48
84205 No. 5 8
Rel 4/9/48 STR 6/5/48
84206 No. 6 9
Rel 5/21/48

THIS IS AMERICA

83101 Border Without Bayonets.16
Rel 11/14/47 STR 12/20/47
83102 Switzerland Today 18
Rel 12/12/47 STR 1/17/48
83103 Children's Village 19
Rel 1/9/48 STR 3/6/48
83104 Operation White Tower...18
Rel 2/6/48 STR 3/6/48
83105 Photo Frenzy 16
Rel 3/5/48 STR 5/1/48
83106 Funny Business 18
Rel 4/2/48 STR 6/5/48
83107 Democracy's Diary 20
Rel 4/30/48 STR 6/19/48
83108 Crime Lab 17
Rel 5/28/48

SPORTSCOPES

84301 Ski Holiday 8
Rel 9/19/47
84302 Golf Doctor 8
Rel 10/17/47
84303 Quail Pointers 8
Rel 11/14/47 STR 12/20/47
84304 Pin Games 8
Rel 12/12/47 STR 1/17/48
84305 Racing Day 8
Rel 1/9/48 STR 3/6/48
84306 Sports Coverage 8
Rel 2/6/48 STR 3/6/48
84307 Teen Age Tars..... 9
Rel 3/5/48 STR 5/1/48
84308 Doggone Clever 8
Rel 4/2/48 STR 6/19/48
84309 Big Mouth Bass..... 8
Rel 4/30/48 STR 6/19/48
84310 Muscles and the Lady.... 9
Rel 5/28/48

MUSICAL JAMBOREES (Revivals)

84401 Enric Madriguera & Orch. 8
Rel 9/5/47
84402 Tommy Tucker Time 8
Rel 10/3/47
84403 Johnny Long & Orch..... 8
Rel 10/31/47

84404 Duke Ellington 9
Rel 11/28/47
84405 Jerry Wald & Orchestra.. 9
Rel 12/26/47
84406 Ray McKinley & Orch..... 8
Rel 1/23/48
84407 Dick Stabile & Orchestra.. 8
Rel 2/20/48

LEON ERROL

83701 Bet Your Life.....14
Rel 1/16/48 STR 4/3/48
83702 Don't Fool Your Wife....18
Rel 3/5/48 STR 6/5/48
83703 Secretary Trouble 17
Rel 4/9/48 STR 6/5/48

EDGAR KENNEDY

83401 Mind Over Mouse.....17
Rel 11/21/47 STR 1/17/48
83402 Brother Knows Best.....17
Rel 1/2/48 STR 4/3/48
83403 No More Relatives.....18
Rel 2/6/48 STR 5/1/48
83404 How to Clean House.....18
Rel 5/14/48

RAY WHITLEY REVIVALS

83501 Molly Cures a Cowboy....19
Rel 9/5/47
83503 Corralling a School Marm.14
Rel 11/14/47
83504 Prairie Spooners 13
Rel 12/19/47

SPECIAL

83601 20 Years of Academy Awards 19
Rel 4/2/48 STR 6/5/48
83801 Basketball Headliners of 1948 18
Rel 4/23/48 STR 6/19/48

WALT DISNEY CARTOONS

ReIssues

84701 Hawaiian Holiday 8
Rel 10/17/47
84702 Clock Cleaners 8
Rel 12/12/47 STR 2/14/48
84703 Little Hiawatha 9
Rel 2/20/48
84704 Alpine Climbers 10
Rel 4/2/48
84705 Woodland Cafe 7
Rel 5/14/48 STR 6/19/48
84706 Three Little Pigs .....
Rel.....

REPUBLIC

SERIALS

791 G-Men Never Forget (12 Chapters) .....
Rel 1/31/48
792 Dangers of the Canadian Mounted .....
(12 Chapters)
Rel 4/24/48
793 Dick Tracy Returns.....
(15 Chapters)
Rel .....

CARTOON

Trucolor

761 It's A Grand Old Nag....8 4
Rel 12/20/47 STR 12/20/47

20th CENTURY-FOX

MOVIETONE ADVENTURES

8201 Horizons of Tomorrow.... 8
Rel 9/12/47 STR 12/20/47
8202 The 3 R's Go Modern.... 9
Rel 11/7/47
8203 Sky Thrills 9
Rel Mar. '48 STR 5/1/48
8204 Majesty of Yellowstone... 9
Rel July '48 STR 6/19/48 .. ...
8251 Holiday in South Africa.. 8
Rel 8/22/47
8252 Home of the Danes..... 8
Rel 10/17/47
8253 Jungle Closeups 8
Rel 12/12/47 STR 5/1/48
8254 Copenhagen Pageantry (T) 8
Rel Jan. '48 STR 5/1/48
8255 Scenic Sweden (T)..... 8
Rel June '48 STR 6/19/48
8256 Riddle of Rhodesia (T)... 8
Rel July '48
8257 Bermuda (T) 8
Rel Aug. '48
8258 Desert Lights (T).....
Rel Aug. '48

SPORTS REVIEW

8301 Gridiron Greatness 9
Rel 8/1/47
8302 Olympic Class 10
Rel Feb. '48 STR 5/1/48
8303 Everglades Adventure 9
Rel ..... STR 5/1/48
8351 Vacation Magic 8
Rel 9/26/47
8352 Aqua Capers (T)..... 8
Rel Jan. '48 STR 5/1/48
8353 Playtime in Scandinavia (T) 8
Rel Apr. '48 STR 6/5/48

TERRYTOONS

Technicolor

8501 One Note Tony..... 7
Rel Feb. '48
8502 Talking Magpies in Flying South 7
Rel 8/15/47
8503 Mighty Mouse in a Date for Dinner 7
Rel 8/29/47
8504 Talking Magpies in Fishing by the Sea 7
Rel 9/19/47 STR 1/17/48
8505 Mighty Mouse in the First Snow 7
Rel 10/10/47 STR 1/17/48
8506 Talking Magpies in the Super Salesman 7
Rel 10/24/47 STR 1/17/48
8507 Mighty Mouse in a Fight to the Finish 7
Rel 11/14/47 STR 1/17/48
8508 The Wolf's Pardon.....
Rel 12/5/47 STR 1/17/48
8509 Mighty Mouse in Swiss Cheese Family Robinson 7
Rel 12/19/47 STR 5/1/48
8510 Talking Magpies in Hitch Hikers 7
Rel 12/12/47 STR 6/5/48
8511 Mighty Mouse in Lazy Little Beavers 7
Rel 12/26/47 STR 6/5/48
8512 Felix the Fox..... 7
Rel Jan. '48 STR 6/5/48
8513 The Talking Magpies in Taming the Cat..... 7
Rel Jan. '48 STR 6/5/48
8514 Mighty Mouse and the Magician 7
Rel Mar. '48 STR 6/19/48
8515 Gandy Goose and the Chipper Chipmunk 7
Rel Mar. '48
8516 Hounding the Hares..... 7
Rel Apr. '48 STR 6/19/48
8517 Mighty Mouse in the Feudin' Hillbillies 7
Rel Apr. '48 STR 6/19/48
8518 Mystery in the Moonlight. 7
Rel May '48 STR 6/19/48
8519 Seeing Ghosts 7
Rel June '48 STR 6/19/48
8520 The Talking Magpies in a Sleepless Night 7
Rel June '48
8521 Mighty Mouse in the Witch's Cat 7
Rel July '48
8522 The Talking Magpies in Magpie Madness 7
Rel July '48
8523 Mighty Mouse in Loves Labor Won 7
Rel Aug. '48

TERRYTOONS

Technicolor-Reissues

8531 The Butcher of Seville.... 7
Rel May '48
8352 Mighty Mouse in the Green Line 7
Rel May '48

DRIBBLE PUSS PARADE

8901 Album of Animals..... 8
Rel 11/21/47
8902 Dying to Live..... 9
Rel May '48 STR 6/19/48

FEMININE WORLD

8601 Something Old—Something New 8
Rel Feb. '48 STR 5/1/48
8602 Fashioned for Action..... 8
Rel Apr. '48 STR 6/5/48

MARCH OF TIME

1 Is Everybody Listening?..19
Rel 9/5/47 STR 9/6/47
2 T-Men in Action.....18
Rel 10/3/47 STR 10/4/47
3 End of an Empire.....18
Rel 10/31/47 STR 11/1/47
4 Public Relations . . . This Means You! .....
Rel 11/28/47 STR 12/20/47
5 The Presidential Year.....
Rel 12/26/47 STR 12/20/47
6 The Cold War.....
Rel Jan. 48
7 Marriage and Divorce....
Rel 2/20/48 STR 3/6/48
8 Crisis in Italy.....
Rel Mar. '48
9 Life With Junior.....
Rel Apr. '48
10 Battle for Greece.....
Rel May '48
11 .....
Rel June '48
12 .....
Rel July '48
13 .....
Rel Aug. '48

UNITED ARTISTS

LANTZ CARTUNES

The Bandmaster 7
Rel Dec. 1947 STR 1/17/48
The Mad Hatter..... 7
Rel Feb. '48 STR 6/19/48
Pixie Picnic 7
Rel ..... STR 6/5/48
Banquet Busters 7
Rel ..... STR 6/19/48
Kiddie Koncert 7
Rel ..... STR 6/5/48

UNIVERSAL-INTERNATIONAL

NAME BAND MUSICALS

3301 Alvino Rey and Orchestra.15
Rel 10/22/47 STR 2/14/48
3302 Drummer Man 15
Rel 12/3/47 STR 2/14/48
3303 Carlos Molina & His Orchestra 15
Rel 12/13/47 STR 2/14/48
3304 Tex Beneke and his Orchestra 15
Rel 3/3/48 STR 6/19/48
3305 Woody Herman & His Orch. 15
Rel 3/31/48
3306 Red Ingle and His National Seven 15
Rel 6/16/48 STR 6/19/48

TECHNICOLOR CARTUNES

Reissues

3321 Knock Knock 7
Rel Mar. '48
3322 Syncopated Sioux 7
Rel May '48

THE ANSWER MAN

3391 Wind, Curves and Trapped Doors 10
Rel 12/22/47 STR 2/14/48
3392 Hall of Fame.....10
Rel 1/19/48
3393 Men, Women & Motion....10
Rel 3/15/48 STR 6/19/48
3394 Flood Water 10
Rel 4/26/48
3395 Mighty Timber 10
Rel 6/21/48

VARIETY VIEWS

3341 Tropical Harmony 9
Rel 9/29/47 STR 11/22/47
3342 Chimp Aviator 9
Rel 11/17/47 STR 11/22/47
3343 Brooklyn Makes Capital..27
Rel 2/9/48 STR 6/19/48
3344 Whatta Built 10
Rel 6/7/48 STR 6/19/48

SING AND BE HAPPY SERIES

3381 Spotlight Serenade 10
Rel 3/29/48
3382 Singing the Blues.....10
Rel June '48

MUSICAL WESTERNS

3351 Hidden Valley Days.....27
Rel 2/5/48 STR 6/19/48
3352 Powder River Gunfire....24
Rel 2/26/48
3353 Echo Ranch 25
Rel 4/1/48 STR 6/19/48

SPECIALS

3201 Snow Capers 19
Rel 2/18/48 STR 6/19/48

WARNER BROS.

TECHNICOLOR SPECIALS

4001 Celebration Days 20
Rel 1/31/48 STR 2/14/48
4002 Soap Box Derby..... 20
Rel 10/18/47
4003 Teddy, The Roughrider...20
Rel 2/21/48
4004 King of the Carnival.....20
Rel 4/3/48
4005 Calgary Stampede 20
Rel 5/29/48
4006 A Day at the Fair.....20
Rel 7/3/48

MEMORIES FROM MELODY LANE

4201 Let's Sing a Song of the West 10
Rel 9/27/47
4202 Let's Sing An Old Time Song 10
Rel 12/27/47
4203 Let's Sing a Song About the Moonlight 10
Rel 1/24/48 STR 3/6/48
4204 Let's Sing Grandfather's Favorites 10
Rel 3/13/48 STR 6/5/48
4205 Let's Sing a Stephen Foster Song 10
Rel 5/8/48 STR 6/19/48
4206 Let's Sing a Song from the Movies 10
Rel 7/17/48

BLUE RIBBON HIT PARADE

(Revivals)

Technicolor

4301 Dangerous Dan McFoo... 7
Rel 12/20/47
4302 Hobo Gadget Band..... 7
Rel 1/17/48
4303 Little Pancho Vanilla..... 7
Rel 3/20/48
4304 Don't Look Now..... 7
Rel 4/10/48
4305 Curious Puppy 7
Rel 4/24/48
4306 Circus Today 7
Rel 5/22/48
4307 Little Blabber Mouse..... 7
Rel 6/12/48
4308 The Squawkin' Hawk..... 7
Rel 7/10/48
4309 A Tale of Two Kitties.... 7
Rel 7/31/48
4310 Pigs in a Polka..... 7
Rel 8/14/48
4311 Greetings Bait 7
Rel 8/28/48

JOE McDOAKES COMEDIES

4401 So You Want to Be a Salesman 10
Rel 9/13/47
4402 So You Want to Hold Your Wife 10
Rel 11/22/47 STR 12/20/47
4403 So You Want an Apartment 10
Rel 1/3/48 STR 3/6/48
4404 So You Want to Be a Gambler 10
Rel 2/14/48
4405 So You Want to Build a House 10
Rel 5/15/48
4406 So You Want to Be a Detective 10
Rel 6/26/48

SPORTS PARADE

Technicolor

4501 Las Vegas, Frontier Town.10
Rel 11/1/47
4502 Action in Sports.....10
Rel 12/13/47
4503 A Nation on Skis.....10
Rel 7/31/48
4504 Sun Valley Fun.....10
Rel 2/14/48
4505 Trip to Sportland.....10
Rel 3/6/48 STR 6/5/48
4506 Ride, Ranchero, Ride.....10
Rel 3/20/48 STR 6/5/48
4507 Holiday for Sports.....10
Rel 4/17/48 STR 6/19/48
4508 Built for Speed.....10
Rel 6/5/48
4509 Fighting Athletes 10
Rel 5/1/48 STR 6/19/48
4510 The Race Rider.....10
Rel 6/19/48
4511 Playtime in Rio.....10
Rel 8/14/48

MELODY MASTERS BANDS

4601 Freddy Martin & His Orch. 10
Rel 9/13/47
4602 Swing Styles 10
Rel 10/25/47
4603 Borrah Minevitch & Har. Sch. 10
Rel 12/6/47
4604 Rubinoff and His Violin...10
Rel 1/10/48
4605 Artie Shaw & His Orch...10
Rel 2/7/48
4606 Henry Busse & His Orch..10
Rel 5/15/48
4607 The Saturday Night Swing Club 10
Rel 6/19/48
4608 Joe Reichman & His Orch.10
Rel 7/17/48

MERRIE MELODIES

Cinecolor

3711 Two Gophers From Texas
Rel 1/17/48 STR 2/14/48
3714 What Makes Daffy Duck..
Rel 2/14/48
3716 A Hick, A Slick, and a Chick .....
Rel 3/13/48
4702 Bone Sweet Bone..... 7
Rel 5/22/48
4704 Up-Standing Sitter 7
Rel 7/3/48
4707 Dough Ray Me-Ow..... 7
Rel 8/14/48

MERRIE MELODIES

Technicolor

3712 Back Alley Oproar..... 7
Rel 3/27/48
3713 What's Brewing, Bruin?.. 7
Rel 2/28/48
3715 Daffy Duck Slept Here.... 7
Rel 3/6/48
3717 I Taw a Putty Tat..... 7
Rel 4/3/48 STR 6/19/48
3718 Hop, Look and Listen..... 7
Rel 4/17/48 STR 6/19/48
4701 Nothing But the Tooth... 7
Rel 5/1/48
4703 The Shell-Shocked Egg... 7
Rel 7/10/48
4705 The Rattled Rooster..... 7
Rel 6/26/48
4706 You Were Never Duckier. 7
Rel 8/7/48

L. T. BUGS BUNNY SPECIAL

Technicolor

3721 Gorilla My Dreams..... 7
Rel 1/3/48 STR 2/14/48
3722 A Feather in His Hare.... 7
Rel 2/7/48
3723 Rabbit Punch 7
Rel 4/10/48 STR 6/19/48
3724 Buccaneer Bunny 7
Rel 5/8/48
3725 Bugs Bunny Rides Again. 7
Rel 6/12/48
3726 Haredevil Hare 7
Rel 7/24/48

M. M. BUGS BUNNY SPECIAL

4719 Hot Cross Bunny..... 7
Rel 8/21/48

ADVENTURE SPECIALS

Technicolor

4801 Land of Romance.....10
Rel 9/6/47
4802 Beautiful Bali 16
Rel 11/15/47 STR 12/20/47
4803 Dad Minds the Baby.....10
Rel 12/20/47
4804 What's Hatchin? 10
Rel 2/28/48
4805 Rhythm of a Big City....10
Rel 3/27/48 STR 6/5/48
4806 Living with Lions.....10
Rel 6/5/48



How the lobby of famous Roxy Theatre in New York is set up for selling Coca-Cola

ROXY THEATRE ADDS PROFITS BY LOBBY SALES OF COKE

MOTION picture houses across the country have found ways to increase profits by using their lobby space for selling space. Even the largest houses have found this practice very profitable.

Coca-Cola is a perfect item for this purpose. It is known to all, sells in big volume and offers a particularly handsome gross profit. Sales of Coca-Cola in lobbies generally correspond to theatre attendance.

There are installations for selling Coca-Cola adapted to any size theatre from the most elaborate to the simplest. In many theatres, an automatic vending machine, requiring only occasional service, does the whole job, collecting nickels and dispensing Coca-Cola.

Take advantage of this proved new means for added profits. Case records of theatres of different size will show you how you too can cash in on this extra business. Write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, N. Y., or get in touch with your local Coca-Cola bottler.

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